The Use of Intertextuality to Enhance EFL Students' Cultural Awareness

Case of Study: EFL Master One Students

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Dedication

Praise to Allah the merciful and most beloved whom without we would not achieve any of the things we have now. I dedicate this work to my supportive family, my father, my teachers Fellah Hisham, Miss. Mkhaznia , Miss. Mazhoudi Yasmine, and to a dear friend (Haythem) for their help and total encouragement, and to all of my friends, especially to the beautiful little blue diamond Boughanem Djouhaina, my adorable, cute best friend Rimal Laacise and to one of my closest friends Iyad Ahllam for helping and giving endless support.

Naima

Dedication

All praise goes to the merciful Allah who helped me and gave me the strength to complete this work. I would like to dedicate this work to my beloved family especially my parents who have always loved me unconditionally and to all of my friends especially my best friends Djoihaina for her efforts, Nayoumi for being so patient with me, and my beloved Luna for encouraging and showing love and support all the time and thanks to all the teachers that contributed in completing this work especially Miss. OUELD AHMED.

Narimen

Abstract

This research aims to investigate the use of intertextuality to enhance EFL students' cultural awareness at Abbes Laghrour University. Intertextuality is a very important approach in which students should be aware of and master, this study is consisted with three major questions to outline EFL teachers' and students' view point toward intertextuality. We have adopted a descriptive research methodology and a one data collection tool: two questionnaires assigned for fifteen teachers and fifty nine students. The discussion and the results revealed the effectiveness of intertextuality in improving EFL learners' cultural awareness.

Key words: Intertextuality, Cultural Awareness, EFL Students.

List of abbreviations

EFL: English as a Foreign Language.

ESL: English as a Second Language.

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General introduction

1. Statement of the problem

During EFL courses, students may face a number of difficulties with different texts represented in tasks which they are asked to perform. Usually, literary texts are difficult and hard for them to understand due to their lack of cultural knowledge. Probably, one major reason behind this situation is that teachers are unable to spend more time to help students to obtain a deep understanding of what they are learning (Daniel & Zemelman, 2004). And for the reason that teachers are called upon to proceed in such a way that they cover the material written in the curriculum while the real understanding of the concepts learned is questionable (Fordham, Wellman & Sandman, 2002). Introducing intertextuality in foreign language classrooms may enhance students' cultural awareness and provide them with an opportunity to seek out experiences and situations that in turn would help in developing their cultural awareness. Thus, this research aims to investigate to what extent the use of intertextuality in foreign language classrooms may enhance students' cultural awareness.

2. Research questions

In this research we attempt to answer the following questions:

1. To what extent may the use of 'Intertextuality' increase students' cultural awareness?

2. Do teachers refer to other texts when they teach Literature?

3. Does using 'Intertextuality' in foreign language classrooms have a positive impact on students' cultural awareness?

3. Basic assumption

It is presumed that the use of the literary and cultural theory 'Intertextuality' is a convenient approach for students during cultural and literature classes. Thus, it influences and improves their cultural awareness.

4. Background of the study

"Intertextuality speaks a language whose vocabulary is the sum of all existing text.[...]This confers on the intertext an exceptional richness and density" (Laurent, 1976, p. 45 as cited in Plett, 1991, p. 44).

The etymological term 'Intertextuality' was first coined by Julia kristeva in her well-known essays "Word, dialogue and novel and The bounded text" (1966) presented in kristeva's phenomenal work *Desire in language* (1980/1969) (Plett, 1991). The notion said to have its origins in the twentieth century linguistics during a period of transition in the middle to the late 1960s .The modern literary and cultural theory 'Intertextuality' was a result done by Kristeva's attempt to combine her new 'Semianalysis' ,a new mode of Semiotics, inspired from the Saussurean 'Semiotics' and the Bakhtinian model 'Dialogism', in which both cover theories of language and literature produced the first articulation of intertextual theory (Allen, 2000). The concept itself is *"Derived from the Latin word intertexto, meaning to intermingle while weaving"* (Pennington, 2010, p. 175). That is to say, intertextuality is *"a permutation of texts ,(....), in which several utterances , taken from other texts"* following, *"any text is the absorption and transformation of another"* (Kristeva, 1980, pp. 36-66), and thus *"Authors do not create their texts from their own original minds, but rather compile them from pre-existent texts"* (Allen, 2000, p. 35). Subsequently, Roland Barthes ,Kristeva's mentor/colleague, took up her idea by proclaiming his famous essay "The Death of The Author" (1968) in his book *From Work to Text in Image, Music ,Text* (1977); he believed that

texts are being a *"mosaic"* or *"tissue"* of other texts (Allen, p. 142). With the arrival of variant theories, intertextuality has now acquired a wider range of meanings such as Norman Fairclaugh's 'Interdiscursivity' (1992), Gerard Genette's 'Transtextuality' (1997) and many others. As Plett (1991) stated *"Since language serves as ground of existence, the world emerges as infinite text everything gets textualized"* (p. 64); therefore, intertextuality is the transformation of culture itself, as Allen (2000) wrote *"text cannot be separated from the larger cultural or social textuality out of which they are constructed"* also, he described text as *"not individual, isolated object but, rather, a compilation of cultural textuality"* because they *"have no unity or unified meaning on their own they are thoroughly connected to on-going cultural and social processes"* (pp. 36-37).

In George .D. Spindler and Louise .S. Spindler's remarkable work *Pathway to cultural awareness* (1994), they said that *"'culture' is a valuable component of foreign language programmers"* and showed how it is incorporated in our teaching process (p. 03). As well as Anne-Brit Fenner (2001) put it *"language as an expression of cultures as well as communication"* (p. 14). Thus, for Flohr (2010) cultural awareness is:

> entails an understanding of how a person's culture may inform their values, behaviors , beliefs and their assumptions,[it] recognizes that we are all shaped by our cultural background ,which influences how we interpret the world around us , perceive ourselves and relate to other people(p. 03).

Moreover, Quappe and Cantatore (1991) mentioned the importance of knowing one's own culture as well as the others' culture and recommended four stages of cultural awareness. Following, *"Cultural awareness –raising is an aspect of values education"* (Spindler, 1994, p. 03).

Approaching cultural awareness by using intertextuality as an improving tool is meant to have an existing position in foreign language classrooms; with a major focus on intertextuality, *"Foreign language learning in the classroom depends heavily on written and oral texts, texts which are red, listened to or spoken" (*Fenner, 2001, p. 13). Substantially, intertextuality is the core of having a cultural awareness since it both engages language and cultural settings, perspectives, and structures.

5. Significance of the study

This study will be significant in many aspects concerning teaching, the use of intertextuality and students' cultural knowledge. That is to say, it will look at and assess the way students acknowledge the importance of intertextuality on developing their cultural awareness. Furthermore, it might be useful to EFL university's students.

6. Aims

This research aims to show the importance of using intertextuality in foreign language classrooms by investigating to what extent the use of intertextuality may help in enriching students' cultural awareness and showing the impact of using it.

7. Research methodology

7.1. Choice of the method

The descriptive methodology is the appropriate methodology operated in this study, both qualitative and quantitative data are applied. The adoption of this design was the feasible choice for the objectives given overhead .By the same token, it permits the ones are writing this thesis to have a thriving knowledge about the use of Intertextuality in foreign language classrooms to enhance EFL students' cultural awareness. Furthermore, to gather the needed

data about the subject under investigation. Yet, they did not affiliate for an experimental study due to its substantial need for more time requirement to measure the improvement.

7.2. Population

The population selected for the sake of this study is university's Master one students and teachers of English department of Khenchela's university Abbes Laghror. A sample of (50) students and (15) teachers were randomly assigned for the questionnaire.

7.3. Data Gathering Tools

The essential tool for this study is the questionnaire. So, to inspect the use of intertextuality in foreign language classrooms on enhancing EFL students' cultural awareness, data will be collected through two questionnaires provided. The first one is given to EFL Master one students at Abbes Laghrour university and the second one is addressed to teachers at English department.

7.4. Limitations of the study

The proposed study examines whether EFL students' and teachers' use of intertextuality during lectures may develop their cultural awareness. However, this study can list a number of limitations; first, the setting: the mentioned participants of this study are said to be EFL Master one students as well as the teachers of Khenchela's University, that is to say, the outcomes could be generalizable only in the selected setting. In addition, the devoted questionnaire is the elemental instrument used for gathering the data, owing to the fact that we lack using other data gathering tools such as a survey research or a classroom observation in which they could serve a great deal in understanding the issue under investigation because of the limited time.

8. Structure of the study

This research is divided into two main parts. The first one is the theoretical part in which it includes two major sections.

The first section is dedicated to intertextuality; the raise of intertextuality ,its definition(origins and historical background of the concept),its major theories ,contemporary theories that covered the notion ,literary criticism, its importance as well as its advantages, intertextuality in reading and writing, in cross-cultural classrooms, intertextuality and critical thinking and finally intertextuality and culture.

The second section is opt for cultural awareness; the definition of culture, cultural awareness definition, stages, importance, advantages, the definition of cultural self-awareness, cultural awareness in the English language classroom in addition to intercultural awareness and cross-cultural awareness.

Whereas, part two is the practical part, includes one chapter. It deals with data collection, analysis and interpretation of the results acquired from the questionnaire.

Chapter One:

Theoretical Part

Chapter One: Theoretical Part

Section one: Intertextuality

Introduction

EFL students' engagement within the learning process is a dynamic, changing process where they are being exposed to hundreds and different kinds of information every time they are in classroom, especially when dealing with the literary texts and how they are being constructed in addition, to the teacher's involvement on how he/her would explain them along with providing the different interpretations of the intended text…etc, to make it easier for his/her students to comprehend. However, it is for a fact that not all students are in the same level particularly in understanding and analyzing a literary text. Some would easily occupy with the information they are receiving while others claims that it is not an easy task to understand the literary texts and what kind of intention the author wants to deliver…etc. Thus, with the arrival of many theories concerning the field of literature and cultural studies, students manage to learn the literary text through the use of the literary and cultural theory called intertextuality. Intertextuality is defined as the involvement or the existence of other texts in one text. This theory serves as much of benefits to the way students understand and receive the literary texts, it is believed that it helps in understanding and discovering the others cultures and the different contributions of other authors in an author's text.

This section will be dealing with the definition of intertextuality: its origins and major theories, its literary criticism and importance, in addition to, the theory's advantages, intertextuality and critical thinking, its use in cross-cultural classrooms and finally its relation with culture.

1.1.1. Definition of intertextuality

Intertextuality is presented as one of the dominant and well-known theories in literature and cultural studies as well as linguistics from where it is first originated. Thus, a broad range of scholars whom relevant had their own verse defining intertextuality by interpreting the words of the person whom first invented it. Etymologically speaking it can be described as *"a text between other texts"* which means *"no text exists in isolation but is always connected to a 'universe of texts' therefore, "Whenever a new text comes into being it relates the previous texts and in its turn becomes the precursor of subsequent texts"* (Plett, 1991, pp. 05-17). Frank Austermühl (2014) defined it in a very simplified way by saying that intertextuality is a relationship of two or more separated texts in which they are being related to one another. Therefore, it is *"a general and genuine property of all texts"*. Such an interpretation of the term can be seen as general and a warm up for ones initial understanding .In spite of the fact that, the notion was first presented in literary studies yet, nowadays it is also refers to *"any cultural structure or system."* for instance, visual arts, architecture, music and films as well as history and society. Thus, a text becomes an open-endless process of signification and a dynamic, polysemous space of infinite texts (p. 30).

1.1.2. The origins of the concept

The twentieth century happens to be the birth of one of the fundamental ideas in modern literary theory and cultural studies particularly in the middle to the late 1960's, Ferdinand De Saussure's structuralist ideas and views were the ones shaping the beginning of the 20th century. The Swiss linguist seminal work presents the ways by which he promoted notions of intertextuality. Some of the basic principles of contemporary literary theory are basically relying on the Saussurean

linguistic theories in which it has the added advantage of its establishment. The linguistic concern on *"the systematic features of language "demonstrates" the relational nature of meaning and thus of texts"*. He produced a new notion of the linguistic sign: the signified (the concept) and the signifier (the sound-image) whereby, a sign is viewed as a two-sided coin. That means, the emphases of the linguistic sign is that its meaning is non-referential. So, *"a sign is not a word's reference to some object in the world but the combination, conventialy sanctioned, between a signifier and a signified"*, a certain concept can refer to a certain word for more than one language. Following, as said by De Saussure the linguistic signs are arbitrary and they possess meaning because they are non-referential and they function within an already excising linguistic system. In addition, they are not only arbitrary but also differential. The meaning produced is *"through their similarity to and differences from other sings"* thus, the existence of meaning held in the linguistic sings is not because they have meaning of their own yet it is because of their relation to other signs. De Saussure also introduced a new science by which *"the life of signs within society"* is the central area of the study called Semiology. In the 1950's ahead, a critical philosophical and cultural revolution appeared which its fundamental perspectives and principles were heavily based on the views of the Saussurean semiology. Hence, Structuralism sought to give a new definition and a redescription of the human being culture concerning terms of sign-systems shaped on De Saussure's reformulation of sign and linguistic structure. This linguistic turn in human sciences is viewed as one of the essential starting points of intertextuality, his concept of the differential sign was the basis developing multiple of the major theories done on intertextuality. The linguistic signs are not only presented as *"non-referential in nature"* yet, they can be understood as *"shadowed"* by so *"many possible relations"* in condition that *"all signs are in some way differential"*. The linguistic sign is neither

unitary nor stable relational unit. So, reaching the vast network of relations will be much easier once we understand the unit in which it forms the synchronic system of language. Scholars after De Saussure's notion of the linguistic signs argued that it is the same thing when dealing with the literary sign. In short, authors especially the ones of literary works are not only able to select words from a language system but also they can select *"plots, generic features, aspects of character, images, ways of narrating, even phrases and sentences from previous literary texts and from the literary tradition"*. If the literary tradition is considered as a system itself, then the author is a working figure with two or more systems particularly those of the literary and the linguistic system. Such as Barthes who said that the literary and cultural systems has a tight relation to the texts and the meaning being produced rather than to any kind *of "direct representation"* or of *"the physical world"*. In this position, the reader is just *"moving out words from the work's apparent structure into the relations it possesses with other linguistic structures"* (Allen, 2000, pp. 02-08-10-11-12).

However, the literary and cultural theory 'Intertextuality' also rose from a more concerned theories than De Saussure, which their main interest is seemed to be linked with *"the existence of language within specific social situations"*. At first, the term emerged during a period of transiontion in cultural and modern literary theory, it is viewed as a movement from structuralism to a whole new clash of new studies and theories by comparing, refusing or adding to the structuralist's own theories and principles called 'Poststructuralism'. This turn is characterized in which assertion of methodological stability, scientific rigour, objectivity in addition to other rationalistic-sounding notions are being replaced where the emphasis is put on subjectivity , certainty ,indeterminacy desire, incommunicability, plays and pleasure. Furthermore, poststructuralists *"inherently unstable the product of subjective desires and*

drives". Yet, structuralists of literary critics on the other hand ,also believe on the Saussurean linguistics and how it helped criticism as being objective and even scientific in nature" (Allen, 2000, p. 02-03).

The second essential investor involving in the rise of intertextuality is the Russian literary theorist Michael Bakhtin who is considered as one of the most influencers within many fields as literary theory and criticism, linguistics, philosophy and political theory, and many others. His works were still unpublished until the early 1970's where they were finally rediscovered and republished for the first time.

One of the most important concepts of Bakhtin is Dialogism, he defined it as *"a constitutive element of all language"* (Allen, 2000, p. 21).

In problems of Dostoevsky's Poetics (Bakhtin 1984a) and the essays collected in the Dialogic Imagination (Bakhtin 1981), the reader will find Bakhtin's most continuous arguments concerning the novel's dialogical character. Other concepts emerged to complement the term dialogism as 'Polyphony', 'Heteroglossia', 'Double-voiced discourse' and 'Hybridization'.

1. Polyphony: *"the simultaneous combination of parts or elements or voices"*, is a term that dominates much of Bakhtin's analysis of Dostoevsky's novel. Thus dialogism is not exactly the dialogues between characters within a novel, every character in the dialogic novel has a unique personality which means a different view of the world, different mode of speech and ideological and social position and all those elements expressed through the character's words. That is to say, all discourses in a polyphonic novel are interpretations of the world, responses to and call to other discourses. So the novel presents to us a world which is literally dialogic and that means dialogism is a central feature of each character's individual discourse.

2. Double-voiced discourse as Bakhtin explained it: *"that dialogic relationships can permeate inside utterance, even inside the individual word, as long as two voices collide within it dialogically (1984a: 184)"*. With this notion of 'Double-voiced discourse' and its powerful place in the dialogic novel we begin to come close to what is called 'Intertextuality': *"all utterances depend on or call to other utterances; no utterance itself is singular; all utterances are shot through with other; competing and conflicting voices"*. Hence, language is never our own, no interpretation is ever complete because every word is a response to previous words and elicits further responses.

3. Heteroglossia: 'hetero' stems from the Greek word meaning 'other' and 'glot' stems from the Greek word means 'tongue' or 'voice'. We can define heteroglossia as *"language's ability to contain within it many voices, one's own and other voices"*.

4. Hybridization: is *"the clash of languages occurring within the same utterance (Clark and Holquist 1981: 428-9; Morris 1994:248-9)"* (Allen, 2000, pp. 22-23-24-27-29-30).

To sum up, for Bakhtin the notion of Dialogism is a way of criticizing socialist realism, it represents a literary, ideological, and critical quality of selected works of literature (Austermühl, 2014, p. 30).

Julia Kristeva ,a Bulgarian-French linguist and literary critic, took the notion of Bakhtin's dialogism and developed it using her new 'Semianalysis' that she also developed from De Saussure's semiotics. She rephrased Bakhtin's dialogic by using her new semiotics where the attention is put on *"texts, textuality and their relation to ideological structures"*. However, Bakhtin's attention was centered on human's use of language in specific social situations. Kristeva seemed to avoid human subjects and concentrated on more abstract terms (text and textuality). Though, both of them share the same point of view that texts are not separable from

the two perspectives (the larger social or cultural textuality) where they are basically constructed. Thus, all texts contain the ideological structures plus struggles described and expressed in society through discourse. In her semiotic approach, the text is studied as a textual arrangement of elements which possesses a double meaning: a meaning in what she calls 'the historical and social text'. She included Bakhtin's dialogism and his social and double-voiced nature of language where she defined the literary word as a horizontal and a vertical dimension: the horizontal dialogue appears between the writer and the addressee and the vertical one occurs between the text and previous literary and cultural context, these two axis of the text "*coincide within the work's textual space*" hinting directly to Bakhtin's theory 'the dialogic text' in which it was redefined and modified in Kristeva's 'intertextuality' (Allen, 2000, pp. 36-37-39).

By combining the Saussurean and the Bakhtinian theories of language and literature also taking in concern their perspectives and principles, Julia Kristeva was the first who officially coined the term intertextuality in 1960's by producing one of her most influential works: the essays she wrote 'Word, dialogue and novel' and 'The bounded text' in (1966) where presented in her famous book *Desire in Language* (1980) (Allen, 2000). Kristeva's notion of intertextuality is primarily related with poststructuralist theories therefore it shows an infinite and anonymous intertextuality which in return forms *"one end of rather long spectrum of concepts and designations"* (Austermühl, 2014, p. 28).

She claims that a text is *"a permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another"* (Kristeva, 1980, p. 36). That is to say, a word is a combination of other word and a text is a combination of other texts which means that texts are not *"a self-contained systems"* they are shaped by the transformation and the repetition of other textual structures (Martinez, 1996, p.

268). Kristeva is more concerned with setting the manner where the text is build upon an already excising discourse. Allen (2000) said that text is neither individual nor isolated object but it is rather seen as a compilation of cultural textuality. Texts are constructed from the cultural (social) text: *"all the different discourses ,ways of speaking and saying , instituationally sanctioned structures and systems which make up what we call culture"*. Hence, the cultural and the individual texts are formed from the exact same textual material and cannot be apart.

In the other hand, Roland Barthes ,one of the most influenced critic and theorist on Kristeva's notion of intertextuality, put it as a matter of relationality in which it can be represented in many ways such as involving the relation between signs, texts, the cultural text, the radical plurality of the sign, the relationship between the literary systems and a text in addition to the relational transformative process between one text and another. Furthermore, in his 'Theory of the text' (1977) Barthes showed that intertextuality is one of its main perspectives; he said that *"the text is not only sets going a plurality of meanings but is also woven out of numerous discourses and spun from already existent meaning"*. Following, Barthes's well known essay 'The death of the author' (1968) is described as one of the famous features of intertextuality, he claimed that *"the origin of the text is not a unified authorial consciousness but a plurality of voices, of other words, other utterances and other texts"* (pp. 06-35-36-67-72). Intertextuality is a dynamic, flexible and applicable theory that can go within the changes that may occur concerning the field of literature or other fields. Intertextuality is a dynamic, flexible, applicable theory that can go within the changes that may occur concerning the field of literature or other fields. As Plett (1991) put it:

Intertextuality is not a time-bound feature in literature and the arts.

Nevertheless it is obvious that certain cultural periods incline to it more than

others. The 20th century has already witnessed two such phases: modernism and postmodernism. In the modernist period, intertextuality is apparent in every section of culture: literature (Eliot, Joyce), art (Picasso, Ernst), music (Stravinsky, Mahler), photography (Heartfield, Hausmann), etc., even if it is interpreted in different ways. Postmodernism shows an increase of this trend which now includes film (e.g., Woody Allen's Play itAgain, Sam) and architecture (e.g., Charles Moore's Piazza d'Italia, New Orleans) (p. 26).

1.1.3. Genette's notion of 'Transtextuality'

Gerard Genette, the French structuralist, in his book *Palimpsestes* (1997/1982) which is both a corrective and sustained elaboration of some of his earlier theories and also he gave his last words on 'Intertextuality' insisting again on the globality of his notion of 'transtextuality' which he recognize as co-extensive with Riffaterre's interpretative use of intertextuality . Thus Genette developed a general theoretical framework for studying actual and possible interrelationships between texts, he introduced the term 'Transtextuality': *"all the sets the text in relationship, whether obvious or concealed with other texts"* as an umbrella Term for five subtypes of intertextual relations.

a/ Intertextuality: As the first sub-category that Genette calls the most tangible types of relations 'Intertextuality' *"that presupposes the literal presence of one text within another"* covering allusions as well as quotation and plagiarism.

b/ Architextuality: As the second sub-category is related to broader typological or generic notions of intertextuality, he defined it as *" the entire set of general transcendent categories and types of discourse, modes of enunciation, literary genres- from which emerges each singular text"*.

c/ Paratextuality: Refers to a text's relations to its paratexts, such as titles and subtitles, prefaces, book, book covers, illustrations, and as Genette states *"many other kinds of secondary signals, whether allographic or autographic"*, that is to say, whether introduced by the author or others.

d/Metatextuality: As the fourth sub-type of intertextual relationship is governed by the commentary, it represents a critical phenomenon *"unit [ing]"* a given text to another, of which it speaks without necessarily citing it, metatextuality is closely related to, and sometimes difficult to differentiate from Gentte's fifth and final type of transtextuality.

E/Hypertextuality: Genette (1997) defined it as it follows: *"by hypertextuality I mean any relationship uniting a text 'B' (which I shall call the hypertext) to and earlier text 'A' (I shall of course call it the hypotext) upon which it is grafted in a manner that is not that commentary"* it is as the subtitle of Genette's book stated *" a text in the second degree ...i.e.; a text derived from another pre-existent text"* Genette refered to Virgil's Aeneid and James Joyce's Ulysses as *"two hypertexts of the same hypotext : the Odyssey.(ibid.;5)"* (Austermühl, 2014, pp. 35-36).

The term describes the interconnectedness and its inherent contrast to similar arguing or narrative structures and the application of parallel thematic development strategies.

1.1.4. Fairclough's notion of 'Interdiscursivity'

The term interdiscursivity was coined by Fairclough (1992) when it essentially represented as a more general concept of intertextuality. He defined intertextuality basically as *" the property texts have of being full of snatches of other texts, which maybe explicitly demarcated or merged in, and which the text may assimilate, contradict, ironically echo, and so forth"* (Fairclough, 1992, p. 82). Based on Bakhtin's (1986) work, Fairclough (1992) further presented the classification of intertextuality by French discourse analysts, including manifest intertextuality

and constitutive intertextuality. Manifest intertextuality refers by the discourse technique representation, presumption, denial, metadiscourse and/or irony to the explicit presence of the one text in another. Constitutive refers to the blending of discourse conventions, including genres, activity types, and discourse styles of various kinds. Fairclough introduced a new term ' interdiscursivity ' as a replacement for constitutive intertextuality to emphasize that the focus is on the discourse convention rather than other text as being constitutional. The concept is based on the dialogued "heteroglossia" of Bakhtin. For Bakhtin, language consist primarily of utterances rather than sentences and utterances are always dialogued with each other, except in certain imagined ideal conditions – such as the dialog of utterances and the pronouncements always change and result in what Bakhtin calls 'hybridization'*"the mixture of different utterances within a single piece of language"*.'This complicated combination of utterances is described by Bakhtin as heteroglossia. What Bakhtin tell about the notion of dialogised heterogeneity leads us to the interdiscursiveness issue. Fairclough highlighted the concept to reiterate the notions of interdiscourse by Pêcheux and to demonstrate different elements of "order of discourse" as genres, speeches and styles. The "interdiscourse" of Pêcheux and "the order of the speech" of Foucault can thus be considered to be precursors in the interdiscursive world.

A/ Interdiscursivity in literary texts: (The stylistic approach): Interdiscursive language is widely studied from the stylistic approach in literary texts which is usually manifest itself as genre mixing or gene switching. This study has its origins, particularly in the seminal essay of Bakhtin, in the literary design of the 20th century. Bakhtin (1981/1986) explored why the genres are mixed and examines the artistic and ideological resources of literature and non-literary styles in a text and stresses moreover that novel is one of the main concerns of this approach: how literature text is formed through interdiscursiveness and how esthetic as well as society

significances are reached by text forming scheme (stylistic applications). It deliberately blends many different genres, widely divided in time and space. And this conscious hybridization (or interdiscursivity) of the genre is an important instrument for artistic images of the novel. A number of wide studies of interdiscursivity in photography and films appeared towards the end of the 20th century. However in Bradford's (1997) stylistics, Bradford used his theory 'dual model' to analyze genre mixing and/or genre shifting to poetry, novels, and dramas, to study the interdiscursiveness in the greatest detail.

B/ Interdiscursivity in non-literary texts (The CDA approach): Critical discourse analysis, has performed wide-ranging interdiscursive studies in texts to understand the social shift or carry out social research. The study is primarily concerned with interdiscursive relationships in texts.

This approach blurs the line among linguistic and social analysis by investigating the social and critical significance of interdiscursiveness. Fairclough considered that Interdiscursiveness is more than a stylistic occurrence; it is rather essential for social practice. Fairclough's research combines the component view of Foucault's discourse, the dynamic view of discourse and its relations with social practice (J, 2011).

1.1.5. Literary criticism of intertextuality

Kristeva's intertextuality theory has drawn an important criticism; emphasizing on the fact that the notion is seen as a belonging of texts to a global and *"infinite universe of texts"* (Austermühl, 2014, p. 32). Structuralist critics used the term intertextuality on locating and fixing literary meaning whilst Poststructuralist critics employed it on disrupting notions of meaning and thus it proves its flexibility on both (Allen, 2000, p. 04). However, Anti-intertextualists pictured the theory as a 100 years old man in new toxido and being incomprehensible. That is to say, Kristeva did not develop neither a teachable nor a comprehensible method of the textual analysis; *"Its*

publications are marked by a strangely abstract quality, at a decided remove from reality" (Plett, 1991, p. 04).

1.1.6. The importance of intertextuality

Intertextuality is simply defined as the link that a text have with other texts and it can be seen in the manner of how universal the theory is. Hence, it is considered as an important element found in all texts either literary, cultural, political or otherwise; in addition to, everyday conversation. For example, mentioning a reference to a movie or a quote from a book or a commercial describes how we communicate which means when we communicate we produce so many of connections and thus creating a sourght of a network of links. That gives depth and greater meaning to our messages: each reader shall have a different references and interpretations that is not clear to everyone (*"Translation and Intertextuality: The Importance of reading between the Lines,"* 2016).

The theory plays a greater role in understanding a piece of work, literature, culture, history…etc; as it is important to see how the author is influenced by other works and how variant alike texts are applied and involved in the piece to transfer certain meanings (B, n.d.).

1.1.7. Advantages of intertextuality

Basically, intertextuality is concerned with the interaction of texts, it asserts that no text is an island and no text is original; that is, all texts are the transformation of previous ideal texts and are used to characterize the ways where other texts are shaped, their meaning and meaning. It has influenced various fields, for example literature and other creative art, writers and artists are affected by a wide range of factors linking them, for example a writer is influenced by some of the ideas in a certain movie he has watched, which he can influence when he is writing a novel,

poem or the play, represented in new artistic works ("*35.unit.Intertextuality the big questions,*"n.d.).

Intertextuality gives students the opportunity to experience the diverse thinking strategies that lead them to a deeper understanding of the texts by looking at the relationships between the texts. Lenski (1998) pointed that intertextuality could lead students into a world of such criticality as visualizing, comparing, predicting, and evaluating the texts and thus comparing past texts to the current texts, drawing their judgments on each other's personal views (Efendi, 2012).

1.1.8. Intertextuality (reading and writing)

 One way to read, write and analyze certain texts is by an intertextual approach. The term ' intertextuality ' refers to the capacity of texts that intentionally and unconsciously hold links and influences, echoes and allusions, style and standards and even revisions of different topics and contexts. The term looks a bit new but the assumptions are quite old. A text is a matrix of several texts, without resorting to other works no text can be interpreted. Only few other texts are automatically remembered while reading a literary artwork, so nothing is pure and perfect (Mishra, 2012).

Every text carries traces of other texts. Intertextuality claims that a text (to be understood at the moment), as a fallacious or a self-sufficient whole, does not function as a system that is closed, that it cannot be influenced by external factors.. That is because the authors are readers of text before they are the creators of text, so that the work of art is inevitable through the references, quotes and influences of all sorts, and because the text is only possible through a certain reading process; it is due to the cross-fertilization of what is created at the moment of reading.

Kristeva (1986) revealed that the author and the reader or critic of the text are part of the production process continuously, *"they are being tested [...] by means of the text"* (p. 86).As Barthes brings the reader into an active productive reading process.

Barthes therefore agreed: *"it is the writerly text which makes readers of the text productive in their reading"*. He put in 'From work to text' that *"the text is experience only in an activity of production, it follows that the text cannot stop (for example on a library shelf); its constitutive movement is that of cutting across (in particular it can cut across the work, several works)" (Barthes in Leitch 2001, 1471)"*. The theory of Barthes pays attention and sheds light on the process of reading and the reader, which is indeed a process of meaning formation. In his essay 'the death of the author', he claimed that:

> A text is not a line of words releasing a single 'theological meaning (the message of the author – God) but a multi- dimensional space in which a variety of writings, none of them original, blend and clash. The text is tissue of quotations drawn from the innumerable centres of culture …
>
> The writer only imitates a gesture that is always anterior, never original (Barthes, 2002, p. 188).

 He can only mix writings to adverse the ones with the others, in such a text is made of different and various writings; otherwise it is an empty space. At the end the writer is just a compiler of bits and pieces drawn from his/her read texts.

   There can also be found in Eliot a few reflections of intertextual reading, an intertextual reading, and all close readings, as no single reading gives the meanings of a text; the significance depends on the intertextual relationship built in a text's production and reception processes. And the meaning of a text does not become an absolute but a sliding one through the synchronic

method of reading offered by intertextuality; that is, when a new text comes into the network of texts, the meanings of both the new and old texts change. That is similar to Eliot's suggestion of reading the old work through the new ones and reading the new ones through the old ones. This in fact opens up the internal structure of a text with the consequences that each text has to do with one another and the meaning is unstable, which gives the huge intertextual reading. In short, intertextuality is one of the serviceable procedures of reading and writing. According to Terry Eagleton *"some texts are born literary, some achieve literariness, and some have literariness thrust upon them (Eagleton 2006, p. 8)"* (Zengín, 2016, p. 05).

1.1.9. Intertextuality and critical thinking

Although intertextuality is a literary advice used mainly to study literature, it can be used more flexibly, in many ways to understand the text, for instance, by using its play script, to study the drama. That is to say, the term intertextuality is not only limited in the scope of literature. Since intertextuality's main concerns is to establish the relation between one text and another one, that seeks the relation between author and reader, it can be assumed as the guidelines to facilitate critical thinking for learners.

Wallace (1992) also highlighted the importance of using the approach: It is useful to know something about the circumnutates in which a text was produced; it may also help to know how particular text relates to other texts by the same author. Learners would be able to experience the various thinking strategies that would push them to get in deeper comprehension of the texts by seeking the relations between texts.

Lenski (1998) pointed that intertextuality would bring the learners into such critical world such as to observe, to compare, to predict and to evaluate the texts, furthermore, learners could make comparison between past texts and the current ones, involving their personal points of

view to make and point their personal judgements upon the two. The approach can be involved in the strategies that may help learners to build their critical thinking in understanding the texts and identifying how the texts might relate one another. thusly, teachers should guide their learners and help them to make an intertextual relation between different texts that in turn would be very beneficial for learners in simplifying and facilitating their critical thinking, teachers also may ask them to predict and evaluate the text, that would bring learners into critical thinking, unconsciously, it will enhance their reading comprehension, during that stage of pre-reading activities students are asked to pose questions, statements and to form their hypothesis of a certain text, this encourages them to find the relation among the texts starting from their own questions, and propose problems, student may limit their study to short text in order to be more focus, after doing so they may have identified a small set of easily identifiable features that are relevant to their questions that they want to focus on, therefore they may possibly focus on the other things. When completing identifying the text, the next task for the students is to identify the traces of other given texts to consider ,the teachers may guide them and give instructions that probably students have to pay attention in examining explicit overt references to other authors. In short, the intertextual approach can be applied in the teaching strategies; it can be viewed both from the "horizontal axis, connecting the author and the reader, and "Vertical axis" reminding the experience of a reader that may lead to a fresh interpretation of the previous works (Efendi, 2012).

1.1.10. Intertextuality in cross-cultural classrooms

Texts are insignificant when they are in isolation no matter what kind they present: literary texts, political…etc. Hence, they are an expression of thoughts, feeling, and intentions with reference to social reality; yet, they function in this sourght of way because they are related and written in

response to other texts. In short, this is what resembles intertextuality in its simplest definitions: it directs our attention on how fancy is the world of texts that exists outside from the text meant to be studied, analyzed and so on. In the other hand, we have the notion of cross-cultural in which it means the differences between cultures that are apart in terms of location and time; That is to say, there is what is recently been called a cross-cultural intertextuality where creative assimilation is derived from texts and the ideas, conceptions exists from another culture in a new work ,that shows an ultimate format of cultural integration and goes beyond the cultural barriers : every writer gasps inspiration to and from a faraway culture to serve a certain objectives he has in mind. The ambivalence and uncertainty of the two sided referetiality to literary pre-texts and the social reality, indicates the importance of how the readers should understand and be aware of the necessity to what is described 'a careful reading' in which it allows them to discover and see things in a whole new and different way. Using references in constructing texts from another culture does much of a service to make things unfamiliar and stranger; Moreover, accompanied with cross-cultural intertextuality, the literary production does indeed reached the maximum of its insctended universe: there is no beyond the devices of cross-cultural intertextuality nor beyond the most distant culture. It resembles the outer barriers of literary communication that affects on making us aware enough to see the ultimate closure of our semantically structured universe (Fokkema, 2011).

Texts are not separable from the literary, social and cultural realities where they are constructed; thus, the text is addressing both of the reader and the network of other texts in which it interacts. The focus on how texts are related to one another shows a potential in which it affords a transfer of what is called a textual knowledge in classroom; it accounts for expending and enriching student's intertextual histories and constructing discourse knowledge by the use of

the intertextual theory to teach students from diverse cultural backgrounds in a classroom setting, since it is viewed as a good and significant implications for instruction (Jesson, Mcnaughton & Parr, 2011).

1.1.11. Intertextuality and culture

In his book ,*Intertextuality*, Allen Graham (2000) made a clear position that the intertextual theory is literary and cultural at the same time in which intertextuality and culture are not separable, he said that *"texts cannot be separated from the larger cultural or social textuality out of which they are constructed"*; Therefore, all texts *"contain within them the ideological structures and struggles expressed in society through discourse"*, he also mentioned how texts are made up of the cultural or social text: that is to say, all the various ways of speaking and saying, the institutionally sanctioned systems and structures plus discourses, they all make up what is called culture. Moreover, for him there is no text that exists in isolation or as an individual object but it is *"a compilation of cultural textuality"*; hence, the cultural text and the individual text are made up from the exact same textual material and cannot be separated (p. 36).

Conclusion

To sum up, section one discusses the intertextual approach: its definition, origins, importance, advantages, its major theories and its relation with reading and writing, the potential of the intertextual approach as a guideline to think critically, its use in cross-cultural classroom and last its relation with culture.

Section Two: Cultural Awareness

Introduction

Learning a foreign language cannot happen without learning its culture. Cultural awareness is the understanding of your own cultural beliefs, values, norms, traditions…etc as well as the others' culture in which it is considered as an essential element in language teaching and in every day communication. In this section, we shall be dealing with the definition of culture and the definition of cultural awareness, the stages of cultural awareness and its stages, its importance, its advantages, the definition of cultural self-awareness, cultural awareness in cross-cultural classroom, raising cultural awareness in language teaching, and finally cultural awareness in reading and writing.

1.2.1. Definition of culture

Language and culture are inseparable; teaching language cannot happen without the interference of culture (Fenner, 2001). Thus, culture is defined as *"a symbolic reference system whereby humans manufacture and produce a meaningful, real world in action and interaction"*. The etymological term 'culture' covers a broad range of multiple topics such as: language, ideas, tools, recipes for action, products, values, norms, art, beliefs and so forth. It is considered as one of the most complicated terms (words) in the English language. Hence, there is no exact definition of culture, others defines it as *"the existence of broadly accepted language system, built upon sets of typifications and stocks of knowledge that produces a feeling of "factness" about our culture and a sense of intersubjectivity"*(Knenneth, 1998, pp. 01-04). For others culture is *"a complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society"* (Tylor, 1958, p. 01 as cited in Moore, 2004, p. 05). Thus, we cannot experience the world around us apart from culture

because culture reflects meanings and these meanings becomes and shapes our reality (Knenneth, 1998). Hence, because of the role culture plays in teaching, variant terminology has appeared; one of the well-known and very important terms is 'Cultural awareness' (Fenner, 2011).

1.2.2. Definition of cultural awareness

Cultural awareness means the ability to understand our own cultural beliefs, values, ideas, perceptions as well as the others' culture: that is to say, once we interact with people from cultures that are indifferent to ours, Cultural awareness becomes a necessity; People do not see, evaluate or interpret things as we do they might see it in a very different perspective if they are from a different culture: what is being considered to us as a normal behaviour in our culture is possibly inappropriate in another culture; for example, a certain situation or attitude can be considered as sensitive and a red-line limit where in other culture is seen as humorous and funny. The lack of cultural awareness may lead to misunderstandings between people, when someone interpret other peoples' actions or beliefs by using meanings exists in his/her culture to make a sense, it becomes eventually a misunderstanding. *"Culture is not conscious to us"* to be aware of our own cultural dynamics is not an easy task to fulfill. Since birth, we had to learn to understand and do things unconsciously: our values, experiences and cultural background leads us to interpret and do things in a specific way; sometimes, we should see over our cultural boundaries to realize the effect our culture has on our mind and behaviours (Quappe & Cantatore, 1991).

Furthermore, cultural awareness is *"the understanding and gaining knowledge about the differences and similarities between diverse groups of people regarding their demographic characteristics"*. In short, culture shapes our differences in thinking and behaviour (*"What is cultural awareness,"* n.d.).

1.2.3. Stages of cultural awareness

There are variant levels of cultural awareness which reflects the way people grow to recognize cultural differences, and they are as follow:

1. The Parochial stage (My way is the only way): the first level indicates how people are conscious of their own way of doing things and only their way is the one applicable. At this level they disregard the effect of cultural differences.

2. The Ethnocentric stage (I know their way, but my way is better): the second level indicates how people are conscious of the other ways of doing things; yet, they still see their way as the best of all. At this stage, cultural differences are recognized in a negative way and being considered as a source of troubles. Hence, people tend to disregard them or diminish their significance.

3. The Synergistic (My way and their way): the third level indicates how people are conscious of their way of doing things as well as the others' own way of doing things, and they tend to select the finest way according to the circumstances (situation). At this level people are aware of the fact that cultural differences can simply lead both to benefits and problems and are ready to make use of cultural diversity to produce brand new solutions and possibilities.

4. The Participatory third culture stage (Our way): the final level indicates how people from culturally different background shapes and creates a culture of partaken meanings. Thus, through the peoples' repeated dialogue with others, they create a new ideas, new meanings and new rules to join the needs of a certain situation (Quappe & Cantatore, 1991).

1.2.4. The importance of cultural awareness

It is very important for second language users to understand second language communication as a cultural dynamic process and thus to be aware of their own basic cultural communicative

behaviours as well as the others. Therefore, cultural awareness is seen as an essential part of conceptualizing cultural aspect to language teaching process; it has provided a fundamental basis of knowledge in reference to the cultural dimensions of language use and thus of teaching. It is the conscious realization of the role culture has in language learning in addition to communication concerning the first and the foreign languages. Hence, many approaches agree on the necessity of setting a systematic framework for both (teaching language and culture together) where the relationship between the two is up to the learners' observation and exploration; also, cultural awareness stresses on the importance for the learners to be aware of the beliefs, norms and behaviours of their culture as well as the other cultures (Baker, 2011).

Teachers and learners of a foreign language should be aware the cultural similarities and differences so to understand that beside skin color, people in the world are culturally not the same (Brown, 1994 as cited in Çakir, 2006).

The importance of cultural awareness is not simply the awareness of the differences of people around the world has; yet, there is a lot more involved in, such as: traditions, language, symbols, ideas and norms they all shape what is known as culture (Mercer, 2018).

When working or engaging with people from culturally diverse background, it is critical that you realize the cultural expectations and rules of others or it will lead to mistakes and misunderstanding; these mistakes can harm and hurt the others if they are understood differently and they also can be serious: what is considered funny for you is possibly very serious and sensitive for others. *"Understanding culture is the point at which things can start to go wrong"*. Thus, *"cultural awareness helps us reduce the chances of making bad decisions and increases the chance of us making more insightful, considered decisions"*. Culture can be a stumbling block (barrier) when dealing with the others and how we see them and the way we make

decisions. Cultural awareness is the way out which helps us to overcome such an issue; Furthermore, to be culturally aware is *"about respecting others' cultures as well as our own"* and not neglect or compromise your own identity and values for others (*"Why is cultural awareness important,"* 2018).

1.2.5. Cultural self-awareness

Culture affects the values, beliefs, group affiliations and social relationships of the individual (Wan & Chew, 2013 as cited in Lu & Wan, 2018). Individuals are not conscious of this influence in most cases. However, in situations where cultural experience is the center of consciousness, people can consider the influence of culture on them consciously. A great deal from past research has shown that cultural experiences influence individuals, from the incorporation of social relations in self-definition (Markus & Kitayama, 1991 as cited in Lu & Wan, 2018), the emphasis on cross-situational self-consistency (English and Chen, 2007 as cited in Lu & Wan, 2018). There is, however, little knowledge about people's consciousness of the influence of culture on them.

Cultural consciousness is a meta-cognitive person's understanding of the influence of culture on the self. This includes an understanding of the connection between your own experience and your culture .Thus, people with a high level of cultural confidentiality would be able to understand more clearly how their cultural experience shaped who they are. These individuals are conscious of how culture is really like such as their values and conduct, has influenced different aspects of their lives. While the interaction of many people with culture is not conscious, certain cultural experiences may raise awareness of the presence of cultural impact in their lives by individuals. When people cross cultural frontiers as people who live in a new culture or as host nations, they often become more aware of the existence and influence of

culture. They learn how different cultures define their characteristics (Chiu & Hong, 2005 as cited in Lu & Wan, 2018), how they adapt to each others' demands for different cultures (Hong, Wan, No and Chiu, 2007) and change in their attitudes towards multiculturalism (Berry & Sam, 2014 as cited in Lu & Wan, 2018). The cultural experiences that lead to this awareness can be either positive or negative. However, the importance of culture does not simply draw attention to the cultural membership of individuals in this type of experiences (Spears, 2011; Turner, Hogg, Oakes, Reicher, & Wetherell, 1987 as cited in Lu & Wan, 2018). It also inspires a careful analysis of how such cultural experiences shape one's selves. Individuals might also vary according to their tendency to engage in self-reflection in their level of cultural awareness... Individuals with a high private self-content tend to be more introspective in their private, internal self-aspects (Scheier & Carver, 1985 as cited in Lu & Wan, 2018). They also take a closer look at their own values, beliefs and emotions (Duval, Silvia & Lalwani, 2001 as cited in Lu & Wan, 2018). As people with a high level of personal self-confidence engage in more self-reflection in the context of a cultural encounter, these people can reflect further on their influence with this cultural experience and thus become greater version of themselves. Instead of being clear about cultural knowledge, cultural awareness is concerned with the sense-making of cultural experience among individuals. While it is partly necessary for individuals to develop cultural self-confidence to know about culture, this knowledge does not need to be clear and consistent. This distinguishes cultural self consciousness from constructs like cultural skill (Chiu & Hong, 2005 as cited in Lu & Wan, 2018) and cultural identity clarity (Usborne & Taylor, 2010 as cited in Lu & Wan, 2018). Where cultural knowledge is essential for accuracy and clarity: precise and clear cultural insights concern peoples' understanding of culture in which they live (as is my culture). In contrast, the cultural awareness centered on how the relationship between culture and

the self is felt by individuals (how the culture has shaped me). Although cultural self-awareness based on cultures which they have no knowledge of is highly unlikely to develop, precision and clarity of cultural knowledge are not necessary for cultural self-awareness.

At least one culture is a part of every person. Whether we understand it or not, our culture influences the way we understand, interact with each other, transmit and communicate knowledge across generations. The ability to ask and answer questions based on our own culture makes connectivity between cultures easier (Lu & Wan, 2018).

1.2.6. Cultural Awareness in the English Language Classroom

An integral part of foreign language learning is to gain some knowledge of the related culture. For teachers of English as a foreign language (EFL), the question is, "How can we incorporate cultural knowledge and understanding within the context of our English language classes? Actually getting to know the grammar, syntax, phonetics, and some English social conventions will not give students real insight into the particularities of the daily lives of those who hope to speak their language. Language teachers have become more aware toward the fact that sociocultural variables need to be incorporated in the schools of their students (Palmer and Sharifian 2007, p 02, as cited in Frank, 2013) but the way cultural components can be incorporated into the classes is not reached. One of the important issues facing a professor is what to do. Many EFL educators have not had any official instruction in cultural components and no widely agreed set of requirements can be used as a reference by instructors (Byrnes, 2008, p. 02, as cited in Frank, 2013). One approach would however be to conform the dimensions of Michael Paige's cultural learning model (Cohen et al. 2003, p. 53, as cited in Frank, 2013) . Paige categories culture study:

• Self as cultural • the elements of culture • intercultural phenomena (culture-general learning) • particular cultures (culture-specific learning) • acquiring strategies for culture learning. Exploring these aspects may enable teachers to connect students with the target culture, increase their awareness of cultural differences and enhance 'Their intercultural communication skills' (Byram, 1997 as cited in Frank, 2013).

In an English language classroom, cultural learning can be difficult to handle. Simple mastery of language forms is not sufficient for students to be considered competent in the target language (Krasner, 1999 as cited in Frank, 2013). Unless students know the cultural contexts in which the target language is spoken, they cannot consider themselves a foreign language masters (NSFLEP, 1996, p. 27 as cited in Frank, 2013). Whereas, in EFL lessons the notion of teaching culture is not new, teachers need something more than introducing traditional holidays, food and folk songs of the target culture thus, they need to include a framework which allows students to understand both the social aspects of culture. But as the world gets more interlinked, we have to help our students understand that it is more important that they are able to activate their "cultural antennas" so that they can understand other cultures as well as their own. They will be better equipped to become more fully involved with the global community of which they are a part of. We must also emphasize on the idea that culture is only one of the many aspects of human conduct. In a number of ways, we differ from each other because we are unique individuals (Frank, 2013).

1.2.7. Intercultural awareness

In our current age of toleration for other ideologies, cultures and religions, we need to know and understand not only other cultures, but also our own culture. Foreign language teaching

researchers emphasize that intercultural awareness is central to promoting accepting diversity and overcoming ethnocentric stereotypes. Peck (1984) noted this trend as follows:

> Humanistically, the study of different cultures aids us in
>
> Getting to know different people (...) to understanding
>
> and respecting other peoples and their ways of life. It
>
> helps to open our students' eyes to the similarities and
>
> differences in the life of various cultural groups. Today,
>
> most of our students live in a monolingual and
>
> monocultural environment. Consequently, they become
>
> culture-bound individuals who tend to make premature
>
> and inappropriate value judgments. This can cause them
>
> to consider the foreign peoples whose language they are
>
> trying to learn as very peculiar and even ill-mannered(p. 01).

This means that, to know about others, increasing awareness about them and their civilization. culture and religion is essential and significant in learning the other culture and the way to realize and know one's own culture. Likewise, Tavares and Cavalcanti (1996) confirmed that *"through the growth of people's cultural consciousness we become more critical as citizens who know our own and our communities politically and socially"* In fact, as you learn more about other people from different cultures, you also get to know more about yourself (p. 17).in this regard Brière (1984) said that *"the identity of one's own as a member of a country culture without making contact with foreign cultures obviously can't be realized."* In the light of this knowledge of alien cultures, our sense of self and our awareness of our own identity are strengthened (p.

563). Cortazzi and Jin (1999) further claimed that the 'stabilization' of one's identity is the effect of the intercultural understanding:

> A cultural focus on intercultural competence has
>
> communicative ends, but there are further important
>
> advantages: it may not only encourage the development of
>
> identity, but also encourage the awareness of others' identities
>
> and an element of stabilization in a world of rapid change (p. 219).

To be a teacher of language and culture, as well as to encourage self- and foreign culture, is *"to be much more than language and language teachers"* (Byram, 1992, p. 175). It is essential to integrate culture into the foreign language classroom. Byram et al. (1997) pointed that foreign language students need:

> information about the people of the target country,
>
> about the way they organize their daily lives (routines and rituals), about
>
> their ideas, attitudes and beliefs etc., because this will help the
>
> learner to reflect upon his own position (similarities or
>
> differences) and come to terms with possible communication
>
> "traps" in the foreign language (misunderstandings,
>
> blockades; etc.) (p. 66).

We can say that culture is a part of teaching and learning an alien language. It has been clearly taught in a second language or in foreign language classrooms in one form or other. In a parallel perspective, Baker(2003) asserted that *"the content of what we teach is always connected to the culture in one way or another"* (p. 3). And the teaching of foreign languages cannot appear alone

without culture. Thus, the two cannot be separated now or later since they are completing each other .

1.2.8. Cross-cultural awareness

Knowing what is culture alone, does not guarantee the ability to raise awareness in the classroom. Even if a definition of culture is useful, shared and learned information can be used to create a social system that has meaning and order, this information alone will not be available in the foreign-language classroom for immediate application. However, if we adapt the concept of culture to a model that classifies for us the various aspects of culture, we can use it to help us identify, recognize and understand intercultural differences and similarities a variation in the Kluckhohn and Strodbeck (1961) model is used by many intercultural specialists and includes five categories that can apply to all cultures. The following categories are: (a) human nature, (b) relationship between man and nature, (c) meaning of time: the model can be adapted and included in the discussions and activities to enhance cross-cultural understanding in the ESL classroom texts. Additional models may be used also.

Three postulates concerning culture that can serve as guidelines to promote cultural awareness and avoid ethnocentrism are set by Adler (1976), in his article *'Near the cultural identity'*. In this postulate, cultural relativity is emphasized and the use of cultural absolute is reduced:

1. Each culture or system has its own internal coherence, integrity and logic, each culture being a system of values and attitudes, convictions and norms, both individual and collective, which give meaning and meaning.

2. No culture is better or worse than any other intrinsically; all cultural systems are valid equally as changes in human experience.

3. Everyone is culturally bound to a certain extent. Each culture has a sense of identity, behavioral regulation and a sense of personal place in the scheme of things for the individual. (p. 371)

However, knowledge of the guidelines alone will not help the ESL professor to develop cultural awareness. The teacher has to learn to understand his own cultural values, and this must be easier said than done, to help the students become aware of their cultural values. The tendency to take our own culture for granted is a part of the universal human experience. We live it, we act it, we believe it, and we do it, but usually we are not consciously aware of the influence of our cultural values on our behavior and attitudes. For example, if an American university student challenges the opinion of a professor it is done without questioning whether it is right or not for a professor to do so and without conscious awareness that the value of active student participation in the educational process makes it acceptable and even desirable to question a professor. Also, when an American chooses to leave his work and to enter into business *"because I would be happier,"* he does not necessarily recognize that he is a defier of authority, preference of self-management in the United States (Stewart, 1971, p. 08). More often than not, our conduct and decisions are not associated with culturally-specific influences. An important analogy is that culture is connected to icebergs, only some of which are seen, but most lie beneath the sea and remain hidden from view. Hall (1973) classified the three levels of culture: technical, informal and formal. Hall stressed that while more than one element of the triad is difficult to practice simultaneously, in any given situation all three will be present, but one will always dominate...etc. The "informal" as it is the level which lies mostly beneath the water level, is important for our purposes. The absence of conscience permits a high degree of patterning in informal activity, as Hall (1973) stated for better understanding of the courses and effects of the

cultural influence, we must make a conscious attempt to increase awareness of our informal level of culture. In this process, it can help with a model like that of Kluckhom and Strodbeck (Irving, 1984).

1.2.9. Advantages of cultural awareness

As shown by Byram et al. (2001) cultural awareness *is "the ability to critically assess perspectives, practices and products in the cultures and countries of one's own and others on the basis of explicit criteria."* In other words, cultural awareness helps to make the learner an intercultural speaker who appreciates both his own culture and the target culture (p. 53).

Conclusion

In short, culture has gained a significant role in language teaching and the ability to cope with such subject, students need to be aware of the meaning of cultural awareness which is the way we understand our own culture (beliefs, customs, ideas, values, perceptions, traditions…etc) as well as understanding the others' culture and its place in teaching as well. In addition, to its importance and the advantages that it has. Also, students should improve their own cultural self-awareness before getting engaged with other cultures. Many terminologies emerged from cultural awareness such as intercultural awareness and cross-cultural awareness.

Chapter Two:

The Field of Work

Chapter Two: The Field of Work

Introduction

The first chapter (the theoretical part) was a literature review devoted to outline the research variables under investigation: intertextuality and cultural awareness. The second chapter of this research is the practical part, in which it aims to investigate the use of intertextuality to enhance EFL students' cultural awareness at Abbes Laghrour University; it is concerned with analyzing and discussing two questionnaires given to EFL teachers and students.

2.1. Data gathering tools

The primary tool used in this research is the questionnaire, we have also used a Pilot test (pre-test) assigned for (15) randomly selected students, to test the validity of our research; however, it did not help as it should. Thus, we had to reformulate it and gave it to (59) students and (15) teachers as a final test. Johnson and Christensen (2012) stated that a questionnaire is a tool used to gather a qualitative, quantitave and mixed data; *"it is to tap into and understand the opinions of your participants about variables related to your research"* (p. 163). It is consisted of two different types: open-ended and closed-ended questions.

Open-ended questions are used by researchers to *"know how participants think or feel or experience a phenomenon"*, and *"why participants believe something happens"*.

Closed-ended questions in the other hand are *"focused on getting participant responses to standardized items for the purpose of confirmatory research in which specific variables are measured and hypothesis are tested"* (Johnson & Christensen, 2012, p. 170).

2.2. Student's Questionnaire:

2.3. Sample of Questionnaire:

Our questionnaire is submitted to Master1 English students of Abbess Laghrour University of Khenchela. The whole number of students is (167), the chosen sample is (59) students whom were selected randomly.

2.4. Structure of Questionnaire:

Students' questionnaire is composed of (16) questions divided into (03) sections addressing the extendibility of using intertextuality to enhance students' cultural awareness. Most of questions are in the form of closed-ended.

Section 01: *Cultural Understanding and Awareness (from item 1 to 5)*

This section is about cultural awareness and understanding concerning the development of foreign language learning, it is intended to explore the students' perceptions toward the definition of culture, cultural understanding and awareness, it's importance, significance and impact on understanding the others' culture It consists of (5) questions.

Section 02: *The Use of English Language Literary texts to Learn Culture "Intertextuality" (from item 6 to 11)*

This section is about the significance of using English language literary texts to learn culture "Intertextuality", and its importance in enhancing cultural awareness it composed of (06) questions in the form of yes no.

Section 03: *Enhancing EFL Students' Cultural Awareness (from item 12 to 16)*

This section is about enhancing EFL Students' Cultural Awareness, it is planned to know their perception toward intertextuality approach in enhancing their cultural awareness, consists of (5) questions.

2.5. Analysis and interpretation of the results

Section01: *Cultural Understanding and Awareness*

Question 01: What does "culture" mean to you?

Option	Number	Percentage
a- a set of behaviors, customs, beliefs, values an styles of daily life	17	28,81%
b- a set of geography, architecture, classical music, literature, arts, political issues, and social norms	07	11,86%
c- both of them	35	59,32%
Total	59	100%

Table 01: Student's definitions of culture
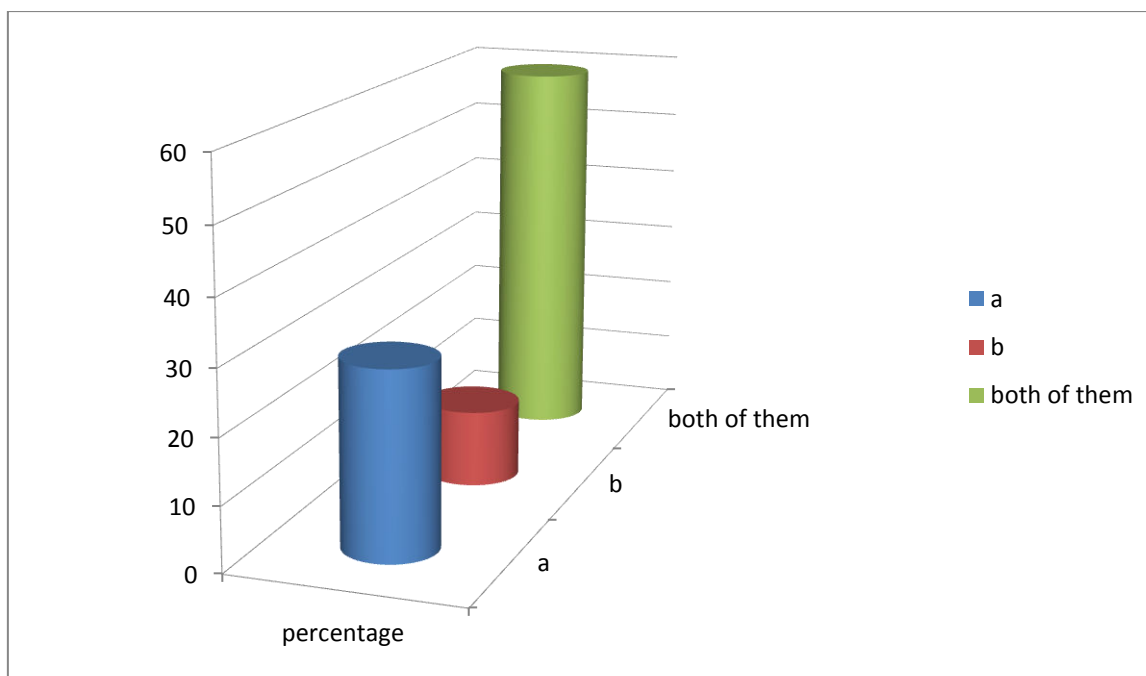
Figure 01: Student's definitions of culture

Concerning this question, the meaning of culture differs from a participant to another. As the above table (01) and figure (01) shows, most of the respondents (59,32%) chose to define culture as both; a set of behaviors, customs, beliefs, values and styles of daily life, and a set of geography, architecture, classical music, literature, arts, political issues, and social norms, whereas (28,81%) chose to define it as; only a set of behaviors, customs, beliefs, values and styles of daily life. while only (11,86%) defined it as; a set of geography, architecture, classical music, literature, arts, political issues, and social norms.

Question 02: Are you open to new cultures from various backgrounds?

Option	Number	Percentage
Yes	54	91,52%
No	05	08,47%
Total	59	100%

Table 02: Students' openness toward new cultures from various backgrounds
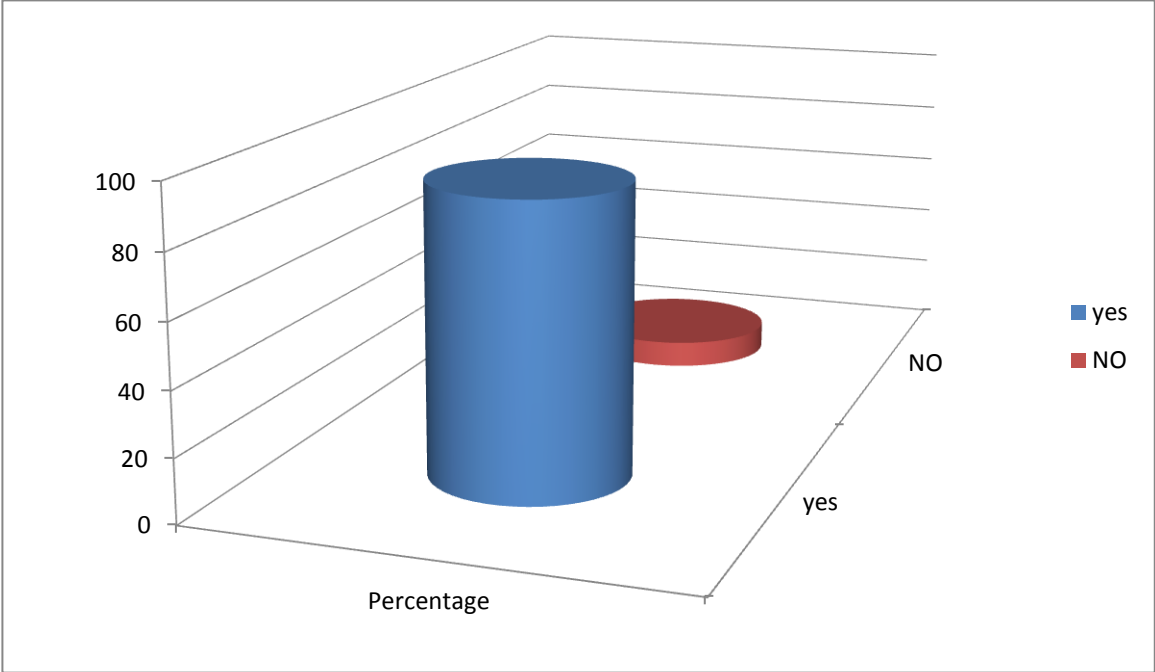
Figure 02: Students' openness toward new cultures from various backgrounds

As the above table (02) and figure (02) shows; the majority of respondents (91,52%) are open to new cultures, which shows their interest about different cultures, while a low rate (08, 47%) are satisfied with their own culture.

Question03: If yes, cultural awareness is knowing your own culture and others' culture, so do u think that is important for EFL students to enhance their cultural background knowledge?

Option	Number	Percentage
Yes	52	88,13%
No	07	11,86%
Total	59	100%

Table 03: Students' opinions toward the importance of cultural awareness in EFL classroom
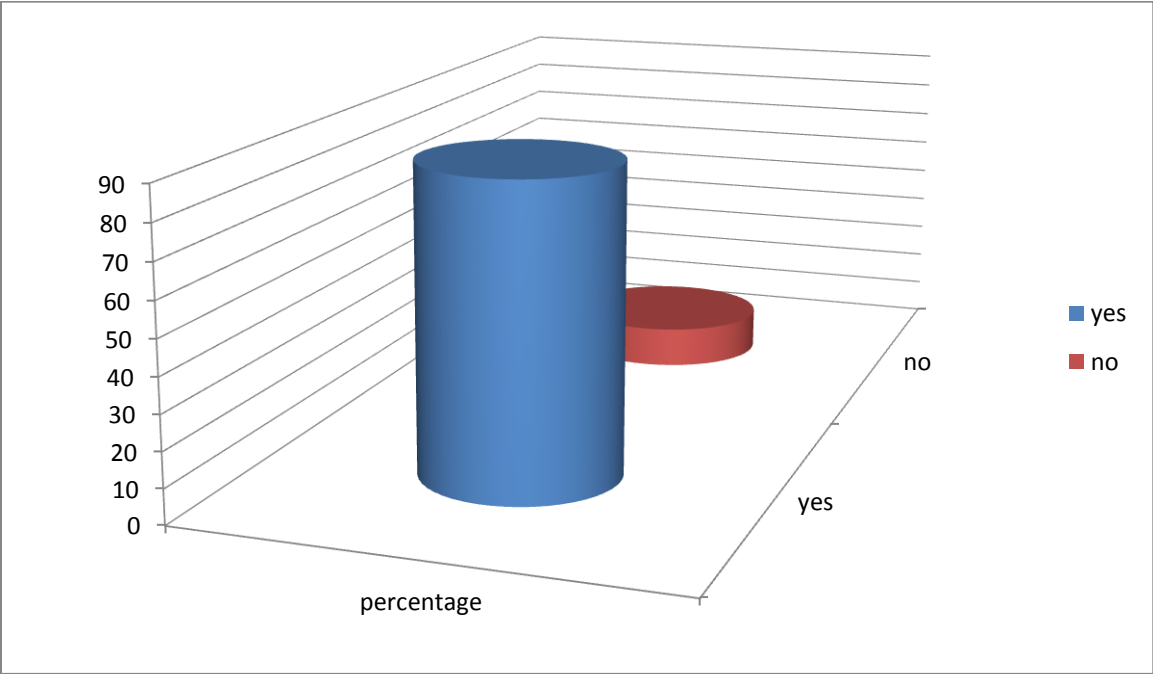
Figure 03: Students' opinions toward the importance of cultural awareness in EFL classroom

As it is shown in table (03) and figure (03), most of participants (88,13%) confirm that cultural awareness is important in enhancing EFL students' cultural background knowledge, where (11,86%) of them state that cultural awareness is not essential in EFL classroom.

Question 04: Do you agree that students being aware of their cultural similarities and differences toward the target culture "the language that want to learn" will help them having better understanding and empathy?

Option	Number	Percentage
Agree	**24**	**40,67%**
Disagree	**05**	**08,47%**
Strongly agree	**27**	**45,76%**
Strongly disagree	**03**	**05,08%**
Total	**59**	**100%**

Table 04: Students' agreement about the significance of cultural awareness toward the target culture in helping them having better understanding and empathy
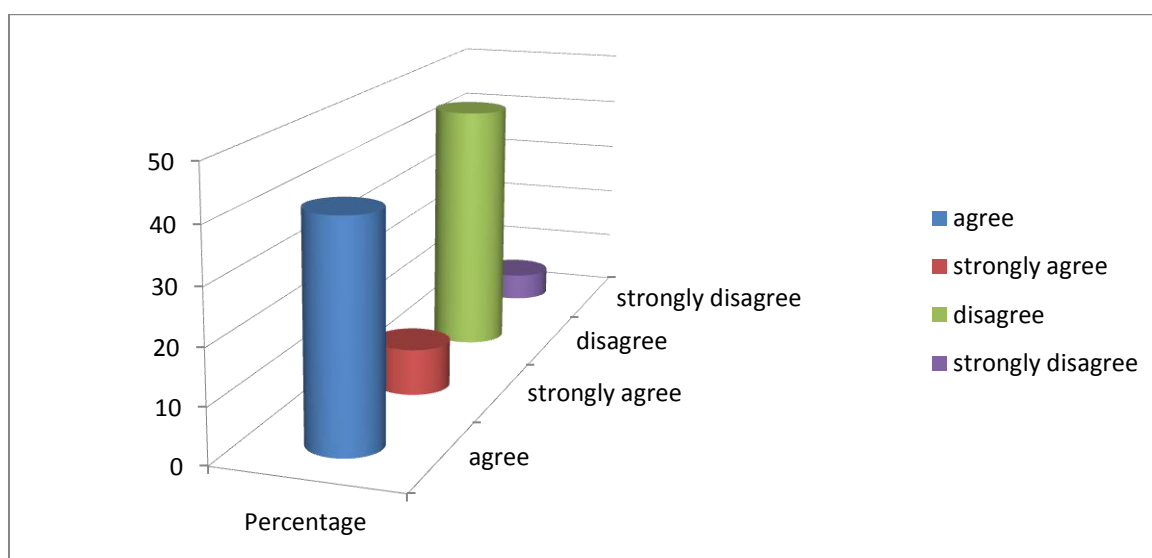
Figure 04: Students' agreement about the significance of cultural awareness toward

the target culture in helping them having better understanding and empathy

Table (04) and figure (04) reveals that a good number (45,76%) of contestants are strongly agree that students being aware of their cultural similarities and differences toward the target culture will help them having better understanding and empathy and (40,67%) of them agree. While the remaining is stranded between (05,08%) strongly disagree and (08,47%) disagree.

Question 05: Do you agree that the lack of cultural awareness leads to the lack of understanding the others' culture?

Option	Number	Percentage
Agree	29	49,15%
Disagree	06	10,16%
Strongly agree	23	38,98%
Strongly disagree	01	1,69%
Total	59	100%

Table 05: The impact of the lack of cultural awareness on Students' understanding of the others' culture
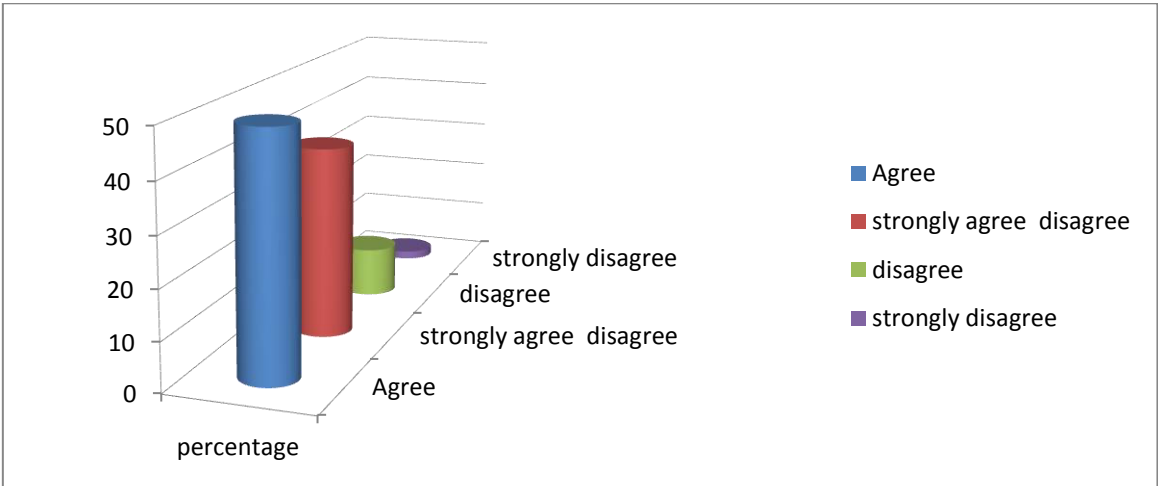
Figure 05: The impact of the lack of cultural awareness on Students' understanding of the others' culture

These table (05) and figure (05) identifies the impact of the lack of cultural awareness on student's understanding of the others' culture where the biggest amount is stranded between (49,15%) agree and (38,98%) strongly agree that the lack cultural awareness leads to the lack of understanding the others' culture. Whilst the remaining is stranded between (10,16%) disagree and (1,69%) strongly disagree that the lack cultural awareness leads to the lack of understanding the others' culture.

Section 02*: The Use of English Language Literary Text to Learn Culture "Intertextuality"*

Question 06: Does your teacher engage you in further literary tasks during session?

Option	Number	Percentage
Yes	40	67,79%
No	19	32,20%
Total	59	100%

Table 06: Teachers' engagement of their students in literary tasks
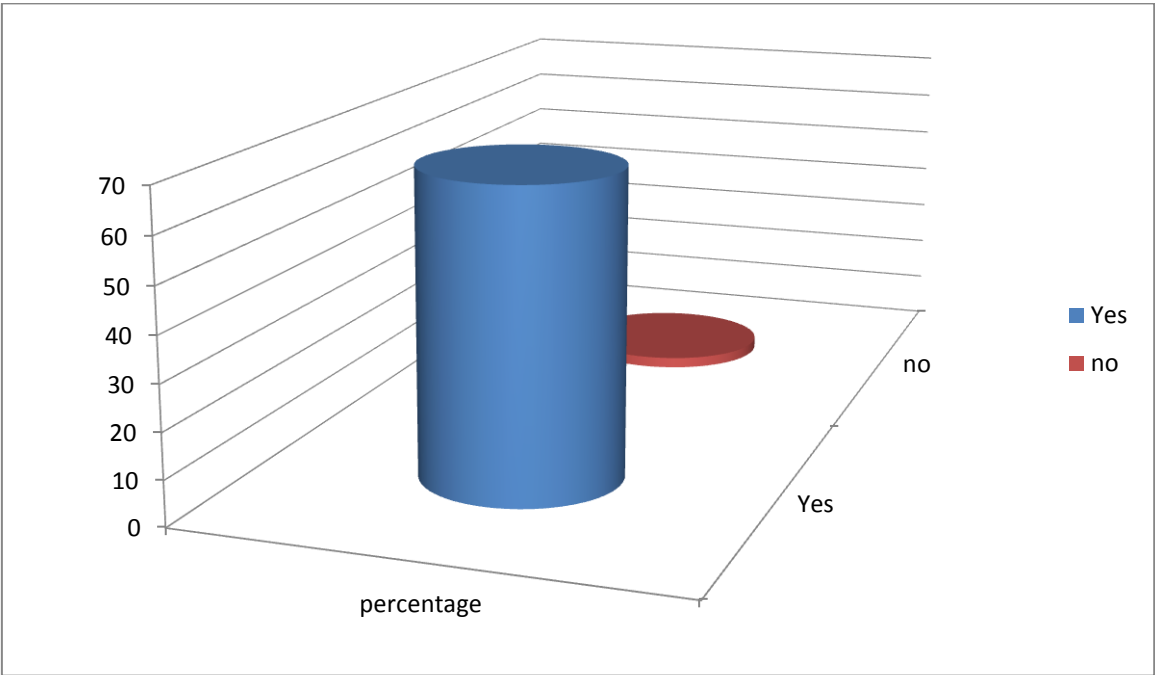
Figure 06: Teachers' engagement of their students in literary tasks

Table (06) and figure (06) represents teachers' engagement of their students in literary tasks during session thus most of the correspondents (67,79%) chose" Yes" and the rest(32,20%) chose "No" ,that shows that teachers engage them in further literary tasks.

Question 07: Does the use of literary texts help you in building your cultural awareness?

Option	Number	Percentage
Yes	53	89,83%
No	06	10,06%
Total	59	100%

Table 07: The use of literary texts in building students' cultural awareness
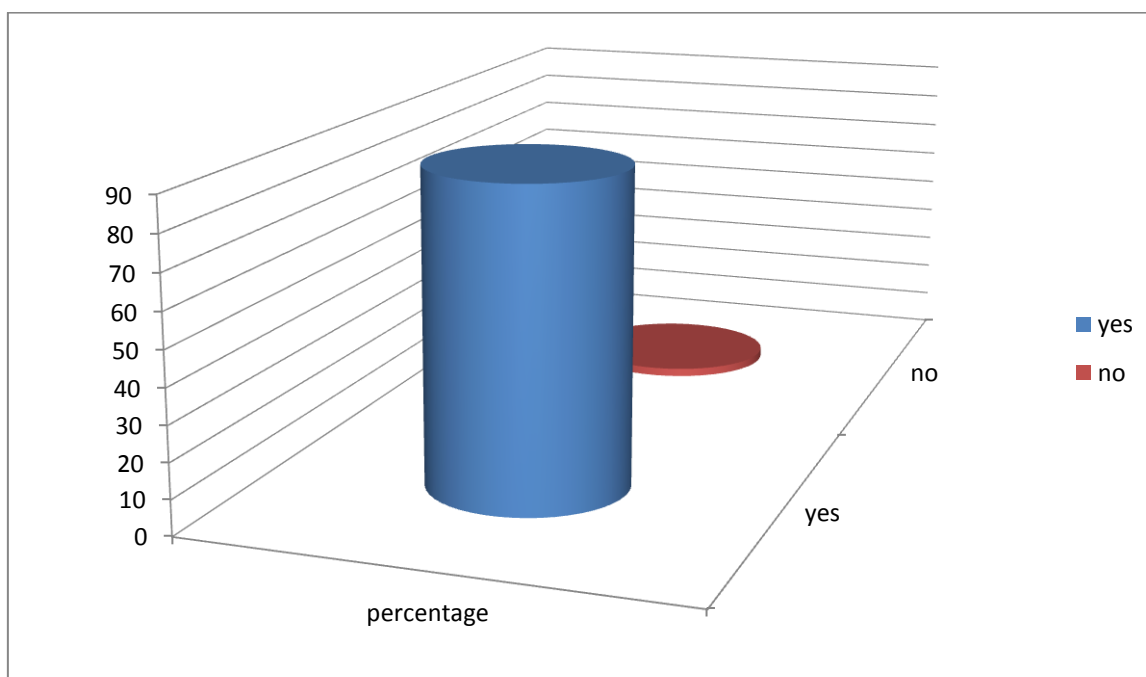
Figure 07: The use of literary texts in building students' cultural awareness

Table (07) and figure (07) represents the use of literary texts in building students' cultural awareness which nearly all the participants (89,83%) chose "Yes" thus they state that use of literary texts help students in building their cultural awareness and (10,06%) of them chose "No". Consequently, from the data represented above in table

and figure (07) we can say "literary texts" is an important element in building cultural awareness.

Question 08: Intertextuality, literary and cultural theory, is the involvement of other texts in one text. Thus, do you think that it is important for EFL students to know how to learn through the intertextual texts?

Option	Number	Percentage
Yes	50	84,74%
No	09	15,25%
Total	59	100

Table 08: The importance of the intertextual approach for EFL students in learning
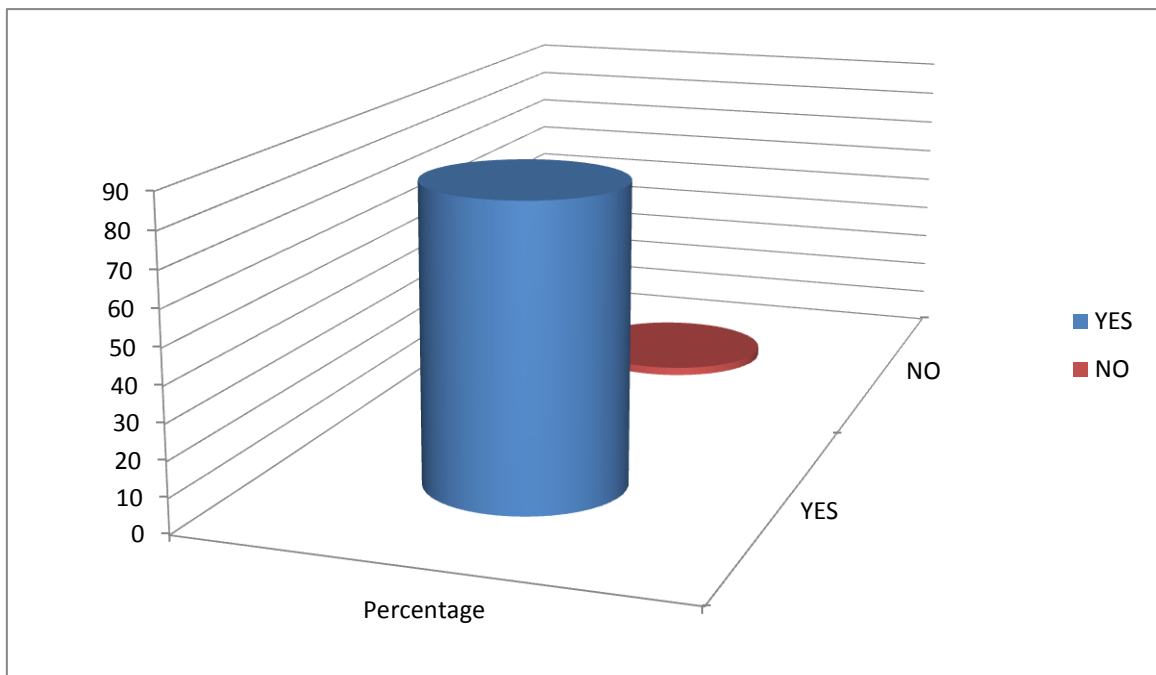
Figure 08: The importance of the intertextual approach for EFL students in learning

This question was asked to determine whether the intertextual approach is important in the development of EFL students' learning process through the intertextual texts as it is shown above in table (08) and figure (08), thus (84,74%) of participants give a positive answer of that question stating that is important for EFL students to learn through intertextual texts, whereas(15,25%) of them account it is not important.

Question 09: Do you think that intertextuality have a direct relationship with culture?

Option	Number	Percentage
Yes	39	66,10%
No	20	33,89%
Total	59	100%

Table 09: The relationship between intertextuality and culture
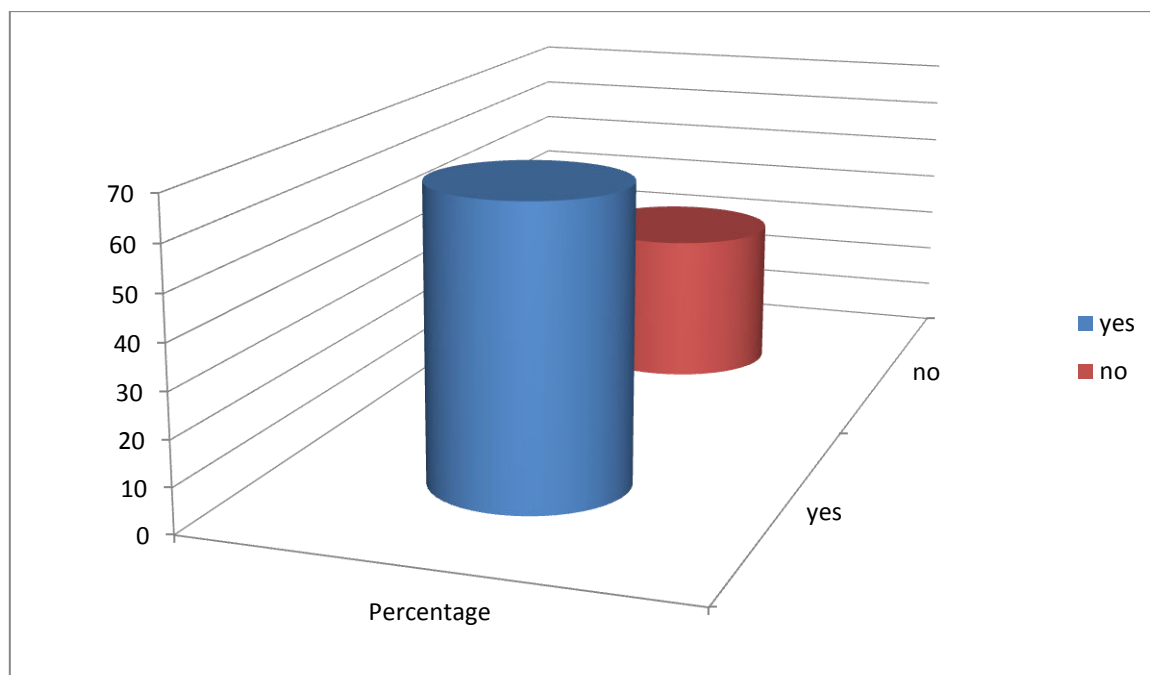
Figure 09: The relationship between intertextuality and culture

As it is shown in table (09) and figure (05) "The relationship between intertextuality and culture" most of students (66,10%) chose "Yes" thus they agree that intertextuality have

a direct relationship with culture whereas, (33,89%) of students chose "No" that they

disagree and repeal the relationship between culture and intertextuality.

Question 10: Do you agree that intertextuality is one of the best applicable ways to understand the others' culture, language…?

Option	Number	Percentage
Yes	54	91,52%
No	05	8,47 %
Total	59	100%

Table 10: Students' opinions about Intertextuality as an applicable way in understanding the others' culture
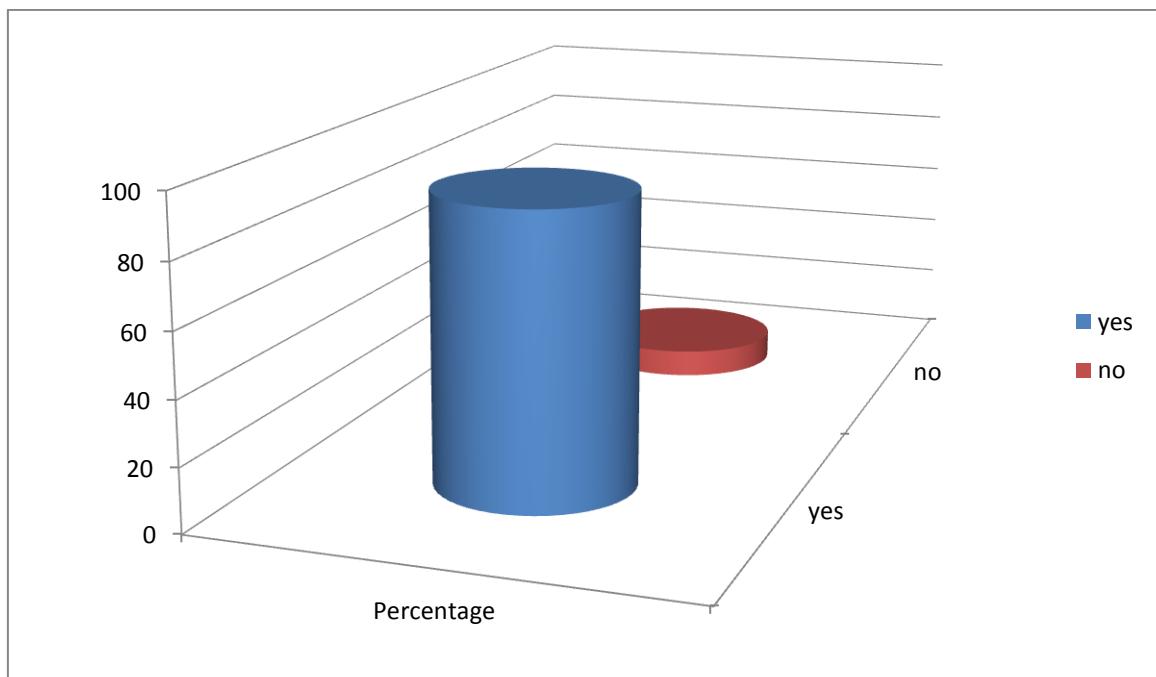
Figure 10: Students' opinions about Intertextuality as an applicable way in understanding the others' culture

Table (10) and figure (10) represents students' opinion about intertextuality as an applicable way in understanding the others' culture. Thus nearly the most of participants (91,52%) chose "Yes" thus they agree that intertextuality is one of the applicable ways

to understand the others' culture, whereas (8,47 %) of them chose "No" showing a negative attitude toward the question, therefore they disagree.

Question 11: Do you find any difficulties when you are exposed to intertextual tests?

Option	Number	Percentage
Yes	26	44,06%
No	33	55,93%
Total	59	100%

Table 11: The difficulties that faced students when they are exposed to intertextual texts
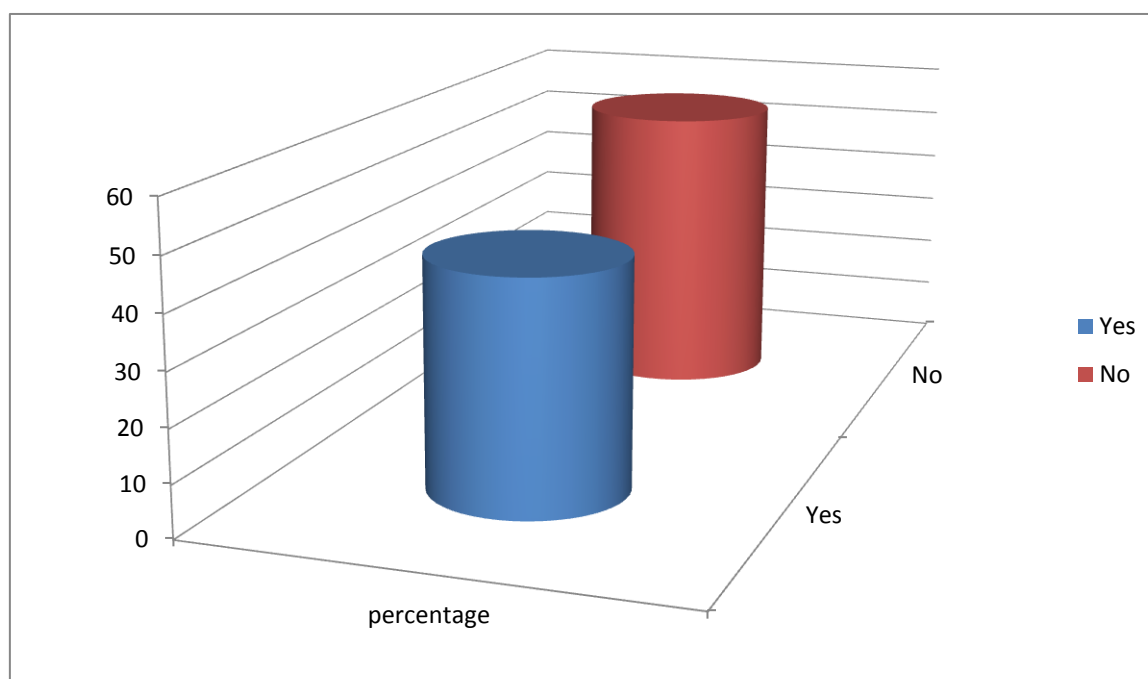
Figure 11: The difficulties that faced students when they are exposed to intertextual texts

As it is shown in table (11) and figure (11) that represent the difficulties students face when they are exposed to intertextual texts. (55,93%) of participants states that they face difficulties when they are exposed to intertextual texts when (44,06%) of students states

that they don't face difficulties with intertextual texts, the data shows being exposed to intertextual texts is a difficult task to do.

Question 12: Does intertextuality improve your cultural awareness?

Option	Number	Percentage
Yes	**42**	**71,18%**
No	**17**	**28,81%**
Total	**59**	**100%**

Table 12: The improvement of cultural awareness through intertextuality
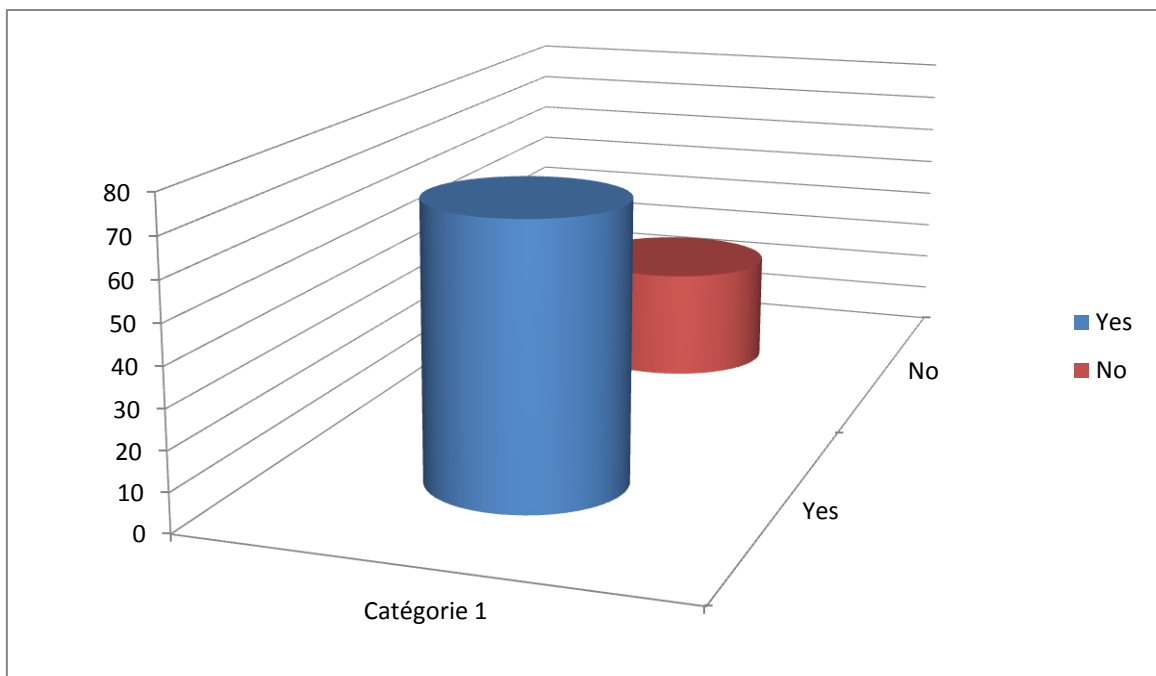
Figure 12: The improvement of cultural awareness through intertextuality

Table (12) and figure (12) represents the improvement of cultural awareness through intertextuality thus (71,18%) of the participants show their agreement toward the question by choosing "Yes" ,therefore they agree about intertextuality improves their cultural awareness whereas (28,81%) of them disagree by choosing "No".

Section 03: *Enhancing EFL Students' Cultural Awareness*

Question 13: Does your teacher interfere to help you with the intertextual texts for better analysis and interpretations?

Option	Number	Percentage
Yes	39	66,10%
No	20	33,89%
Total	59	100%

Table 13: Teachers' interference to help students getting better analysis and interpretations through the intertextual texts
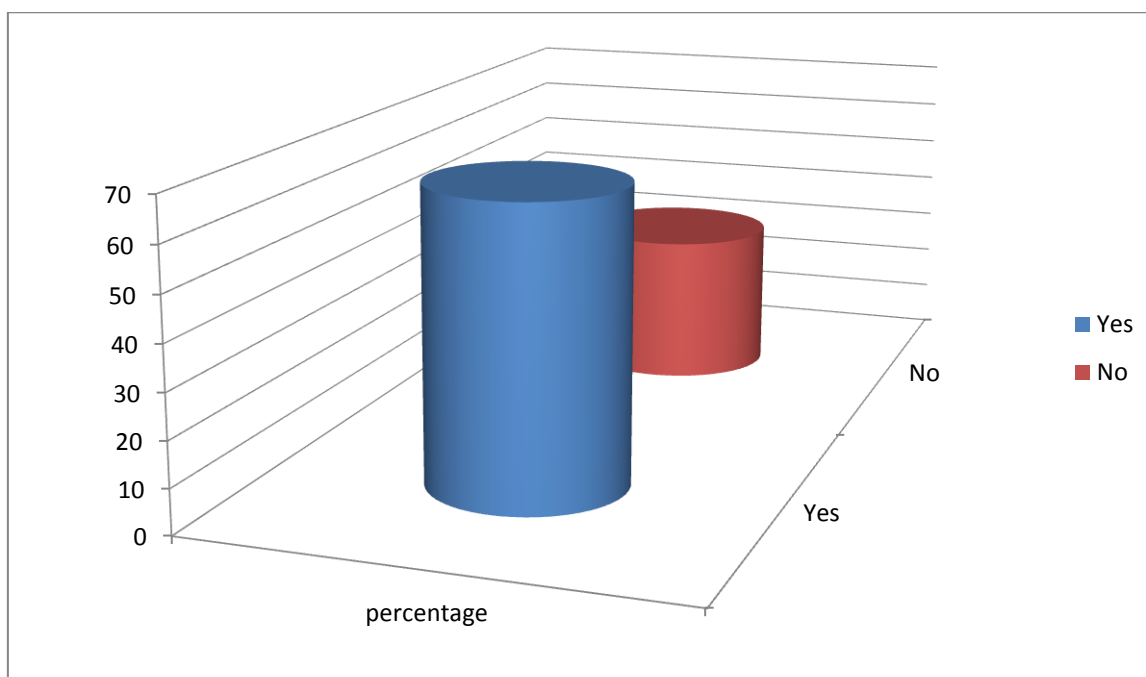
Figure 13: Teachers' interference to help students getting better analysis and interpretations through the intertextual texts

Table (13) and figure (13) shows teachers' interference to help students getting better analysis and interpretation through the intertextual texts, most of participants (66,10%) chose "Yes" that means teachers interfere to help them getting better analysis and interpretations with intertextual texts, in contrast (33,89%) of respondents chose "No"

Question 14: Does using the intertextual approach enhance your critical thinking?

Option	Number	Percentage
Yes	52	88,13%
No	07	11, 86%
Total	59	100%

Table 14: The use of the intertextual approach to enhance students' critical thinking
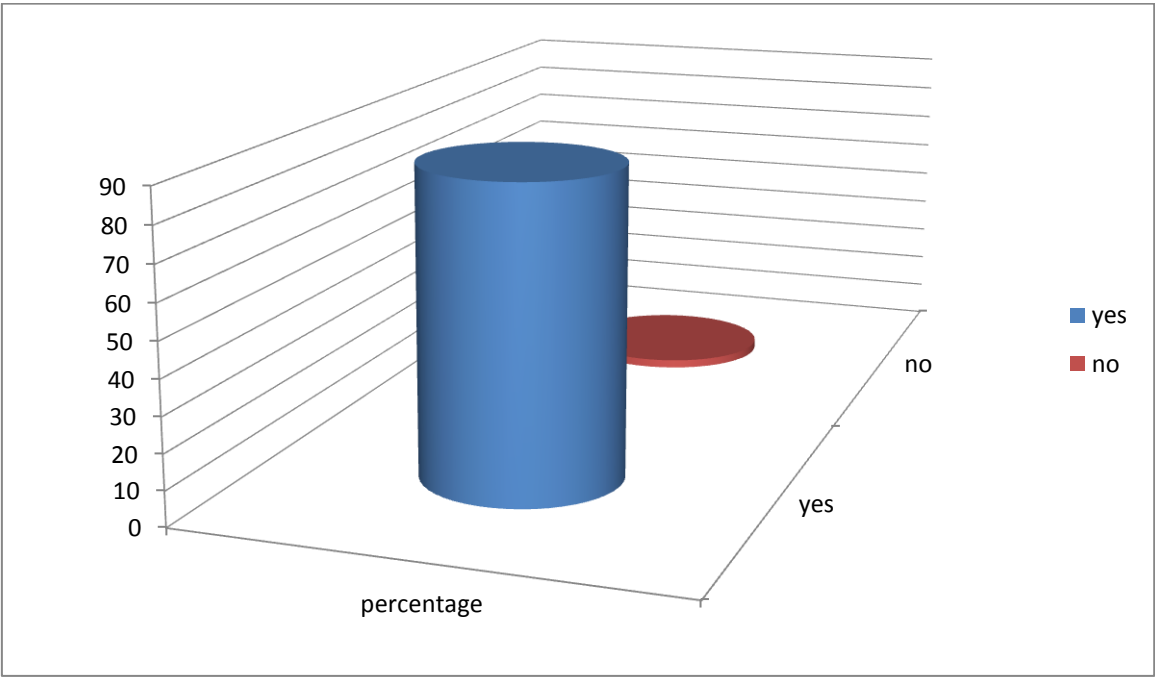
Figure 14: The use of the intertextual approach to enhance students' critical thinking

Table (14) and figure (14) represents the use of intertextual approach to enhance students' cultural awareness, (88,13%) of students said "Yes" using the intertextual approach enhance their critical thinking whereas (11, 86%) of them said " No" ,the answers remarks that using the intertextual approach enhances the critical thinking.

Question 15: Do you think intertextuality influences your reading and writing skills?

Option	Number	Percentage
Yes	56	94,91%
No	03	5,02%
Total	59	100%

Table 15: The influence of intertextuality on reading and writing skills
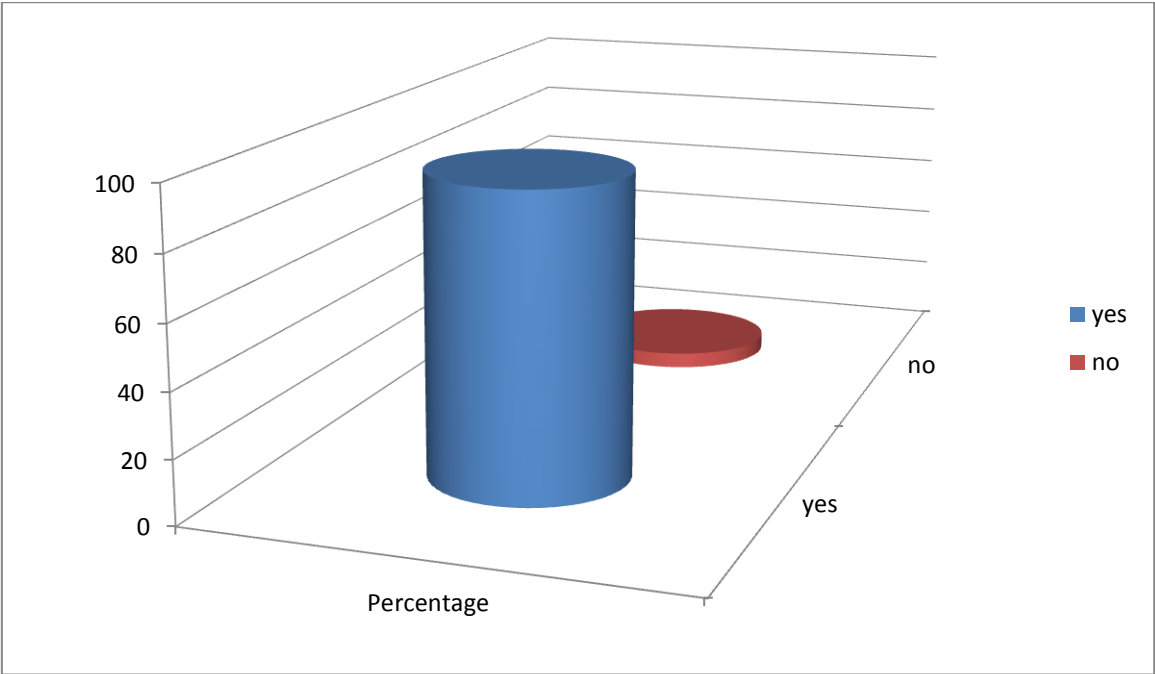
Figure 15: The influence of intertextuality on reading and writing skills

Table (15) and figure (15) represents the influence of intertextuality on reading and writing skills. The majority of respondents (94,91%) claim that intertextuality influences their reading and writing skills whereas (5,02%) of them asserts that intertextuality doesn't influence their reading and writing skills.

Question 16: Do you agree that intertextuality serves as a beneficial approach in cross cultural classroom?

Option	Number	Percentage
Agree	28	47,45%
Disagree	09	15,25%
Strongly agree	22	37,28%
Strongly disagree	00	00%
Total	59	100%

Table 16: Intertextuality as a beneficial approach in cross cultural classroom
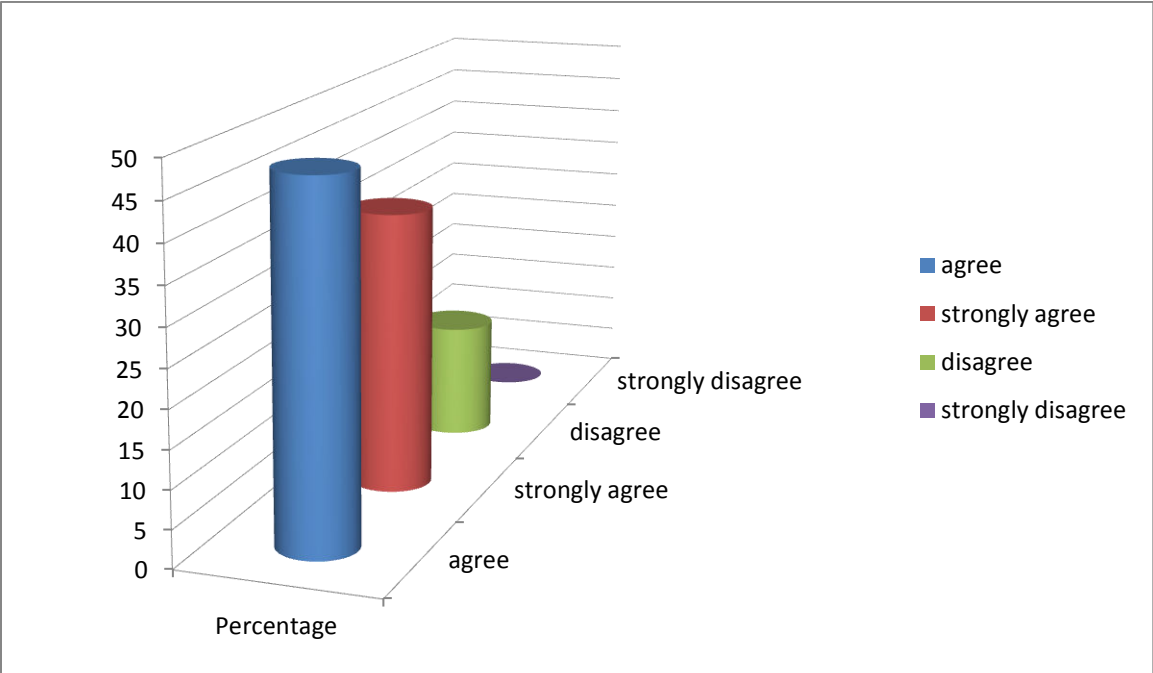
Figure 16: Intertextuality as a beneficial approach in cross cultural classroom

This question was asked to know whether intertextuality approach is beneficial in cross cultural classroom as it is represented in table (16) and figure (16).A number of students (47,45%) agree that intertextuality serves as much of benefits in cross cultural classroom whereas(37,28%) of them strongly agree the same, moreover (15,25%) of participants

disagree denying that intertextuality is a beneficial approach in cross cultural classroom and (00%) strongly disagree.

2.6. Discussion and Findings

The results of students' questionnaire reveal that most of respondents are aware of culture; a set of behaviors, customs, beliefs, values and styles of daily life, and a set of geography, architecture, classical music, literature, arts, political issues, and social norms,; only a set of behaviors, customs, beliefs, values and styles of daily life. And the minority of them defines it as a set of geography, architecture, classical music, literature, arts, political issues, and social norms. That shows that they are familiar with culture. Therefore, Master One students as the results showed they are open to new culture which means they are culturally aware of the others' culture. Moreover cultural awareness is knowing your own culture and the others' culture, thus is important for EFL students in enhancing their cultural background. Furthermore students being aware of their cultural similarities and differences toward the target culture" language that they want to learn" will help them to have better understanding and empathy and the lack of cultural awareness leads to the lack of understanding the others' culture.

Concerning the results intertextuality is important for EFL students through different kinds of texts, since the findings show that it has direct relationship with culture intertextuality is one of the best applicable ways to understand the others' culture, also it improves and influences their reading and writing skills in addition the critical thinking. Therefore intertextuality is a significant approach that serves much of benefits in cross-cultural classrooms.

2.7. Questionnaire of teachers

2.8. The sample

(15) Teachers were randomly selected as a sample from the total population of (30) teachers of English department at Abbes Laghrour University.

2.9. Description of the questionnaire

(15) Teachers of English department were assigned to contribute fulfilling this research by answering the questionnaire; it is consisted of (17) questions: open-ended questions were, students are asked to provide their point of view or give a certain explanation of their choices in addition to the (yes/no) questions, and last, choosing from multiple questions the suitable answer of their choice.

This questionnaire is divided into three sections: intertextuality, cultural awareness and the relationship between the two of them.

Section One: Cultural Understanding and Awareness (Q 1-Q5)

This section is structured to investigate the importance of rising the cultural understanding and awareness of EFL students. Since culture has gained a great role in today's foreign language teaching, this section is designed to explore student's perception toward the target culture.

Section Two: Use of English Language Literary text to Learn Culture "intertextuality" (Q6-Q11)

The second section is designed to know teachers' use of English language literary text to learn culture "intertextuality", and thus to test the relationship between intertextuality and culture and how it improves students' cultural awareness.

Section Three: Enhancing the EFL Students' Cultural Awareness

The last section is devoted to see how teachers enhance their students' cultural awareness by the use of intertextuality and the role the intertextual approach play in the foreign language classroom.

2.10. Analysis and interpretation of the results

Section One: Cultural Understanding and Awareness

Question 01: Do you think that teaching culture of the target language is an important step for EFL students'?

Option	Number	Percentage
Yes	15	100%
No	0	0%
Total	15	100

Table 17: The importance of teaching culture to EFL students
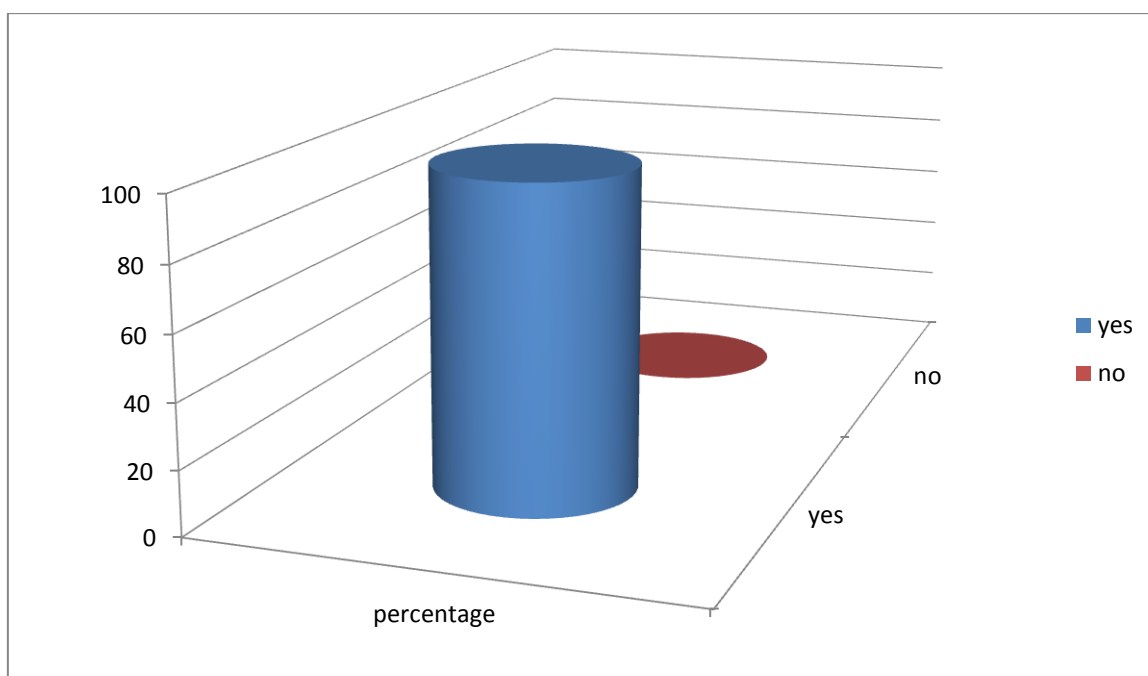
Figure 17: The importance of teaching culture to EFL students.

Figure number one shows clearly that all of the participants agree on the importance of teaching the target language's culture to EFL students with a one hundred percent (100%).

Question 02: Does cultural awareness help your students to recognize their own cultural identity?

Option	Number	Percentage
Yes	15	100%
No	0	0%
Total	15	100

Table 18: Cultural awareness and students' cultural identity
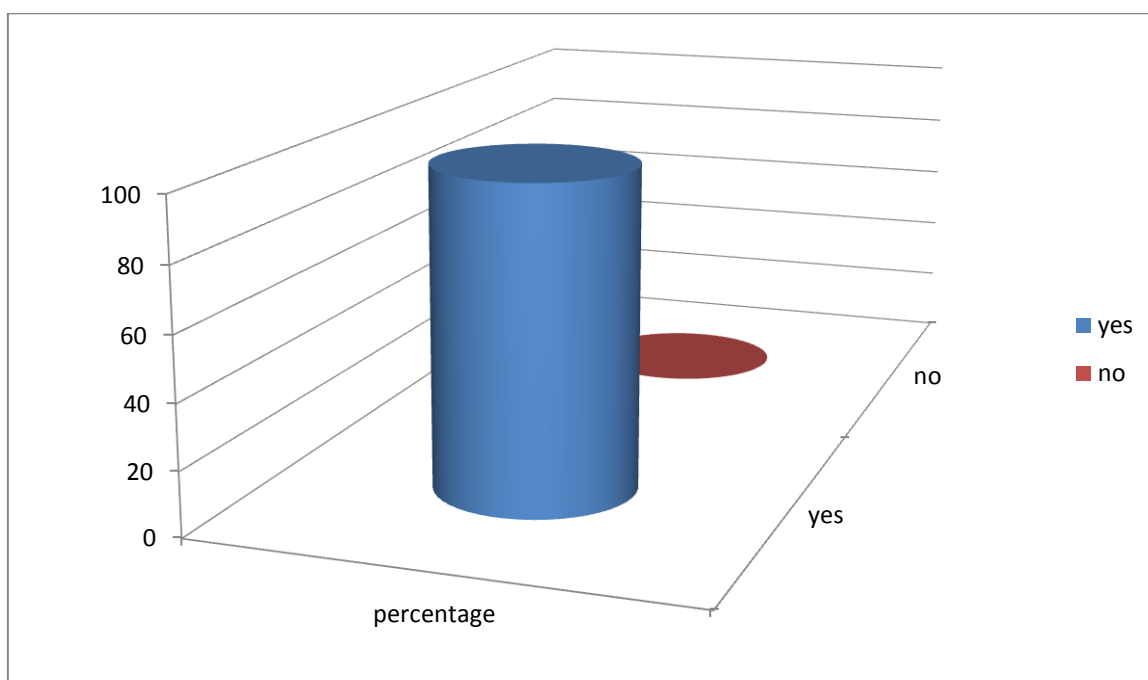
Figure 18: Cultural awareness and students' cultural identity

The result of figure (18) reveals that teachers are one hundred percent (100%) sure that students' realization of their own identity relies on having a sufficient cultural background knowledge in which it will help them to build and understand themselves.

Question 03: Do you agree that rising your students' cultural awareness will facilitate the process of understanding the other cultures and people from different backgrounds?

Option	Number	Percentage
Agree	8	53.33%
Strongly agree	7	46.66%
Disagree	0	0%
Strongly disagree	0	0%
Total	15	100

Table 19: Rising students' cultural awareness and understanding the others
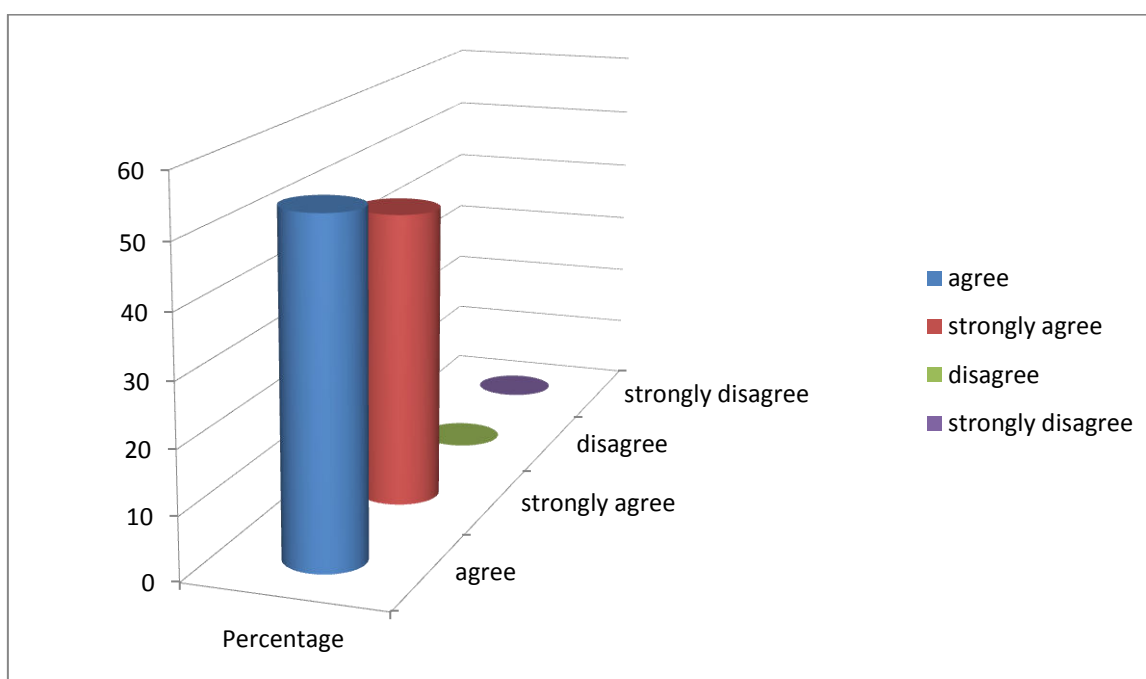
Figure 19: Rising students' cultural awareness and understanding the others

The above choices mentioned in figure (19) indicates the way our participants think positively toward rising their students' cultural awareness , and how that in turn will facilitate the process of understanding the world around them. (53.33%) of them agree whereas (46.66 %) of them were strongly agree about the given question.

Question 05: Do you agree that understanding the others' culture is a difficult task because of the lack of cultural awareness?

Option	Number	Percentage
Agree	13	86.66%
Strongly agree	0	0%
Disagree	1	6.66%
Strongly disagree	1	6.66%
Total	15	100

Table 20: Understanding the others' culture and the lack of cultural awareness.
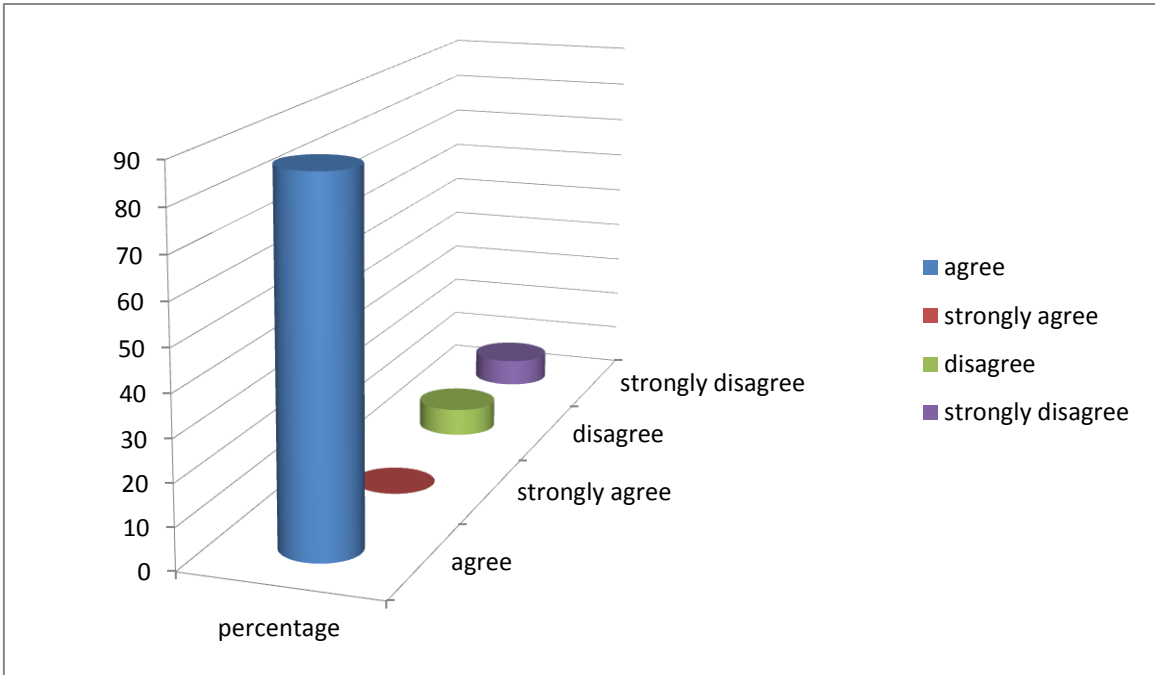
Figure 20: Understanding the others' culture and the lack of cultural awareness.

As shown in figure (20), the majority of the teachers were absolutely confident that the lack of cultural awareness leads to the lack of understanding the others' culture and possibly misunderstandings that may happen due to such a reason. Thus, (86.66%) were positively sure to the choice they made, and (6.66%) were the opposite.

Section Two: Use of English Language Literary text to Learn Culture "intertextuality"

Question 06: Does promoting literary texts help in building students' cultural awareness?

Option	Number	Percentage
Yes	15	100%
No	0	0%
Total	15	100

Table 21: Promoting literary texts to build students' cultural awareness
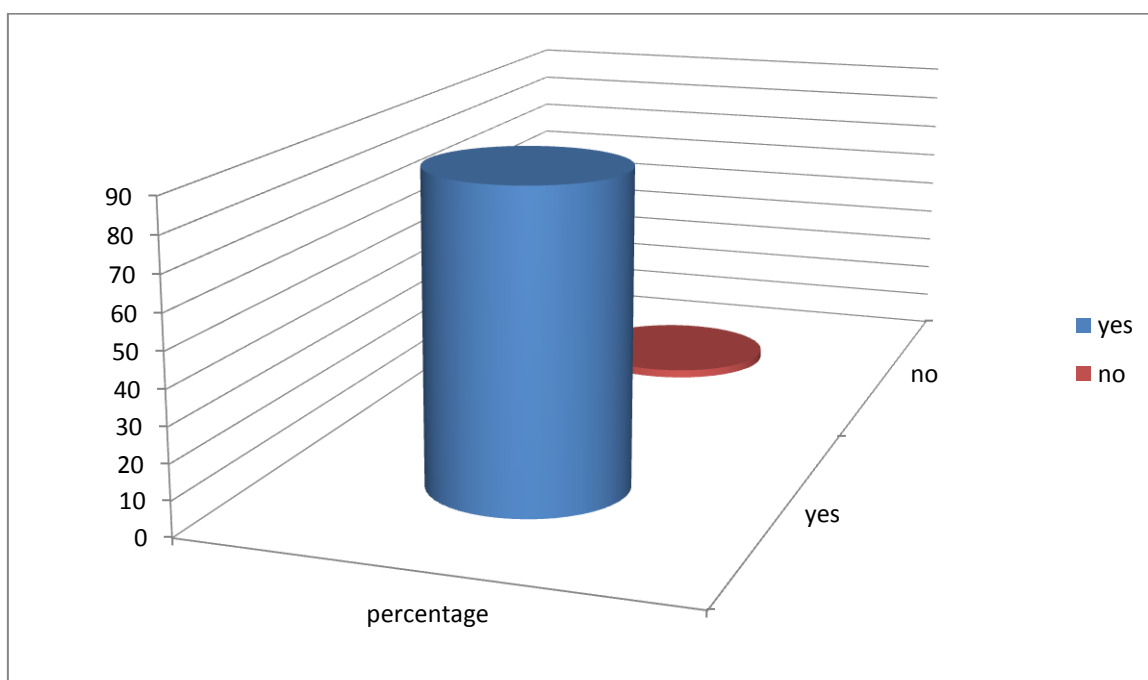
Figure 21: Promoting literary texts to build students' cultural awareness

This question is asked to see to what extent does the use of the literary texts may help in building EFL students' cultural awareness and thus, the results displays that all of the participants are on the same table, with a one hundred percent (100 %) certainty.

**Question 07: Does using the intertextual approach serve enriching your students'
cultural awareness?**

Option	Number	Percentage
Yes	15	100%
No	0	0%
Total	15	100

**Table 22: The use of the intertextual approach to enrich students' cultural
awareness**
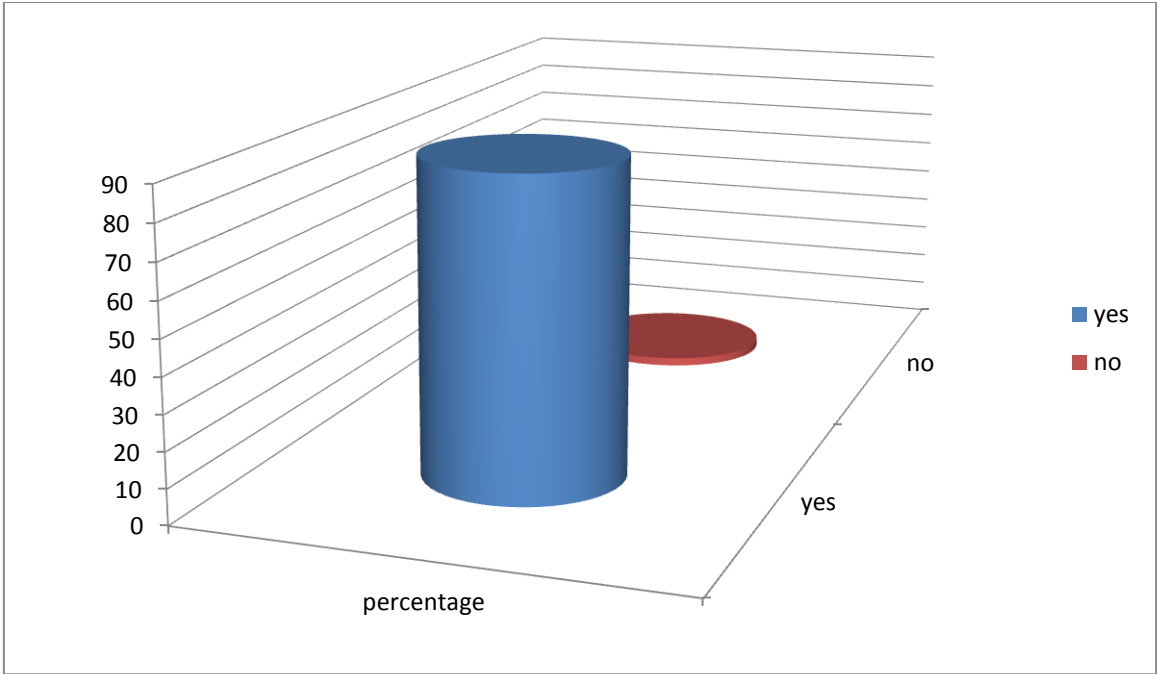
**Figure 22: The use of the intertextual approach to enrich students' cultural
awareness**

The respondents to question number 07 were a one hundred percent (100%) positive that
making use of the intertextual approach serves as much of benefits to enrich the students'
cultural awareness.

Question 08: In your opinion does intertextuality have a tight relation with culture?

Option	Number	Percentage
Yes	15	100%
No	0	0%
Total	15	100

Table 23: The relationship between intertextuality and culture
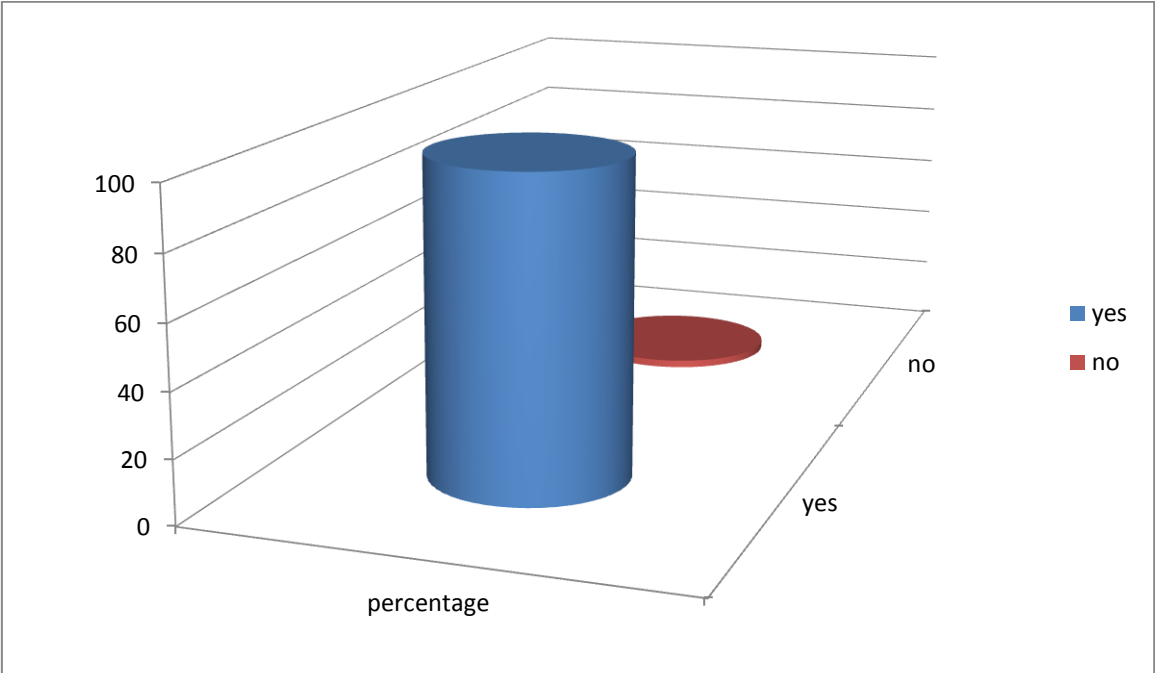
Figure 23: The relationship between intertextuality and culture.

Figure number 23 indicates that all of the sample chosen for our questionnaire are one hundred percent (100%) certain that intertextuality and culture are two sides of the same coin.

Question 09: Do you agree that intertextuality is important for EFL students'?

Option	Number	Percentage
Agree	12	80%
Strongly agree	3	20%
Disagree	0	0%
Strongly disagree	0	0%
Total	15	100

Table 24: The importance of intertextuality for EFL students
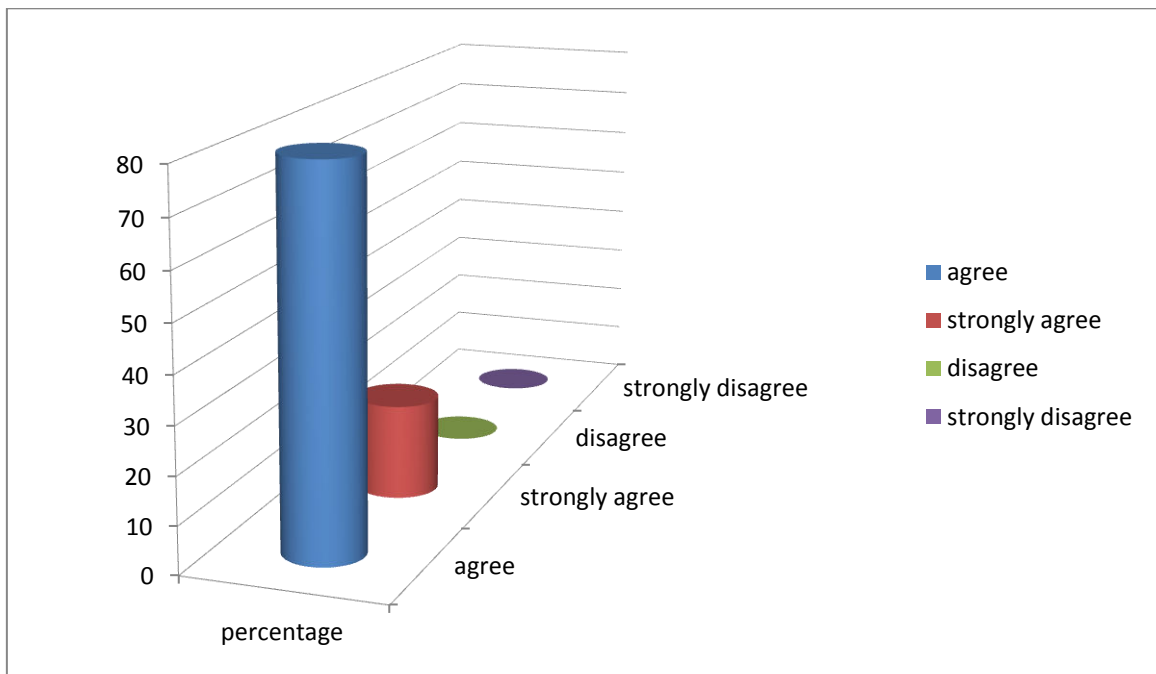
Figure 24: The importance of intertextuality for EFL students

In this question, the participants are supposed to agree or disagree with the idea of the importance of intertextuality for EFL students. Thus, eighty hundred percent (80%) concurred whereas, only twenty percent (20%) strongly disagree.

Question 10: Do you agree that understanding the intertextual texts is generally a difficult task to study?

Option	Number	Percentage
Agree	**7**	**46.66%**
Strongly agree	**1**	**6.66%**
Disagree	**7**	**46.66%**
Strongly disagree	**0**	**0%**
Total	**15**	**100**

Table 25: The difficulty of the intertextual texts.
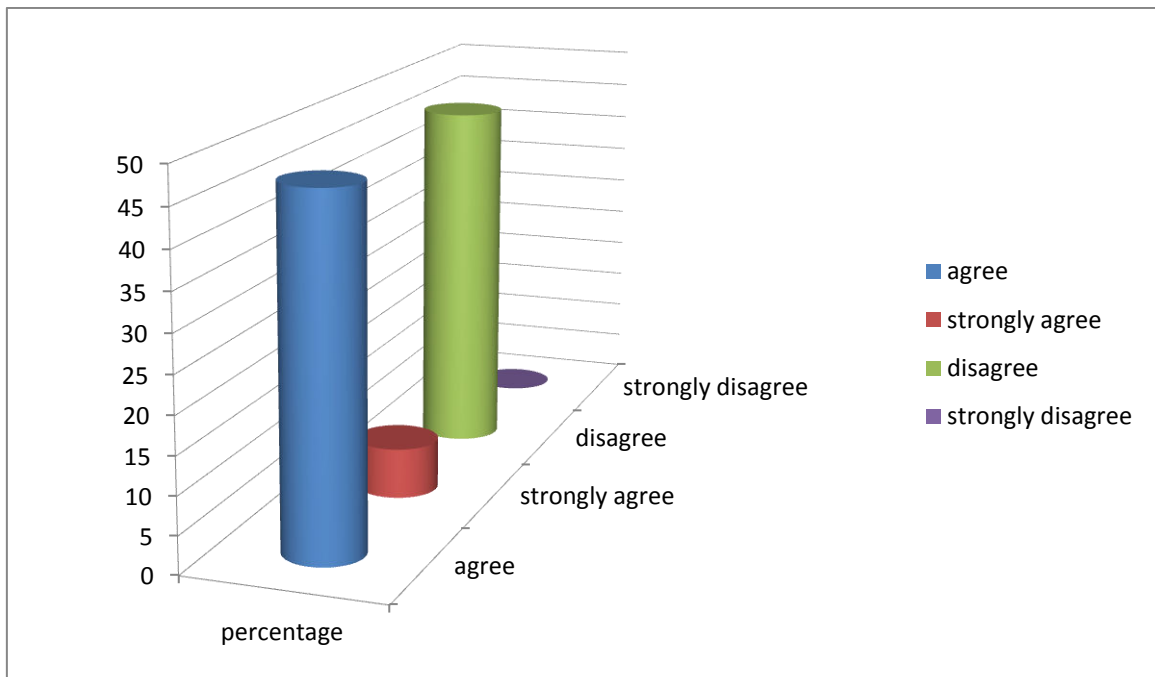
Figure 25: The difficulty of the intertextual texts.

The above figure (25) and table (25) shows that (46.66%) of the participants were positively certain that understanding the intertextual texts is a difficult task to study, yet, same percentage was given to the opposite party of the participants with a (46.66%).

Section Three: Enhancing the EFL Students' Cultural Awareness

Question 12: How do you involve intertextuality in your lecture?

Option	Number	Percentage
Planned activities	**5**	**33.33%**
Improvisingly	**10**	**66.66%**
Total	**15**	**100**

Table 26: Teachers' involvement of intertextuality in their lecture
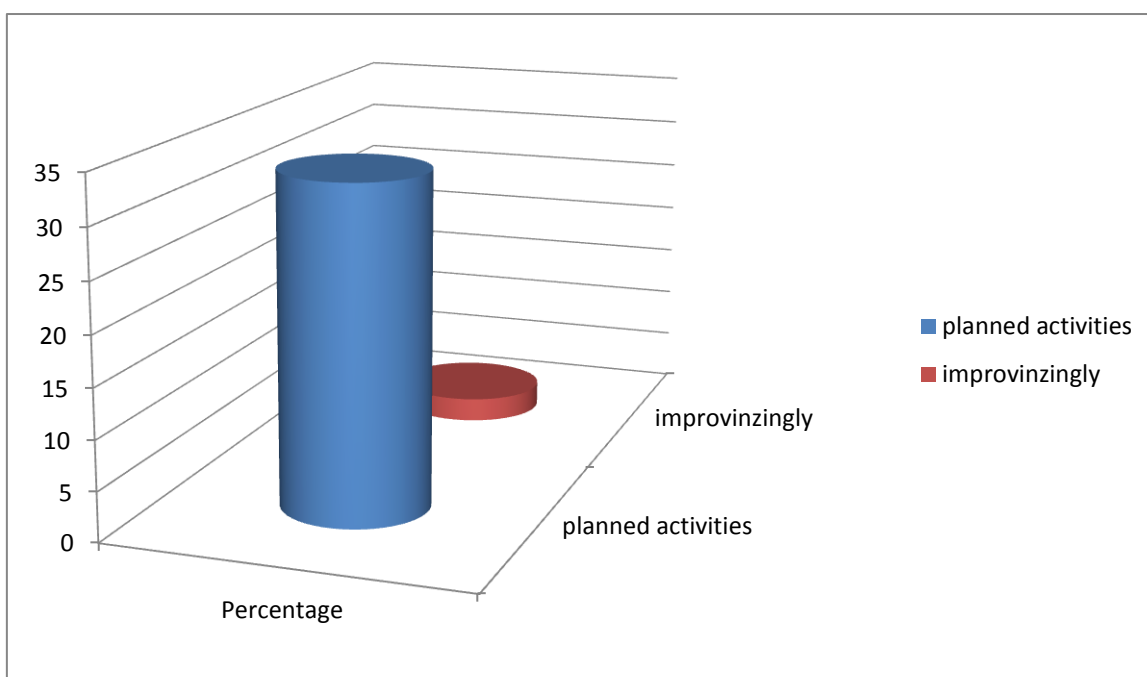
Figure 26: Teachers' involvement of intertextuality in their lectures

Question number (12) is formed of two choices to indicate the way teachers involve intertextuality in their lectures, planned activities or improvisingly. Therefore, (66.66%) claimed that they make use of the intertextual theory improvisingly whereas, (33.33%) of the sample said that they use the theory in a planned activities.

Question 13: Do you involve your background knowledge and experience about the texts given to your students for better analysis and thoughtful interpretations?

Option	Number	Percentage
Yes	12	80%
No	3	20%
Total	15	100

Table 27: Teachers' background knowledge and experience
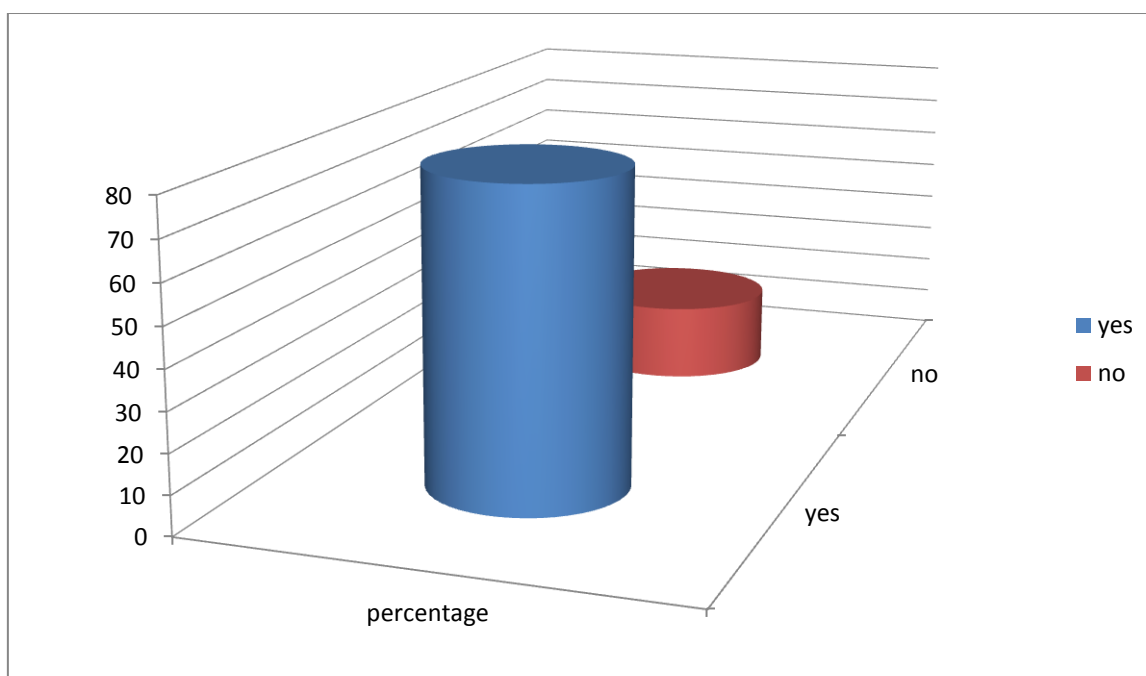
Figure 27: Teachers' background knowledge and experience.

The idea behind this question is to know if teachers involve their background knowledge and experiences about the given texts to their students for better analysis and thoughtful interpretations and thus (80%) of them confirmed that they indeed us their experiences and past knowledge to provide a better explanation for their students. Except for the remaining participants (20%) who did not really make use of what they have as teachers to help their students in the mentioned subject above.

Question 15: In your opinion, teachers should devote time for their students to train them how to read the intertextual texts?

Option	Number	Percentage
Yes	14	93.33%
No	1	6.66%
Total	15	100

Table 28: Devoting time for reading the intertextual texts
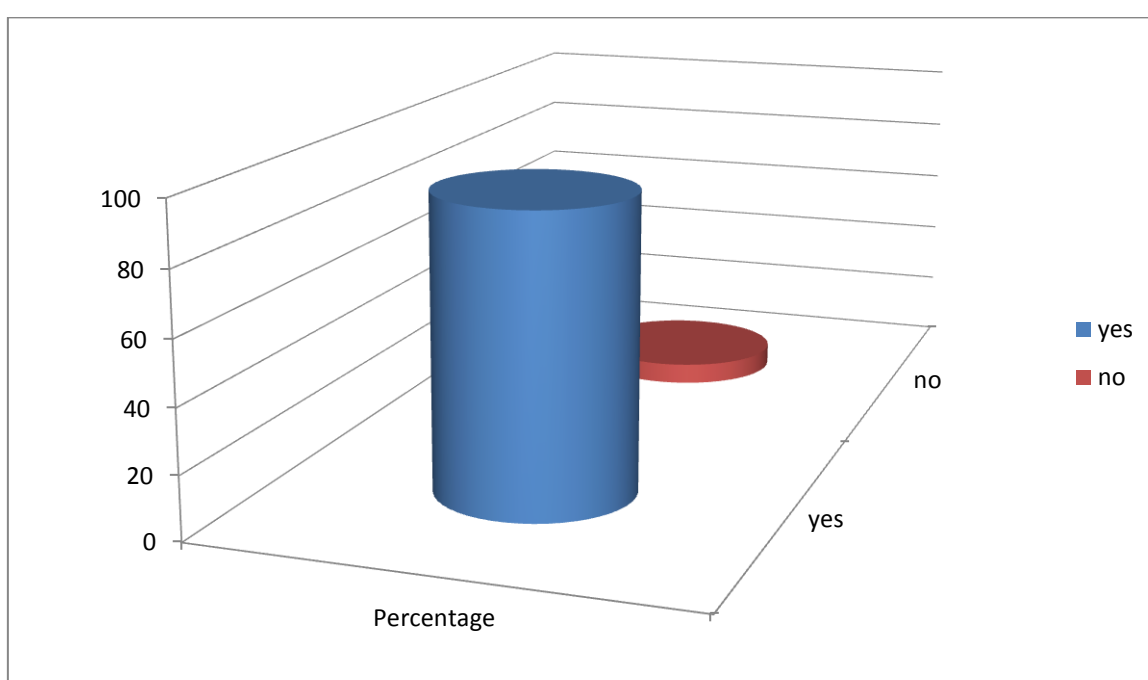
Figure 28: Devoting time for reading the intertextual texts

Figure number (28) represents the way teachers think about the choice of training or not training their students on how to read the intertextual texts. Hence, (93.33%) of them were convinced on devoting time for learning the intertextual texts whereas, only (6.66%) did not agree.

Question 16: Does the use of intertextuality improve your students' critical thinking and thus improve their reading and writing skills?

Option	Number	Percentage
Yes	14	93.33%
No	1	6.66%
Total	15	100

Table 29: Teachers' use of intertextuality to improve students' critical thinking, reading and writing skills
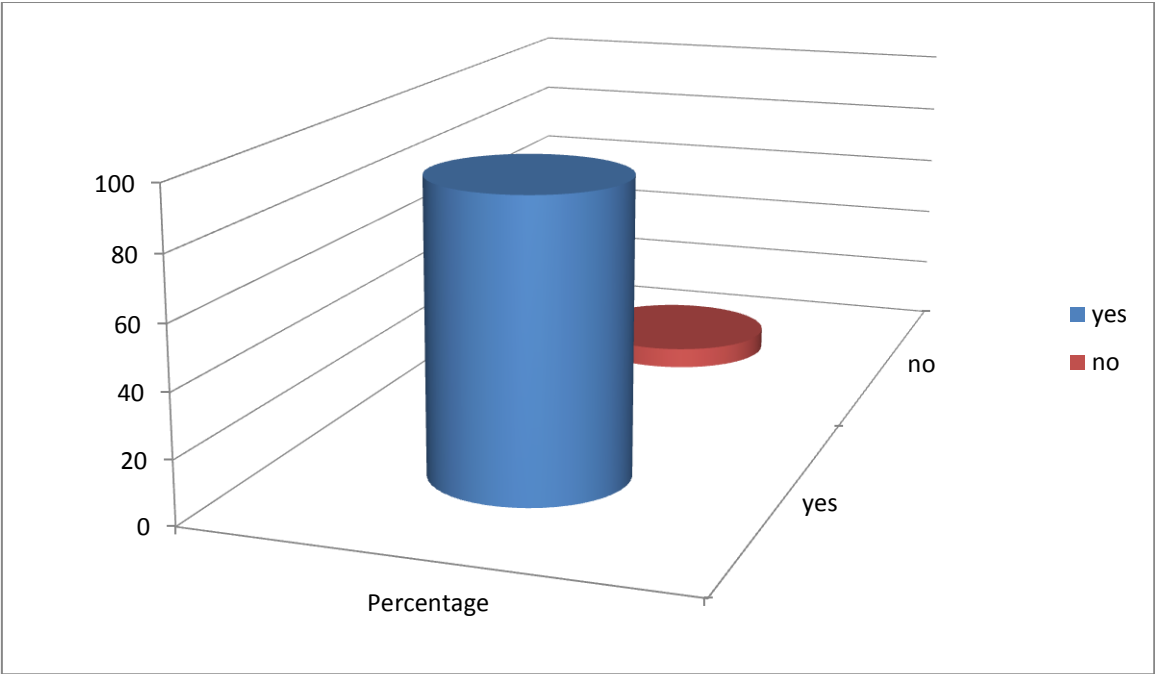
Figure 29: Teachers' use of intertextuality to improve students' critical thinking, reading and writing skills

This question is designed to know if teachers agree that intertextuality plays a great role on improving the students' critical thinking, reading and writing skills. That is to say, (93.33%) positively agreed on that, except for (6.66%) who did not see that intertextuality have any kind of impact on students' critical, reading and writing skills.

Question 17: Do you agree that the intertextual approach is a useful way when dealing with cross-cultural classrooms?

Option	Number	Percentage
Agree	10	66.66%
Strongly agree	5	33.33%
Disagree	0	0%
Strongly disagree	0	0%
Total	15	100

Table 30: The usefulness of the intertextual approach in cross-cultural classrooms
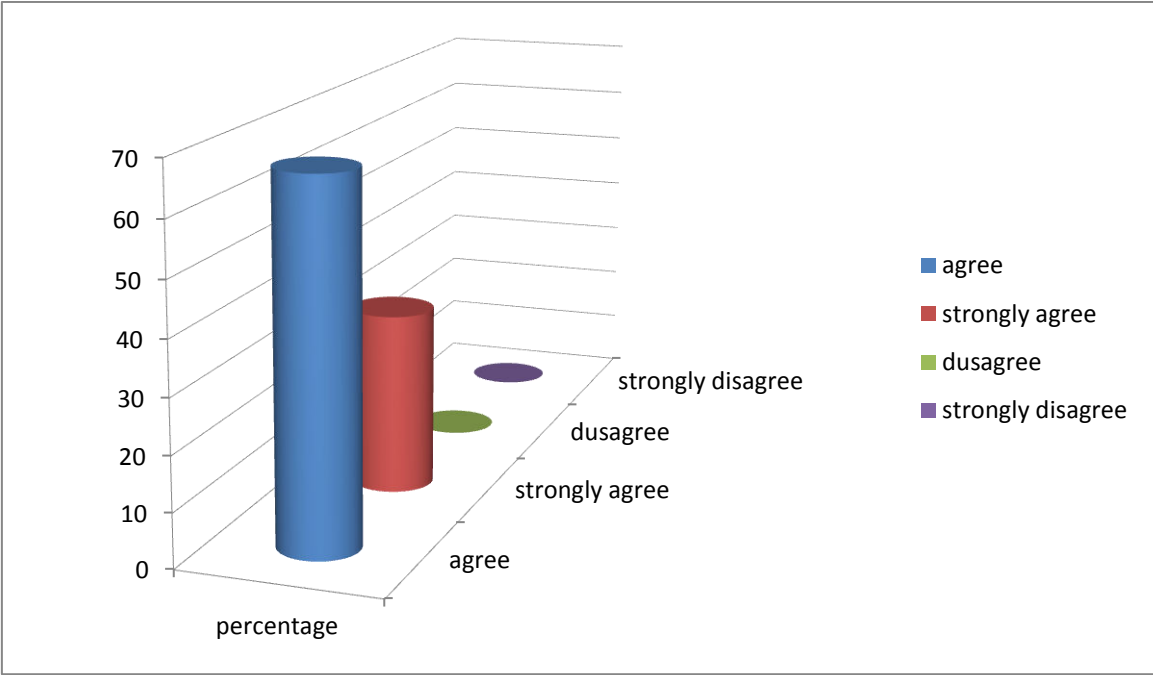
Figure 30: The usefulness of the intertextual approach in cross-cultural classrooms.

Bothe table (30) and figure (30) shows the percentages for the intertextual approach usefulness in cross-cultural classrooms. Therefore, (66.66 %) of teachers concurred with the idea and also (33.33%) were strongly agree about it.

2.11. Discussion of the results

The findings shows that most of EFL teachers utilize intertextuality in their lectures improvisingly and (80%) of them does make use of their experiences and background knowledge to help their students to have a better understanding and thoughtful interpretations toward the intertextual texts, which means that acquiring the ability to read the literary texts, especially the intertextual one is considered as a fifth skill that students should master, they also encourage their students to make intertextual relations between different texts and they even agreed on the necessity to devote time for the students to be able to understand and read the intertextual texts, with (93.33%) from the total sample. Moreover, a majority of the respondents claim that the possible difficulties that students may face while exposed to the intertextual text are mostly the lack of students' previous background knowledge with a particular topic and thus, this implies the idea behind the tight link that intertextuality have with both skills: reading and writing and this in turn is represented in the results gathered from the question where teachers were asked about the importance of intertextuality in improving the reading and writing skills of the students, and how the intertextual texts enlarges their background knowledge and thus, it is reflected in their writings and the way of thinking.

The total sample agreed on the impact of the intertextual approach in building students' critical thinking. Hence, they will eventually be open-minded toward the world around them.

There was a conflicting conclusion about whether the intertextual texts are generally a difficult task to study or not. The percentages where equally distributed with a (46.66%) for each, also teachers where (100 %) confident that intertextuality plays a

great role in cross-cultural classrooms in terms of having a good interaction and a better understanding.

Furthermore, the participants agree (100%) that intertextuality and culture are two sides of the same coin, and it serves in enriching EFL students' cultural awareness, in this sense, culture plays a major role in teaching; if students lack awareness this will lead to misunderstandings and bad communication with people from different cultural backgrounds. That is to say, intertextuality is considered as a gate way to overcome such an issue, it presents different kinds of knowledge in a one text and this in turn help students to have a broader understanding of the learned language so as its culture.

Conclusion:

This chapter has obtained an insightful finding's analysis of teachers and students' questionnaire to investigate the importance of intertextuality in EFL classrooms and to what extent the use of the literary and cultural approach (intertextuality) may enhance students' cultural awareness. Both teachers and students believe in the significant role of the intertextual approach in serving students and improving their abilities and skills. The results have answered our research questions. Therefore, both teachers and students have agreeable response toward the use of intertextuality during EFL lectures to develop students' cultural awareness. In addition it is found that the majority of the students are familiar with the approach, thus it helps them to understand the relation between texts through the different texts they are exposed to. Further, using intertextuality in foreign language classrooms allows the students to understand literary and other different kinds of texts, improve his writing and reading skills, enhance their cultural background knowledge and strengthening their cultural awareness. Briefly it helps them to improve their awareness of the others' culture. So according to the result our questions have been

answered thus intertextuality is used in the foreign language classrooms that enhances cultural awareness.

General Conclusion:

The main purpose of the present research was to investigate the importance of using intertextuality in foreign language classrooms by examining to what extent the use of intertextuality may help in enriching students' cultural awareness and showing the impact of using it. Our study was conducted to Master one students at the Department of Letters and English Language, Abbes Laghrour University of Khenchela. In order to achieve our aims, this study was based on three research questions: (1).To what extent may the use of 'Intertextuality' increase students' cultural awareness? (2). Do teachers refer to other texts when they teach Literature? (3). Does using 'Intertextuality' in foreign language classrooms have a positive impact on students' cultural awareness?

In order to answer the research questions, we designed the structure of this study which is consisted of two chapters: the theoretical background of our variables, and the field of work. The first chapter was devoted to discuss the literature review of intertextuality in EFL classes, and its relation with cultural awareness. On the other hand, the second chapter was the practical part where the methodology and results tackled the research design, the sample, and tools of data collection, then it included the findings and the obtained results.

The major results obtained from the two questionnaires revealed the importance of cultural awareness in the EFL classroom. Also, they showed that Master one students does indeed have a previous idea about cultural awareness, but they fail when they tend to use it due to the lack of having a proper cultural background knowledge. In addition, they showed that the majority of teachers find that intertextuality is one of the best applicable ways to enhance students' cultural awareness, and indicated the fact that the intertextual approach is a useful tool to build a cultural awareness understanding,

moreover, previous studies done in the criteria of our research showed similarly a positive response toward our subject.

Basing on the outcomes of this study, we draw a conclusion that intertextuality approach can improve EFL students' cultural awareness when it is integrated in teaching a foreign language.

Recommendations:

On the basis of the outcomes of our study, taking into consideration teachers and students' point of view, a set of recommendations are suggested:

1. Since both teachers and students agree that cultural awareness is an important element in EFL classes, it is recommended to focus more on teaching this kind of perspectives in order to enhance learners' awareness of their own culture as well as the others' culture.

2. Culture is an essential part of teaching and learning a foreign language and it should be included in the all schools curriculum.

3. Exposing learners to multiple kinds of texts (printed or visual) in order to build a sufficient knowledge about what they are learning and engaging them in further literary tasks.

4. Encouraging students to make an intertextual links between multiple texts to help them developing their cultural awareness.

5. Improving the use of intertextual techniques (paraphrasing, summarizing, and quoting) in EFL contexts.

6. Since the present study proved the effectiveness of the intertextual approach in enhancing students' cultural awareness, it is recommended to integrate this approach in teaching writing and reading skills.

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Appendix 01

Questionnaire to Students "Pilot test"

Pilot test do you mean **Pilot Study**? A Pilot test is test where we will use very small groups of participants . It is used as a trial to see our questionnaire will provide us with enough Information to a complete reliable analysis.

Dear students,

We are currently investigating the use of intertextuality to enhance EFL students' cultural awareness at Abbes Laghrour University. Thus, we will be so grateful if you participate in our questionnaire. Please place an **(x)** mark in the box that suits your answer the best and provide full statements when necessary.

01. **Cultural awareness is knowing your own culture and the others' culture, so do you think that it is important for EFL students to enhance their cultural background knowledge?**

Yes ☐   No ☐

02. **Do you agree that students being aware of their cultural similarities and differences toward the target culture will help having better understanding and sympathy?**

Agree ☐

Strongly agree ☐

Disagree ☐

Strongly disagree ☐

03. Do you agree that the lack of cultural awareness leads to the lack of understanding the others' culture?

Agree ☐

Strongly agree ☐

Disagree ☐

Strongly disagree ☐

04. Does the use of literary texts help in building your cultural awareness?

Yes ☐   No ☐

05. Intertextuality, literary and cultural theory, is the involvement of other texts in one text. Thus, do you think that it is important for EFL students to know how to learn through the intertextual texts?

Yes ☐   No ☐

06. Does intertextuality improve your cultural awareness?

Yes ☐   No ☐

07. Does your teacher interfere to help you with the intertextual texts for better analysis and thoughtful interpretations?

Yes ☐   No ☐

Justify……………………………………………………………………………………

……………………………………………………………………………………

08. Does using the intertextual approach enhance your critical thinking?

Yes ☐   No ☐

09. Do you think that intertextuality affects your reading and writing skills?

Yes ☐   No ☐

10. Do you agree that the intertextual approach serves as much of benefits in cross-cultural classrooms?

Agree ☐

Strongly agree ☐

Disagree ☐

Strongly disagree ☐

Justify…………………………………………………………………………………………

………………………………………………………………………………………………………

Thank you.

Appendix 03

Questionnaire to Teachers

Dear teachers,

Currently, we are investigating the use of intertextuality to enhance EFL students' cultural awareness at Abbes Laghrour University. Thus, it will be much appreciated if u accept answering the following questionnaire. Please place an **(x)** mark in the box that suits your answer the best and provide full statement when necessary.

Section One: Cultural Understanding and Awareness

1. **Do you think that teaching culture of the target language is an important step for EFL students'?**

Yes [   ]   No   [   ]

2. **Does cultural awareness help your students to recognize their own cultural identity?**

Yes [   ]   No   [   ]

3. **Do you agree that rising your students' cultural awareness will facilitate the process of understanding the other cultures and people from different backgrounds?**

Agree   [   ]

Strongly agree   [   ]

Disagree   [   ]

Strongly disagree   [   ]

4. **What are the aspects of cultural awareness your students must consider most significant?**

    ....

    ....

5. **Do you agree that understanding the others' culture is a difficult task because of the lack of cultural awareness?**

Agree　　　　　　　☐

Strongly agree　　　☐

Disagree　　　　　　☐

Strongly disagree　　☐

Section Two: Use of English Language Literary text to Learn Culture "intertextuality"

6. **Does promoting literary texts help in building students' cultural awareness?**

Yes　☐　　　　　No　　☐

7. **Does using the intertextual approach serve enriching your students' cultural awareness?**

Yes　☐　　　　　No　　☐

8. **In your opinion does intertextuality have a tight relation with culture?**

Yes　☐　　　　　No　　☐

9. **Do you agree that intertextuality is important for EFL students'?**

Agree　　　　　☐

Strongly agree　☐

Disagree　　　　☐

Strongly disagree ☐

10. Do you agree that understanding the intertextual texts is generally a difficult task to study?

Agree ☐

Strongly agree ☐

Disagree ☐

Strongly disagree ☐

Justify:……………………………………………………………………………………………

……………………………………………………………………………………………………..

11. According to you what are the possible difficulties your students may face while exposed to intertextual texts?

………

………

Section Three: Enhancing the EFL Students' Cultural Awareness

12. How do you involve intertextuality in your lecture?

Planned activities ☐

Improvizingly ☐

13. Do you involve your background knowledge and experience about the texts given to your students for better analysis and thoughtful interpretations?

Yes ☐   No ☐

14. What did you gain from using the intertextual approach in your classroom?

……

……

15. In your opinion, teachers should devote time for their students to train them how to read the intertextual texts?

Yes ☐   No ☐

16. Does the use of intertextuality improve your students' critical thinking and thus improves their reading and writing skills?

Yes ☐   No ☐

17. Do you agree that the intertextual approach is a useful way when dealing with cross-cultural classrooms?

Agree ☐

Strongly agree ☐

Disagree ☐

Strongly disagree ☐

Thank you.

Appendix 02

Questionnaire for Students

After doing the pilot test, we have obtained additional information so we improved the

questionnaire before the actual study.

Dear students,

We are currently investigating the use of intertextuality to enhance EFL students' cultural

awareness at Abbes Laghrour University. Thus, we will be so grateful if you participate in our

questionnaire. Please place an **(x)** mark in the box that suits your answer the best and provide

full statements when necessary.

Section one: Cultural Understanding and Awareness:

1. **What does "culture" mean to you? " check the student's understanding of culture "**

   a) A set of behaviors, customs, beliefs, values and styles of daily life.

   b) A set of geography, architecture, classical music, literature, arts, political issues, and social norms.

   c) Both of them

2. **Are you open to new cultures from various backgrounds?**

   Yes ☐   No ☐

3. If yes, **Cultural awareness is knowing your own culture and the others' culture, so do you think that it is important for EFL students to enhance their cultural background knowledge?**

Yes [　　]   No [　　]

4. **Do you agree that students being aware of their cultural similarities and differences toward the target culture" language that they want to learn" will help having better understanding and empathy?**

Agree [　　]

Strongly agree [　　]

Disagree [　　]

Strongly disagree [　　]

5. **Do you agree that the lack of cultural awareness leads to the lack of understanding the others' culture?**

Agree [　　]

Strongly agree [　　]

Disagree [　　]

Strongly disagree [　　]

Justify……………………………………………………………………………………

……………………………………………………………………………………………..

Section two: Use of English Language literary text to Learn Culture "intertextuality"

6. **Does your teacher engage you in further literary tasks during session?**

Yes [　　]   No [　　]

7. **Does the use of literary texts help you in building your cultural awareness?**

Yes ☐   No ☐

8. **Intertextuality, literary and cultural theory, is the involvement of other texts in one text. Thus, do you think that it is important for EFL students to know how to learn through the intertextual texts?**

Yes ☐   No ☐

09. **Do you think that intertextuality have a direct relationship with culture?**

Yes ☐   No ☐

10. **Do you agree that intertextuality is one of the best applicable ways to understand the others' culture, language…?**

Yes ☐   No ☐

How is that? Can you provide a brief explanation?

……………………………………………………………………………………………………

…………………………………………………………………………………………………

11. **Do you find any difficulties when you are exposed to intertextual texts?**

Yes ☐   No ☐

If yes, what are those difficulties?

……………………………………………………………………………………………………

……………………………………………………………………………………………….

12. **Does intertextuality improve your cultural awareness?**

Yes ☐   No ☐

If yes, explain how is that?

……

……

Section Three: Enhancing the EFL Students' Cultural Awareness:

13. Does your teacher interfere to help you with the intertextual texts for better analysis and thoughtful interpretations?

Yes ☐ No ☐

Justify………………………………………………………………………………………

…………………………………………………………………………………………………

14. Does using the intertextual approach enhance your critical thinking?

Yes ☐ No ☐

15. Do you think that intertextuality influences your reading and writing skills?

Yes ☐ No ☐

16. Do you agree that intertextuality is a beneficial approach in cross-cultural classrooms?

Agree ☐

Strongly agree ☐

Disagree ☐

Strongly disagree ☐

If you agree, explain for us

……

……

Thank you.

Résumé

L'objectif de cette étude est de vérifier l'impact de l'intertextualité à la sensibilisation culturelle des apprenants de l'anglais comme langue étrangère à l'Université de Laghrour Abbas. L'intertextualité est considérée comme méthodologie importante que les élèves doivent savoir et apprendre. Cette étude est basée sur trois questions centrales, à travers lesquelles nous avons pu dresser une vue général sur la méthode de réflexion dont les enseignants d'anglais d'une part et les étudiants d'autre part envers l'intertextualité. Pour atteindre l'objectif de cette recherche, nous nous sommes appuyés sur l'étude descriptive comme méthodologie; nous nous sommes sur deux questionnaires destinés à collecter les données nécessaires, dirigées à quinze enseignants et à cinquante-neuf élèves, comme outil de collecte des informations nécessaires; il est avéré que les résultats finaux ont montré l'efficacité de l'intertextualité pour renforcer la conscience culturelle des apprenants de l'anglais comme langue étrangère.

Les mots clé : L'intertextualité, Conscience Culturelle, Des Apprenants De L'anglais Comme Langue Etrangère.

ملخص:

تهدف هذه الدراسة الى التحقق من تأثير التناص على الوعي الثقافي لمتعلمي اللغة الانجليزية كلغة اجنبية في جامعة عباس لغرور. يعتبر التناص منهجا مهما والذي يجب على التلاميذ معرفته و التمكن فيه. هذه الدراسة ترتكز على ثلاثة اسئلة محورية و التي من خلالها تمكنا من تشكيل نظرة عامة حول طريقة تفكير كل من اساتذة و تلاميذ اللغة الانجليزية اتجاه التناص. لأجل تحقيق الهدف المبتغى من هذا البحث اعتمدنا على الدراسة الوصفية كمنهجيه الى جانب تبنينا استبيانين وجها الى خمسة عشرة استاذا و تسعة و خمسون تلميذا كأداة لجمع البيانات اللازمة. و قد اظهرت النتائج النهائية عن فعالية التناص في تحسين الوعي الثقافي لمتعلمي اللغة الانجليزية كلغة اجنبية.

الكلمات المفتاحية: التناص، الوعي الثقافي، متعلمي اللغة الانجليزية كلغة أجنبية.