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CULTURAL REPRESENTATION IN AN INDONESIAN SENIOR HIGH SCHOOL ENGLISH TEXTBOOK: APPRAISAL EVIDENCE

Alivia Fazira[1*], Elih Sutisna Yanto[2], Yogi Setia Samsi[3]
[1]aliviafazira16@gmail.com, [2]elih.sutisna@fkip.unsika.ac.id, [3]yogi.setiasamsi@staff.unsika.ac.id

UNIVERSITAS SINGAPERBANGSA KARAWANG

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ABSTRACT

English textbooks not only organize linguistic input but also select, value, and circulate cultural meanings. This study examines how cultural representation is constructed through cultural elements, appraisal resources, and cultural sources in three reading-related units of Pathway to English 1 for SMA/MA Grade X (K-Merdeka Revisi): Amazing Athletes, Healthy Foods, and Open the World Through Stories. Using qualitative content analysis supported by descriptive statistics and chi-square goodness-of-fit tests, the study integrates three analytical layers: cultural elements, appraisal aspects, and cultural sources. The corpus consists of 343 cultural-element codes, 226 appraisal codes, and 380 cultural-source codes. The findings show that Cultural Artefacts are the most visible element (34.11%), Appreciation is the dominant appraisal resource (48.23%), and International Culture (41.58%) slightly exceeds Source Culture (38.16%), while Target Culture is less visible (20.26%). These distributions indicate that the textbook constructs culture through visible products, positive valuation, and a local–global orientation. The study contributes a visibility–valuation–positioning model for textbook analysis and suggests that teachers should connect artefacts with practices, values, histories, and critical comparison.

Keywords: Appraisal Theory, Cultural Elements, Cultural Representation, EFL Textbook, Indonesian English Education

A. INTRODUCTION

English textbooks occupy a strategic position in foreign language education because they are simultaneously pedagogic resources, curriculum products, and cultural texts. In many EFL classrooms, learners encounter English not only through teacher talk and peer interaction, but also through repeated engagement with readings, dialogues, examples, task prompts, illustrations, and assessment-like exercises. These materials do more than sequence grammar, vocabulary, and skills. They construct a social and cultural world in which particular identities, objects, values, communicative norms, and relations become visible. For this reason, textbook analysis cannot be reduced to the question of whether a book contains culture. A more consequential question is how culture is made visible, how it is

evaluated, and whose culture is positioned as central, peripheral, aspirational, familiar, or ordinary. This question is especially important in the Indonesian EFL context, where English learning is expected to support communicative competence, intercultural awareness, learner agency, and global participation. Therefore, classroom materials need to help students discuss local identities, understand international cultural references, and critically engage with English-speaking cultures. Achadiyah (2024) has foregrounded the importance of examining Indonesian EFL learning through local textual and pedagogic conditions, indicating that English learning issues are situated rather than universal. In this respect, textbook cultural analysis is relevant to the journal's concern with first, second, and foreign language learning in context.

Cultural representation refers to the production and circulation of meanings about people, places, practices, values, and identities through semiotic choices. In textbook discourse, representation is not limited to explicit cultural explanations. It also includes the selection of names, character roles, social situations, images, dialogues, examples, national references, and task prompts that guide what students notice. Hall (1997) conceptualizes representation as meaning production through language and signs, while textbook scholars have treated language-learning materials as cultural mirrors that reflect some cultures while omitting, simplifying, or reframing others (Risager, 2021).

The idea of a cultural mirror is productive but must be used critically. A mirror does not merely reflect reality; it frames reality through authorship, curriculum policy, market logic, visual design, and pedagogic assumptions. Studies on naming practices show that who is treated as important enough to be named can reproduce or challenge cultural and gender norms (Aldrin, 2025). Studies on gender representation in Afghanistan textbooks show how women can be underrepresented, placed in limited roles, or absent from socially valued activities (Orfan, 2023a, 2023b). Research on Afro-Latinx representation in Spanish textbooks similarly identifies erasure and stereotyped visibility (Padilla & Vana, 2024). These studies demonstrate that representation is never just a matter of adding cultural examples; it is about the social meanings attached to visibility and invisibility.

Appraisal theory provides a framework for examining how texts express evaluation, stance, and interpersonal positioning. Within the attitude system, Affect concerns emotional responses, Judgement concerns evaluation of people and behaviour, and appreciation concerns evaluation of objects, events, processes, texts, and phenomena (Martin & White, 2005). This distinction is valuable for textbook analysis because cultural content is rarely neutral. A food can be described as healthy or delicious; a figure can be described as charitable, humble, or inspirational; a story can be described as legendary or heroic. The third analytical layer uses the distinction among Source Culture, Target Culture, and International Culture. Source Culture refers to learners' own cultural background; Target Culture refers to English-speaking countries traditionally associated with English as a first language; and International Culture refers to wider global references beyond the learners' local culture and beyond inner-circle English-speaking contexts (Kachru, 1990). This distinction reveals whether English is framed as access to native-speaker culture, as a tool for expressing local identity, or as a global lingua franca.

Recent international research confirms that the problem of cultural representation is not unique to Indonesia. Systematic reviews of ELT and foreign-language textbooks report persistent imbalance in cultural representation, including the dominance of target-culture

imagery, superficial treatment of local cultures, and unequal gender or racial portrayals (Cultural Stereotypes in Foreign Language Textbooks, 2025; Mahbub et al., 2024). Other studies identify inner-circle dominance in global EFL materials (Smith, 2023; Yonata et al., 2024), limited intercultural learning in language activities (Peskoller, 2025), and cultural representation that remains implicit or product-heavy rather than reflective or dialogic (Tang & Liu, 2026; Zhang, Li, & Chang, 2024; Zhang & Nordin, 2025). These findings suggest that the presence of cultural content alone is insufficient evidence of intercultural quality.

At the same time, newer research shows that local and culturally responsive materials can support learner identity, motivation, and classroom engagement when culture is connected to students' lived worlds. Boonsuk et al. (2025), for instance, found that a locally oriented textbook in Thailand's Deep South helped students experience English as meaningful through familiar places, foods, histories, and regional figures. Hossain (2026) similarly reported that Bangladeshi EFL instructors perceive culturally familiar materials as supporting engagement and identity expression, even under institutional constraints. These studies point to a productive tension: textbooks should not reproduce narrow native-speaker norms, but neither should they present local or global culture as static, decorative, or conflict-free.

Three research gaps motivate the study. First, much research on cultural representation identifies cultural source categories but does not systematically connect these categories with evaluative language. Second, recent studies emphasize the need to move from surface cultural coding toward integrated analysis of how culture is constructed across texts, tasks, and images (Lavrenteva & Orland-Barak, 2023; Lendo et al., 2023; Mulyani et al., 2024). Third, Indonesian textbook studies have documented cultural imbalance, but they have not fully clarified the representational mechanism through which a locally used senior high school textbook constructs culture in reading-related units (Ariawan et al., 2022; Roviandini et al., 2025).

This study examines this tension by analyzing *Pathway to English 1 for SMA/MA Grade X (K-Merdeka Revisi)*, a senior high school English textbook widely used in the Indonesian educational context. To address this issue, the study is guided by three research questions: (1) What cultural elements are represented in the selected reading-related materials? (2) What appraisal aspects are used to evaluate cultural content? and (3) How are Source Culture, Target Culture, and International Culture distributed throughout the textbook? The analysis focuses on three units: Unit 1, *Amazing Athletes*; Unit 4, *Healthy Foods*; and Unit 6, *Open the World Through Stories*. These units were purposively selected because they contain diverse cultural representations, including Indonesian and international athletes, traditional Indonesian dishes, global food and health references, American English response strategies, British legends, Indonesian folktales, comics, and intercultural-awareness topics. Therefore, the selected corpus enables an examination not only of which cultures are included but also of how cultural meanings are constructed, evaluated, and positioned within the textbook.

To analyze these representations, this study adapts Yuen's (2011) product–practice–perspective–person framework and incorporates Moran's (2001) conceptualization of cultural products, practices, perspectives, communities, and persons. Based on these theoretical foundations, the analysis employs four operational categories: Cultural Artefacts, Cultural Practices, Cultural Values, and Cultural Figures. This framework allows culture to

be examined beyond visible representations alone. Although cultural artefacts are often the most accessible forms of cultural display in textbooks, representations limited to products may encourage recognition without necessarily fostering deeper understanding of cultural practices, values, and social meanings.

B. METHOD

This study employed qualitative content analysis as its research design. The qualitative component enabled interpretation of how cultural meanings and evaluative meanings were constructed in the textbook. Qualitative content analysis was appropriate because it allows researchers to systematically classify textual data, interpret patterns of meaning, and connect categories with contextual interpretation (Hsieh & Shannon, 2005; Krippendorff, 2018; Schreier, 2012). The data source was Pathway to English 1 for SMA/MA Grade X (K-Merdeka Revisi), written by Sudarwati and Grace (2025). The corpus was limited to three units: Unit 1, Amazing Athletes; Unit 4, Healthy Foods; and Unit 6, Open the World Through Stories. These units were purposively selected because they contain multiple forms of cultural representation: sports achievement, Indonesian and international public figures, food and health discourse, Indonesian regional cuisine, global food references, American English response strategies, British legend, Indonesian folktales, comic culture, and intercultural-awareness topics. Purposive selection was used because the study focused on units that were information-rich and relevant to the research questions concerning cultural elements, appraisal aspects, and cultural sources.

The main research instruments were three codebooks and a coding sheet. The cultural-element codebook classified data into Cultural Artefacts, Cultural Practices, Cultural Values, and Cultural Figures. The appraisal codebook classified evaluative expressions into Effect, Judgement, and Appreciation. The cultural-source codebook classified items into Source Culture, Target Culture, and International Culture. The coding sheet recorded unit number, page number, text type, excerpt, category decision, context note, and evidence. These instruments were used to ensure consistent coding across the three analytical layers and to maintain an explicit audit trail for each coding decision. The units of analysis were reading-related verbal materials, including reading texts, dialogues, tables, task prompts, instructions, captions, vocabulary items, and relevant labels. Each item containing a cultural marker or evaluative expression was recorded. Not every item received a code in every analytical layer because a dish name, for example, could be counted as a cultural artefact and source-culture reference without being counted as appraisal if no evaluative expression accompanied it. This procedure follows the logic of directed and systematic qualitative content analysis, in which data are coded according to theoretically informed categories while still being interpreted in relation to textual context.

Three coding layers were applied. First, each cultural item was coded as a cultural element. Second, evaluative language was coded as Affect, Judgement, or Appreciation. Third, cultural-source markers were coded as Source Culture, Target Culture, or International Culture. Frequency and percentage were calculated for each category. Chi-square goodness-of-fit tests were conducted to examine whether observed distributions differed from equal distribution within each analytical layer, and Cramer's V was calculated as an effect-size indicator. Descriptive statistics summarized category distributions, while the chi-square goodness-of-fit tests strengthened within-corpus claims about whether the categories were evenly or unevenly distributed. The statistical tests were not intended to generalize the

findings to all Indonesian textbooks, but to support interpretation of relative visibility within the selected corpus.

C. FINDINGS AND DISCUSSION

The findings are presented and discussed according to three analytical dimensions: (1) the representation of cultural elements, (2) the appraisal of cultural representations, and (3) the distribution of cultural sources. Each subsection explains the frequency patterns identified in the textbook and interprets how cultural meanings are constructed through the selection, evaluation, and positioning of cultural content.

1. The Representation and Visibility of Cultural Elements in the Textbook

This subsection examines how cultural elements are represented across the textbook, focusing on the distribution of cultural artefacts, cultural practices, cultural values, and cultural figures. The analysis highlights which cultural categories receive greater visibility and how the textbook constructs cultural representation through tangible objects, symbolic figures, and cultural meanings. Table 1 presents the frequency and percentage distribution of each category, highlighting the extent to which different cultural dimensions are represented in the learning materials.

Table 1. Distribution of cultural elements in the coded corpus

Cultural element	Frequency	Percentage	Visibility note
Cultural Artefacts	117	34.11%	More visible
Cultural Practices	49	14.29%	Less visible
Cultural Values	88	25.66%	Relatively visible
Cultural Figures	89	25.95%	Relatively visible
Total	343	100.00%	

2. The Appraisal of Cultural Representations through Evaluative Resources

This subsection discusses how cultural content is evaluated and positioned through appraisal resources. The analysis focuses on the distribution of affect, judgement, and appreciation categories to identify how the textbook expresses attitudes, values, and evaluations toward the cultural elements presented. The distribution of these appraisal categories is presented in Table 2.

Table 2. Distribution of appraisal aspects in the coded corpus

Appraisal category	Frequency	Percentage	Visibility note
Affect	35	15.49%	Less visible
Judgement	82	36.28%	Relatively visible
Appreciation	109	48.23%	More visible
Total	226	100.00%	

3. The Distribution of Cultural Sources and Cultural Positioning

In addition to the visibility and evaluation of cultural content, the analysis considers the origin of the cultural references included in the textbook. This dimension aims to determine the balance between source culture, target culture, and international culture represented in the materials. Table 3 illustrates the distribution of cultural sources identified in the coded corpus.

Table 3. Distribution of cultural sources in the coded corpus

Cultural source	Frequency	Percentage	Visibility note
Source Culture	145	38.16%	Relatively visible
Target Culture	77	20.26%	Less visible
International Culture	158	41.58%	More visible
Total	380	100.00%	

4. Statistical Patterns of Cultural Representation across Analytical Dimensions

To further examine whether the observed distributions reflect meaningful patterns rather than random variation, a goodness-of-fit analysis was conducted. The chi-square test was applied to determine the statistical significance of category distributions across the three analytical dimensions. Table 4 summarizes the statistical results, including the chi-square values, degrees of freedom, significance levels, and effect sizes.

Table 4. Goodness-of-fit statistics for category distributions

Analytical layer	N	χ^2	df	p value	Cramer's V
Cultural elements	343	27.32	3	5.04×10^{-6}	0.163
Appraisal aspects	226	37.23	2	8.23×10^{-9}	0.287
Cultural sources	380	29.88	2	3.25×10^{-7}	0.198

Table 1 and Figure 1 show that Cultural Artefacts are the most visible cultural element, with 117 items or 34.11% of the cultural-element corpus. Cultural Figures follow with 89 items or 25.95%, and Cultural Values appear 88 times or 25.66%. Cultural Practices are least visible, with 49 items or 14.29%. The chi-square test is statistically significant, χ^2 (3) = 27.32, $p < .001$, with Cramer's V = .163. This indicates that cultural elements are not evenly distributed in the corpus; artefacts are disproportionately visible. The dominance of Cultural Artefacts suggests that the textbook often introduces culture through concrete, nameable, and recognizable items. Unit 4 is central to this pattern because it includes many food-related artefacts, such as Gado-Gado, tempeh, tofu, Es Teler, Papuan Papeda, Rujak Cingur, Taliwang Chicken, and Plecing Kangkung. Unit 6 contributes artefacts through story titles and symbolic objects, such as The Legend of the Sword in the Stone, The Legend of the Keris of Mpu Gandring, Excalibur, keris, comics, and wigwam. Unit 1 contributes fewer artefacts because its topic focuses more on athletes and achievement than on objects. This pattern shows that the textbook constructs cultural visibility primarily through products and symbols that can be easily named, illustrated, and transformed into learning tasks.

Cultural Figures are also relatively visible. Unit 1 introduces Indonesian and international athletes such as Susi Susanti, Greysia Polii, Aldila Sutjiadi, Novak Djokovic, Messi, and other sports figures. These names function as cultural markers because they represent achievement, national pride, discipline, public identity, and global sports culture. Unit 6 adds legendary and fictional figures such as King Arthur, Merlin, Spider-Man, Superman, Serunting, Arya Tebing, and the Rough-Face Girl. The visibility of figures shows that the textbook often personalizes culture through individuals and characters who carry symbolic meaning.

Interpreted through Yuen's (2011) cultural framework and Moran's (2001) account of cultural products, the dominance of Cultural Artefacts indicates that cultural representation in the textbook is organized through a visible-object logic. Cultural Artefacts dominate because they are easy to name, illustrate, list, and transform into textbook tasks. Foods, story titles, symbolic objects, comics, medals, and nutrition models can be inserted into dialogues, readings, menus, tables, and project instructions without requiring lengthy explanation. This makes artefacts pedagogically efficient. Students can quickly identify what is being discussed, and teachers can build vocabulary, reading comprehension, speaking, and writing activities around recognizable items. This pattern aligns with broader findings in textbook research. Cultural products often dominate because they provide concrete evidence of culture while requiring relatively low cognitive demand from learners. Zhang, Li, and Chang (2024) and Zhang and Nordin (2025) both reported product-heavy cultural representation in Chinese English textbooks. Tang and Liu (2026) also found that primary ELT textbooks often simplified culture into implicit facts and homogenized persons and products. In the present Indonesian textbook, artefacts similarly operate as the most accessible entry point into culture.

However, the visible-object logic also carries a limitation. Artefacts can become superficial if they are not connected to practices, values, histories, and communities. Naming Gado-Gado or keris does not automatically produce cultural understanding. Learners need to know how food is prepared, when it is eaten, what regional identities it indexes, how it is shared, and what values it carries. Likewise, naming Excalibur or the keris of Mpu Gandring provides an entry point into cultural symbolism, but deeper meaning depends on discussion of power, legitimacy, betrayal, moral consequence, and collective memory. Thus, the first analytical dimension shows that visibility is necessary but not sufficient for deeper intercultural understanding.

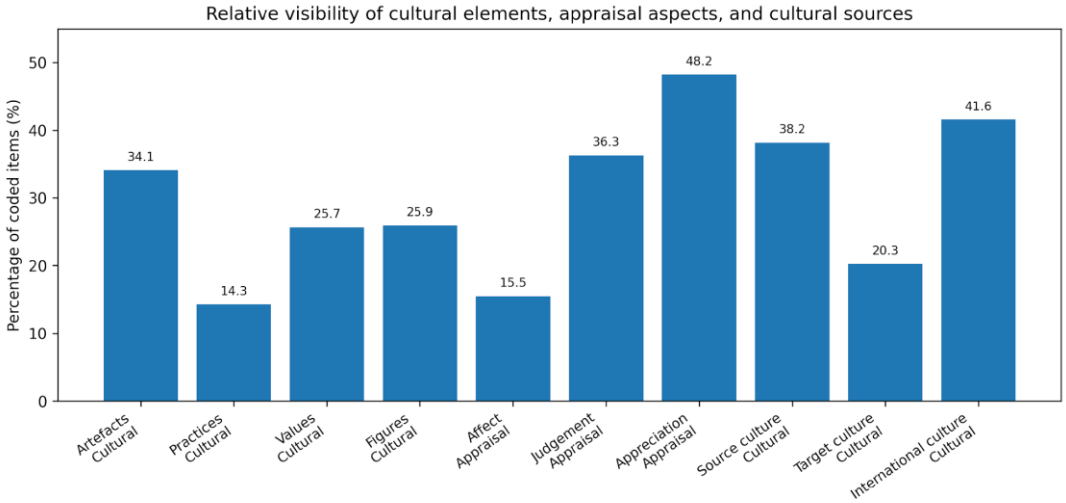


Figure 1. Relative visibility of cultural elements, appraisal aspects, and cultural sources.

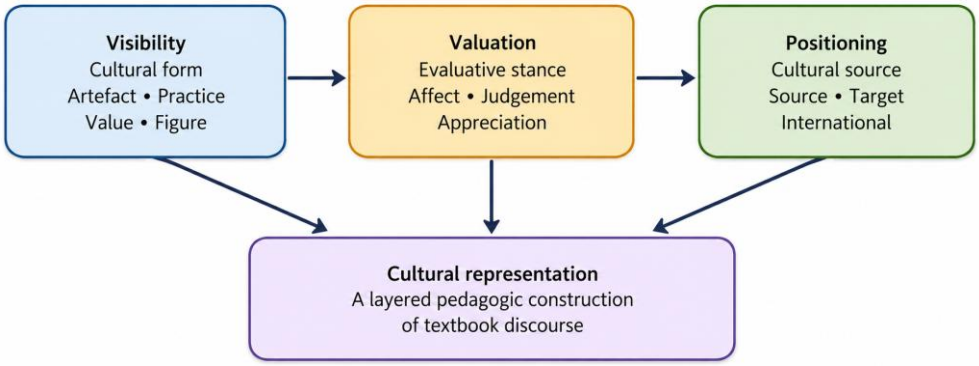


Figure 2. Visibility-valuation-positioning model for cultural textbook analysis.

Table 2 and Figure 1 show that Appreciation is the dominant appraisal category, with 109 items or 48.23%. Judgement appears 82 times or 36.28%, while Affect appears 35 times or 15.49%. The chi-square result is significant, χ^2 (2) = 37.23, $p < .001$, with Cramer's V = .287. This effect size is stronger than that of the cultural-element distribution, indicating a clearer concentration of evaluative language in Appreciation. The dominance of Appreciation means that the textbook frequently evaluates cultural objects, events, practices, foods, stories, and achievements according to quality, usefulness, importance, beauty, or social value. Unit 4 is central to this pattern. Expressions such as healthy, delicious, interesting, significant, uniquely flavorful, rich flavors, vibrant culture, nutritious, and balanced show that food and cultural cuisine are not only presented as information but also valued positively. Unit 6 contributes Appreciation through the evaluation of stories, symbolic objects, comics, and cultural events, while Unit 1 contributes through sports performances and achievements. In this sense, cultural content is not merely displayed but also positively valued through evaluative language.

Using Martin and White's (2005) Appraisal Theory, this finding indicates that the textbook primarily evaluates culture through Appreciation rather than through Affect or Judgement. The textbook frequently positions cultural content as valuable, useful, attractive, healthy, meaningful, or significant. This positive cultural positioning can support learner engagement because it invites students to see cultural knowledge as worth noticing. Indonesian traditional cuisine, for example, is not merely listed but connected to richness, flavor, health benefits, cultural stories, and heritage. International food references are evaluated through nutrition and health benefits, linking global cultural references to students' daily life. This finding extends appraisal-informed studies of educational materials. Puspitasari et al. (2021) showed that textbooks construct moral values through evaluative discourse, while Pratiwi et al. (2023) demonstrated that moral themes in Indonesian language textbooks for foreign learners are implemented through narrative texts and illustrations. Wang and Zainal (2024) showed that appraisal can reveal ecological worldviews in English textbooks. In the present article, appraisal reveals how the textbook's cultural content is not neutral but positively positioned through Appreciation.

Positive appreciation can be pedagogically productive. When Indonesian food is described as delicious, healthy, culturally rich, or significant, students may gain language for valuing local culture in English. This supports the use of English as a medium for articulating local identity. It also counters the tendency in some global textbooks to privilege inner-circle cultures and marginalize expanding-circle learners' cultural worlds (Smith, 2023; Yonata et

al., 2024). At the same time, positive appreciation can reduce critical complexity if it is not accompanied by reflective questioning. Cultural Stereotypes in Foreign Language Textbooks (2025) warns that local cultures can be exoticized or presented in static and traditional images. Therefore, Appreciation should be understood both as a resource for engagement and as a stance that requires critical classroom mediation.

Table 3 and Figure 1 show that International Culture is the most visible cultural source, with 158 items or 41.58%. Source Culture follows closely with 145 items or 38.16%, while Target Culture appears 77 times or 20.26%. The chi-square test is significant, $\chi^2(2) = 29.88$, $p < .001$, with Cramer's V = .198. This distribution indicates that the textbook does not simply privilege English-speaking target culture. Instead, it presents a local–global orientation in which Indonesian culture and wider international references are both strongly visible. Source Culture appears through Indonesian athletes, foods, places, legends, values, and symbolic objects. International Culture appears through global figures, global health and food references, international stories, and cross-cultural topics. Target Culture is present through American English response strategies, the MyPlate model, British Arthurian legend, and American popular culture such as Spider-Man, Superman, Peter Parker, Stan Lee, Steve Ditko, Jack Kirby, and New York. These references are concentrated mainly in Unit 4 and Unit 6 rather than distributed evenly across all selected units.

Interpreted through the distinction among Source Culture, Target Culture, and International Culture, the strong presence of both Source Culture and International Culture challenges the assumption that English textbooks necessarily center native-speaker cultures. In the analyzed units, English is used to discuss Indonesian athletes, Indonesian foods, Indonesian legends, global sports figures, international food references, intercultural awareness, world English skills, and popular stories. Target Culture appears through British legend, American English communication norms, U.S. popular culture, and the MyPlate model, but it does not dominate the corpus. This local–global orientation has important implications for Indonesian EFL education. It allows students to use English to articulate local cultural identity while also engaging with wider international references. Such an orientation aligns with the view of English as a global communicative resource rather than a language owned exclusively by native speakers. It also supports intercultural learning because students can compare Indonesian culture with other cultural contexts. Students can compare the keris in Indonesian legend with Excalibur in Arthurian legend, Indonesian traditional dishes with international health-food trends, or local values with global communication practices. This finding is consistent with intercultural communication and World Englishes perspectives, which view English as a resource for negotiating local, target, and wider international meanings.

However, frequency balance does not automatically mean intercultural depth. International references may still appear as decontextualized items if they are not explained. Target-culture references may appear as isolated examples without sufficient cultural background. Source-culture references may be celebrated but not critically discussed. Mulyani et al. (2024) found that many textbook tasks remained at a basic intercultural-awareness level, while Peskoller (2025) found that intercultural learning in Austrian EFL activities was often superficial and rarely engaged difference, prejudice, or ethnocentricity. The pedagogic challenge is therefore to transform representational presence into intercultural interpretation. As summarized in Table 4, all three analytical layers show statistically significant uneven distributions. These results support the interpretation that cultural representation in the textbook is patterned rather than random: cultural elements are concentrated in artefacts,

appraisal is concentrated in Appreciation, and cultural sources are oriented toward International Culture and Source Culture rather than Target Culture alone.

Taken together, the three subsections support the visibility–valuation–positioning model proposed in this article. The integrated model used in this article contributes to textbook research by showing that cultural representation can be analyzed through three simultaneous questions: What form does culture take? How is it evaluated? Whose culture is represented? Each question alone is insufficient. Cultural-source analysis without cultural elements may show whether Indonesian or international culture appears, but it may not reveal whether culture is presented as food, practice, value, or figure. Cultural-element analysis without appraisal may show what kinds of culture appear, but it may not reveal how those cultural items are valued. The working hypothesis of this article was that the textbook constructs cultural representation through a hierarchy of visibility. At the surface level, culture is most accessible as artefact. At the evaluative level, culture is most often framed through appreciation. At the source level, culture is oriented toward a local–global model rather than a target-culture-only model. The empirical evidence supports this hypothesis. Cultural Artefacts account for 34.11% of cultural-element items, Appreciation accounts for 48.23% of appraisal items, and International Culture and Source Culture together account for 79.74% of cultural-source items.

The new knowledge generated by the study is that cultural representation in this textbook is best understood as a layered pedagogic construction rather than a simple inventory of references. A dish, athlete, legend, or comic becomes culturally significant through the interaction of form, evaluation, and source. For example, Gado-Gado is a source-culture artefact that can be appreciated as delicious and culturally meaningful. Greysia Polii is a source-culture figure evaluated through judgement as inspirational and admirable. King Arthur is a target-culture figure and story complex valued through heroic and legendary meanings. Kombucha is an international artefact appreciated through health value. Each item works simultaneously as content, evaluation, and cultural positioning.

D. CONCLUSION

This study examines the cultural elements, appraisal aspects, and cultural sources in selected units of Pathway to English 1 for SMA/MA Grade X (K-Merdeka Revisi). The findings indicate that cultural representation in the selected units is constructed through visible cultural products, positive valuation, and a local–global cultural orientation. Cultural Artefacts are the most visible element, Appreciation is the dominant appraisal aspect, and International Culture and Source Culture are strongly represented while Target Culture appears in a smaller proportion. The contribution of the study is the visibility–valuation–positioning model, which shows that textbook culture is not simply present or absent but formally organized, evaluatively positioned, and culturally sourced. Pedagogically, the textbook offers useful entry points for Indonesian students to discuss local and global culture in English. However, teacher mediation remains necessary because artefacts need to be connected to practices and values, appreciative language needs to be examined as stance, and cultural sources need to be contextualized through comparison and reflection. The study is limited to three units of one textbook and focuses mainly on reading-related verbal materials. Future research should analyze more textbooks, include visual grammar and classroom interaction, and examine how teachers and students transform cultural references into deeper intercultural awareness.

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