

(Mis) reading-Correction Strategies in the Classroom
Revisited:

The Case of *yazalil-banāt* (the flirtation of girls) Movie

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Abstract

This paper focuses only on one particular scene of the famous Egyptian movie, entitled *yazalil-banāt* (the flirtation of girls) (1949), starring Nagīb al-Rīḥāny and a pop star, Layla Murād, that is, the protagonist's long speech with his pupils in the classroom. Humorously, this scene shows how misreading a sentence or an utterance, due to (1) one-letter substitution neighbors, as in *al-yayṭ/al-ḡayṣ - yaḥṭāl/yaxṭāl*; (2) diacritics, as in *wayalukk/wayluk*; and (3) softness and hardness of sounds, as in *ʔāḃḃāḥ/ʔablah*, as recurring themes throughout the scene, results in misunderstanding, on the part of the pupils, and laughter, on the part of the viewer. The purpose of this study is to examine the misreading-correction techniques adopted by the teacher in the classroom, targeting the primary school pupils as main participants, who were randomly selected and assigned to the analysis, and focusing purposefully on the errors of oral reading. Additionally, it attempts to investigate the various types of the pupils' disruptive behavior inside the classroom and the teacher's educational policy and rational management of disruptive pupils. Furthermore, this paper analyzes various issues related to sociolinguistics, such as visual community, language variations and social interaction, using Verbal Efficiency Theory (VET) (Perfetti & Lesgold, 1979), which enables readers, especially novice pupils in the class to recognize and identify words efficiently; to read fluently; and to decode new words skillfully.

Keywords: Misreading, correction strategies, humor, Verbal Efficiency Theory (VET), intelligibility, automaticity

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1. Introduction

Cinema adaptations of classical Arabic is a long established tradition, which started in the early 20th century, as is the case, for example, with the famous Egyptian actor, Nagīb al-Rīḥāny, whose artistic works are rich in human and didactic values necessary for character building and effective teaching. For instance, movies such as *ʕaydah* (1942) and *al-mirāyah* (the mirror) (1970) have been able to translate humor culturally. The former, starring Um Kulṯūm and ʕabbās Fāris,

criticizes the illiteracy of the female students, who failed to write *yawmil-qiyāmahii* (the Day of Judgment) correctly; they mistakenly wrote it instead, as follows: *yūmil-ʔayāmah*.

Furiously, the meticulous conservative teacher, whose feedback was greeted with peals of laughter, gets upset, telling them off, blaming them and degrading them as a result. Rather, the students themselves seem heedless, feeling guiltless of any mistake committed, their ripple of laughter ran round the class. Accordingly, this very short scene, polarized by apathetic students, epitomizes the dilemma of uncultured students, having to live up to the new social rules of modernity.

On the other hand, the movie entitled *al-mirāyah* (the mirror) (1970), starring Naglāʔ Fathy and Nūr-il-ʔirīf, especially the scene where Mr Yūwnis, the teacher of Arabic, proposing to the heroine, Karīmah, prioritizes the value of work in society and criticizes the new trend of some young girls, i.e., the inclination of women to beautify themselves with the objective of finding a suitor, taking care only of their physical appearance, exemplified in holding a mirror in her hands most of the time. Being keen to test her as a wife, Yūwnis asks her some questions related to household chores, like cooking, washing clothes, etc. On her part, she seems to be heedless to his speech, except for her appearance before the mirror and the wealth he has and the properties he owns. Seriousness and formality of language, politeness and respect are embodied in Yūwnis' both clothing, where he wears a religious garment, as a graduate of al-Azhar, and the classical Arabic he talks, whereas humor, informality of language, satire, irony and playfulness are obviously recognized through Karīmah's strong inclination towards her personal image in the mirror, her fashionable short dress and her colloquial language. To explain, when she asked him pompously about his wealth, he eloquently answered her, saying:

amliku dāran waduwwāran waduwwārah wadardārah
(I have a house, a hall, a waterwheel and a mill.)iii

Being unfamiliar with the classical Arabic, she fails to grasp his language, though it is her mother tongue. She astonishingly asks him to clarify and simplify the distinction included. He replies, as follows:

dāran askunu fīha, duwwāran astaqbilu fīhal-zāʾirīn, duwwārah hiyah al-saʿiyah allatī tarwīl-ʾarḍ, dardārah hiyah at-taḥunah allatī aṭhanu biha al-yilāl

(I have a house in which I live; a hall at which I welcome visitors; a waterwheel by which I water my fields; and a mill by which I grind the crops)

Thus, this serious scene in particular, as opposed to the rest of the movie in general, outlines the everlasting dilemma between tradition and modernity, modesty and self-conceit, and reality and appearance.

2. Statement of the research problem

Misreading obviously results from semantic ambiguity, "in the boundaries of reference of words" (Conway, 2002, p. 5), which is "how the intended meaning of a statement is affected by the intended meaning of the individual words used in that statement" (emphasis in the original, as quoted in Conway, 2002, p. 4). In reading lessons, it leads to humor and, sometimes, contemptuous laughter in the classroom on the part of the viewer, especially in the case of the pupils of primary schools, who lack the efficient reading skills. These skills, which according to Walczyk (2000), require "coordination between automatic and attention-demanding (control) processing activities" (p. 554). In this particular scene at issue, the pupils fail to read properly and correctly four Arabic ambiguous sentences, which are mainly, as follows:

- 1) wadaxala aθ-θaʿlabu yaxtālu fī kibriyāʾih;
- 2) fatamallakal-ʾayyūz minal-ʾasad;
- 3) waqāla lahu yā ʾablah; and finally
- 4) wayluk wayluk.

To explain, the semantic ambiguity inherent in these four sentences varies according to the type of the sentence used in the reading lesson. For instance, it may result from one-letter substitution neighbors, as in yaxtāl/yaḥtāl and al-ʾayyūz/al-ʾayṭ, orthographic or diacritical changes, as in fatamluk/fatamallak, or wayalukk/wayluk, or, finally, the use of soft and hard sounds, as in ʾāḥlāh /ʾablah, as shown in the Figure 1.

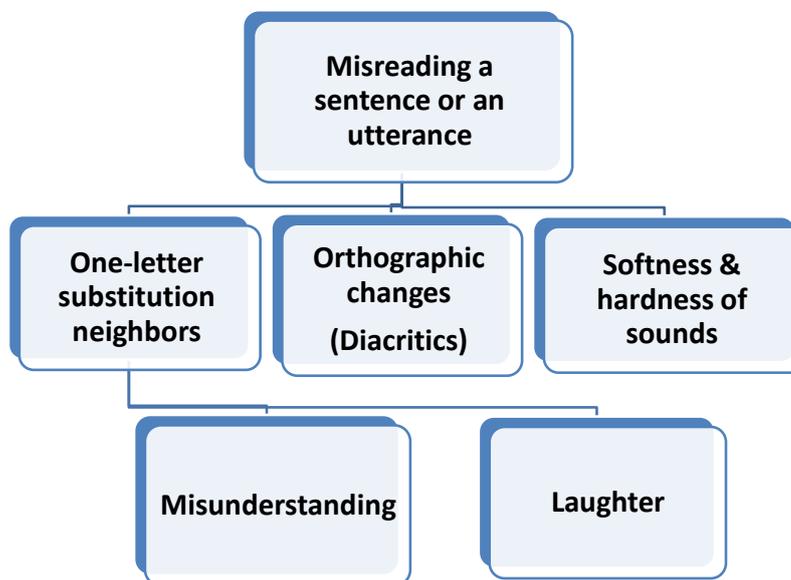


Fig. 1 Reasons behind misreading a sentence or an utterance

3. Objectives

The main purpose of this paper in the scene at issue is to:

1- examine the possible causes of misreading ambiguous fragments or phrases in the learning text;

2- investigate the relative efficacy of misreading-correction strategies, focusing basically on the highly routinized activities in class, such as 'letter identification', 'word identification', 'acoustic recoding', 'semantic access', and 'proposition integration' (LaBerge & Samuels, 1974; Perfetti, 1985; Rayner & Pollatsek, 1989);

3- outline the various types of disruptive behavior of the pupils in the classroom and the teacher's management thereof.

4. Research questions

This paper attempts to find answers to the following questions:

What are the causes of misreading ambiguous fragments or phrases in the learning text in the scene under study?

What are the appropriate misreading-correction strategies adopted the teacher in such a scene for the primary stage pupils?

What are the frequent negative behaviors shown by the pupils in the classroom? And what are the appropriate actions taken as a result by the teacher to prevent such behaviors?

5. Scope of the study

As previously mentioned, this paper focuses only on one scene in the movie entitled *yazalil-banāt* (the flirtation of girls), shedding light on the role adopted by the teacher in exposing his pupils, the main participants, who were randomly engaged in the process, to a certain reading passage. The whole reading passage entails the misreading of four ambiguous sentences under discussion, including the followings:

- 1) wadaxala aθ-θaɛlabu yaxtālu fī kibriyāʔih;
- 2) fatamallakal-ʔayʔu minal-ʔasad;
- 3) waqāla lahu yā ʔablah; and, finally,
- 4) wayluk wayluk.

Thus, this scene helps scrutinize the causes of ambiguity behind misreading a sentence or an utterance. These causes may result from (1) one-letter substitution neighbors, as in *al-ʔayṭ/al-ʔayʔ - yaḥtāl/yaxtāl*; or (2) diacritics, as in *wayalukk/wayluk*; or (3) softness and hardness of sounds, as in *ʔāḅlāh/ʔablah*. Thus, they seem to be recurring themes throughout the scene, results in misunderstanding and laughter as well. The purpose of this study is also to examine the misreading-correction techniques adopted by the teacher in the classroom, targeting primary school pupils as main participants, who were randomly engaged in the scene and assigned to the reading lesson, and focusing purposefully on the errors of oral reading. In other words, although this study is not experimental in nature, it attempts to unveil the relationship between the interaction and the content learning on the part of both the teacher and the pupils. Additionally, it attempts to investigate the various types of the pupils' disruptive behavior inside the classroom and the teacher's educational policy and rational management of disruptive pupils.

6. Limitations of the study

Examining this scene in particular is intentionally meant, excluding other ones in other movies, for some certain considerations are taken into account based on the focal point of this study. Such considerations include time constraint and the unavailability of enough data in the Egyptian movies, as far as I know, to provide representative models. As mentioned above in the Introduction, the two scenes excerpted from the movies entitled *ʔaydah* (1942) and *al-mirāyah* (the mirror) (1970) are too short to fulfill the purpose of this study, but they are only investigated to show the hidden secrets of the Arabic language and its rhetoric, especially as in *al-mirāyah* (the mirror). Furthermore, this paper, due to the previous

considerations, does not cover other issues that could be tackled or recommended for further research, including low expectancy students under variable instructional conditions and teachers' suitable techniques to elicit right responses in reading lessons.

7. Review of literature

Most research has been conducted in the field of pedagogy and learning obstacles. In other words, the majority of academic papers handle the problems of student learning, teaching techniques, teacher-student relationship, and reading skills, but with less emphasis on misreading correction strategies in the classroom, especially in a movie or a televised work. For instance, MacKay (1969) investigated the impact of ambiguity on stuttering, trying to find answers to questions related to ambiguity and its effect on the 'rate of speech' or reading, 'the speech production at the semantic level', and the time needed to complete a sentence. He was motivated by the relative relation between ambiguity and the frequent pauses while reading in the absence of immediate auditory feedback. In his paper entitled "Error-Correction during Oral Reading: A Comparison of Three Techniques", Rosenberg (1986) focused, as the title of the study suggests, on the strategies of student error correction. He examined three techniques, namely 'word-supply procedure', 'drill procedure', and 'phonic-drill rehearsal' procedure. Walczyk (1994) explored the possible techniques of improving student verbal efficiency, using his Compensatory-Encoding Theory (CET) (1993) as a proposed model to diagnose the problems of reading activities. In their paper entitled "The Power of Feedback", Hattie and Timperley (2007) discussed the positive and negative aspects of feedback as an effective means of learning, teaching, and achievement. He proposed a 'model of feedback', focusing on 'the timing of feedback', i.e., 'immediate' and 'delayed' feedback, and emphasizing its effectiveness in classrooms. Finally, Leong and Yew (2010) conducted a study on enhancing student learning management through teaching staff union, proposing a strategy for staff through which they share teaching challenges and possible solutions, and giving more importance to the professional development of staff, based on classroom management mechanisms, and gained through professional training courses.

8. Theoretical framework

Verbal Efficiency Theory (VET) will be applied in this paper, as it is considered to be a significant theory, focusing on 'reading skill

automaticity', transcending mere 'decoding processes', which operate automatically and efficiently over time. According to VET, reading comprehension includes a cluster of aspects capable of 'automatization', such as 'anaphora resolution', 'proposition integration', 'activation of relevant background knowledge', and 'metacognitive strategy' (Perfetti, 1985; 1988).

8.1 Features of the theory

Verbal Efficiency Theory (VET) has a systematic and well-organized order of 'subcomponents' used in the comprehension of texts, starting from 'letter identification', as a micro-unit of 'word identification', and ending in 'automatization'. Subcomponents, which are "activities capable of becoming highly efficient and automatic" (Walczyk, 1994, p. 174), are divided into 'lexical' and 'post-lexical' ones. To explain, the former is much related to the primary processes of reading, i.e., 'identifying letters', 'recognizing words, and 'recording words', transferring them from a 'visual' form into a 'phonological' one (Stanovich, 1990). As for the latter, it is more concerned with the highly efficient process of reading development, which involves four convergent processes, as follows: 1) 'putting word meanings together to form propositions', 2) 'syntactically parsing a sentence', 3) 'combining propositions across sentences', and, finally, 4) 'resolving anaphors' (Perfetti, 1985). As Jeffrey Walczyk (2000) states, "an efficient subcomponent executes (a) in less time and (b) transmits a superior quality of information to higher level subcomponents in the reading system" (p. 557). Thus, inattention or distortion is no longer permitted or tolerate.

Readers, especially pupils, according to VET, differ individually in their 'verbal efficiency', which measures adequately one's 'capacity notion of attention', active or 'working memory', and intelligibility as a result (Benjafield, 1997). In other words, this theory assumes that a total lack of comprehension is a direct and inevitable outcome of 'less automated reading'.

In this respect, Walczyk (2000) enumerates the consequences of students with 'less verbal efficiency', including unavailability of data or availability of limited data, transmission of 'poor data', oblivion and difficulty in 'decoding' due to 'resource limitations'. However, he produces a comprehensive solution for dealing with inefficient students; he suggests that those students need to 1) pronounce an unfamiliar word frequently under the supervision of a skillful instructor, 2) utter slowly

the sounds of each letter, 3) and assemble them into a word (see Perfetti, 1988). In so doing, 'verbally efficient proposition integration' and 'larger verbal working memory spans' are the actual results. In other words, 'verbal efficiency' is seen as indicative of 'one's level of reading ability'. VET, thereby, helps inefficient students associate positively 'verbal efficiency' with intelligibility, targeting 'reading skill automaticity', though the 'compensatory-encoding model' may be infrequently used (Walczyk, 2000, p. 558). Thus, according to VET, the comprehension of texts is based basically on the 'limited pools of resources' (LaBerge and Samuels, 1974; Perfetti, 1985), namely 'attention' and 'working memory', which are very concerned with accomplishing many tasks, such as resolving 'anaphors' or assisting in 'the decoding of words' (Walczyk, 1994).

9. Analysis

The whole scene, including the four problematic fragments under study, will be examined in accordance with the Verbal Efficiency Theory (VET), focusing particularly on 'lexical' and 'post-lexical' subcomponents (Walczyk, 1994). In other words, the analysis will probe deeply into the primary processes of reading, namely 'identifying letters', 'recognizing words, and 'recording words', transferring them from a 'visual' form into a 'phonological' one (Stanovich, 1990), a pupil experiences in the classroom under the supervision of his teacher. To reach a highly efficient process of reading development, four convergent processes, as follows: 1) 'putting word meanings together to form propositions', 2) 'syntactically parsing a sentence', 3) 'combining propositions across sentences', and, finally, 4) 'resolving anaphors' (Perfetti, 1985), will be taken into consideration, as will be shown below.

Needless to say, reading is a cognitive activity, which requires recognizing and decoding the semantic units of a given text, breaking them into primary and secondary senses, that is, a process known as 'lexical access', and digesting the appropriate meaning in accordance with the context of situation, that is, a process known as 'comprehension' (Perfetti & Curtis, 1986). Thus, this paper will show how the educator, al-Riḥāny, decodes the ambiguous sentences and explores the misread ones. To clarify, the whole reading passage entails the misreading of the four essential-but-ambiguous sentences, due to ignorance and lack of practice, including the following:

- 1) wadaxala aθ-θaelabu yaxtālu fī kibriyāʾih
(And the fox entered, walking arrogantly.);

- 2) fatamallakal-ḡayzu minal-ḡasad;
(Then, the lion got furious.)
- 3) waqāla lahu yā ḡablah; and, finally,
(And he (the lion) said to him: "Oh, stupid".)
- 4) wayluk wayluk
(Woe to you! Woe to you!)

Here, the paper sheds light on the role adopted by the teacher in exposing his pupils to a certain reading passage (Text Model), showing both the teacher's and the pupil's 'mental representation' of the text, which "provides a perceptual mapping of the external world" (Perlow, 1995, p. 74) accordingly.

9.1 Misreading correction strategies (auditory feedback) during oral reading

It is generally known that the skilled reader reads and understands a text through individual words (lexical access), having multiple semantic attributes embedded in the context, but the most appropriate meaning is adequately encoded (semantic encoding) in accordance with the preceding and following propositions (word groups/constituents). These propositions are arranged together through a syntactic parsing by which the reader assembles them (proposition assembly) and integrates them accordingly (proposition integration), depending upon his/her working memory. Having the propositions assembled and integrated as well, the reader starts to schematize the text meaning and to construct a continually updated and significantly altered text model (Perfetti & Curtis, 1986).

Accordingly, misreading correction strategies, mainly auditory feedback adopted here in the classroom, are a corrective tool directed by the teacher towards his pupils through which he provides "information relating to the task or process of learning that fills a gap between what is understood and what is aimed to be understood" (Sadler, 1989; as quoted in Hattie & Timperley, 2007, p. 82). This gap may be reduced through "affective processes", including "increased effort, motivation, or engagement" or through "a number of different cognitive processes", mainly "restructuring understandings", "conforming to students that they are correct or incorrect", "indicating that more information is available or needed", "pointing to directions students could pursue", and "indicating alternative strategies to understand particular information" (Hattie & Timperley, 2007, p. 82). In other words, "feedback", as Winne and Butler (1994) sum up, is "information with which a learner can confirm, add to,

overwrite, tune, or restructure information in memory, whether that information is domain knowledge, meta-cognitive, beliefs about self and tasks, or cognitive tactics and strategies" (p. 5740).

Having watched the video, which represents 'the learning context', a number of alternative tactics or strategies of error correction are vividly shown. Such strategies will be explained in detail below, as follows:

9.1.1 Verbal bantering

In the pupil's subsequent reflection upon her own capacities as a conversant, she humorously replies to her teacher, who tests her intelligibility, asking her:

"ʔinty fahmah?" (Do you understand?)

In doing so, he measures her 'capacity notion of attention', 'active' or 'working memory' (Benjafield, 1997), through the sudden attention-demanding question. She replies, physically shaking her body with joy, and verbally saying: "yitʔammaε" 1v.

In Egypt, it colloquially means "to walk pompously or arrogantly." However, its dictionary meaning is totally different, as it means "to follow the steps of others blindly", as in

"tʔammaεa al-rajulu", meaning "He became a yes-man" ("tʔammaεa," n.d.)

Here, in this interactive question/answer model, verbal bantering, which means "to speak to in a playful or teasing way" or "to exchange mildly teasing remarks" ("Banter," n.d.), becomes a topic of concern. Pondering her quips and mocking colloquial phrases, the teacher, in turn, satirically moves his body too, making fun of her teasing reply. He shortly considers her 'conversational agility', 'effectiveness' and 'moment of higher intuition' (James, 2009) and responsively says:

"mazbūṭ! māfy yitʔammaε" (That's right! Walking arrogantly), agreeing with her, but at the same time, he objects to her choice of words.

In other words, he did not expect her to respond to his bantering remark in the same manner, while making the pupils aware of exploiting verbal equivalents, such as "muεgaban" (proudly) and "manfūx" (pompously).

Rather, he gently-but-didactically handles her inadequacy with a 'certain ease', commenting, as follows:

"māfy yitʔammae! wilawin yitʔammae dī alfāz ṭabbāxīn matʔammaeḥ illal-bamyah wilfāṣulya! lākin māfy yitʔammae" (I agree with you, but not completely, save the word choice of yitʔammae, which is much related to cooking and chefs, especially okra and beans. Anyway, it's Ok!)

The humorous atmosphere, in spite of being serious in reality on the part of the teacher, is intrinsically created by the pupil, as a result, firstly, of the social habitat of the Egyptians at the time, being affected by colloquialism and witticism, and, secondly, of the oversimplification of lexical explanation by the teacher, inherent in mingling classical Arabic, as in muḡaban (proudly) with colloquial Arabic, as in manfūx (arrogantly). Therefore, colloquialism and witticism are successfully employed here in the classroom as purposeful learning tools, which inspire students and develop 'their reflective thinking skills' (Leong & Yew, 2010), assisting eventually in 'the decoding of words' (Walczyk, 1994).

9.1.2 Teacher as the initiator of auditory feedback

The teacher, during the reading lesson, directs the attention of his pupils to the mispronounced words by 'indicating incomprehension' and unintelligibility. This is explicitly shown in the 4 learning contexts as in

- 1) wadaxala aθ-θaēlabu yaxtālu fī kibriyāʔih;
- 2) fatamallakal-ḡayzu minal-ʔasad;
- 3) waqāla lahu yā ʔablah; and, finally,
- 4) wayluk wayluk.

The pupils misread these sentences or phrases due to lack of information, lack of automaticity, and unfamiliarity as well. Having heard the misread sentences, the teacher reacts differently and instantly, giving explicit rule explanations. He, for example, directs them sometimes non-verbally, using a stick, as a symbol of corporal punishment, warding them off. In other words, carrying a long stick in his hand threatens the naughty or troublesome pupils, waving the stick around or hitting it on the desks, indicating the error committed.

Also, verbal directions are used by the teacher to signal their oral errors through his pilot reading initiative, so as to draw their attention that the error lies in the unread part he did not complete (Jeon & Kang, 2005). This process is known as 'recast', as Lyster and Ranta (1997) put it, which is "the teacher's reformulation of all or part of the student's utterance,

minus the error" (p. 46), but Michael Long (2007) gives an extremely elaborate definition, as follows:

A corrective recast may be defined as a reformulation of all or part of a learner's immediately preceding utterance in which one or more nontarget-like (lexical, grammatical, etc.) items is/are replaced by the corresponding target language form(s), and where, throughout the exchange, the focus of the interlocutors is on meaning, not language as object (original emphasis, p. 77).

To explain, when the pupil misreads the phrase *yaḥtālu fī kibriyāʾih* (cheating in his pride), he initiates reading the first part of the sentence *wadaxala al-ḥaʿlabu* (and the fox entered), as a 'teacher-led practice', which is one of the primary components of direct or structured instruction (Stallings & Kaskowitz, 1974). In other words, he pauses at "the errors to signal that the student needs to come up with the right form" (Jeon & Kang, 2005, p. 27). In doing so, he intentionally provides them with "the forms of new instruction, rather than informing the student solely about the correctness" (Kulhavy, 1977, p. 212). Thus, the teacher acts here as the initiator of the auditory feedback through which the pupil learns the self-correct strategy.

9.1.3 Clarification request (Lyster & Ranta, 1997)

Clarification request is a strategy or a technique by which the educator asks his students to repeat the confused sentence or phrase, which is either 'ill-formed' or 'misunderstood' (Spada & Fröhlich, 1995). It is another type of auditory feedback, adopted by educators for the purpose of clarification as its name signifies. These requests may be direct or indirect. To clarify, direct requests are performed through oral directives, as in *buṣṣy kiwayyis* (look carefully) and *fattaḥy einik* (open your eyes), where the teacher directs the pupil's attention to avoid the unusual error she commits while misreading the sentence. As for indirect requests, they may include "asking questions to elicit the right forms" (Jeon & Kang, 2005, p. 32), rhetorical questions or interjections, such as 'huh'. For example, when one of the pupils misreads *fatamlukul-ḡayṭu minal-ḡasad* (then, the field possesses from the lion), the teacher furiously expresses his astonishment by asking her *fa! ḡeih?* (what?). He interrupts her reading as a tactic of correction whereby he assists her in detecting the error of misreading through letting her unconsciously read the same sentence again. Other questions, like *maktūbah kida-zzay?* (as it's written? how come?) and *biyumluk ḡīṭ! leih?* (he possesses a field,

why?), are concurrently asked by the teacher in response to a previous comment by the pupil, who misread the earlier ambiguous sentence being insisted on, as in *aywah yā fandim maktūbah kida* (yes, Sir.. exactly as it's written).

9.1.4 Cognitive corrections

Cognitive corrections are another type of auditory feedback, employed recurrently by the teacher in the classroom. It is a useful tool by which the teacher corrects the pupils' misconceptions or incorrect structures, through drawing their attention to the nature of the error, trying to elicit the information from him/her (Lyster & Ranta, 1997). For instance, when one of the pupils misread the sentence *wadaxala aθ-θaelabu yaḥtālu fī kibriyāʔih* (and the fox entered, cheating in his pride), the teacher corrected their error indirectly, through interruption, and directly, through explanation. In other words, in case of being unaware of the word meaning, the teacher's task is to furnish his students with 'a brief definition' or 'synonym' (See Rosenberg, 1986). The error inherent in her misreading entails a deviation from the expected collocation, that is, *yaxtālu fī kibriyāʔih*, as in the original, or *yaxtālu fī maʔyḥ* (walking boastfully), whereas *yaḥtālu* often collocates with *fī al-ʔmr / ʔala fulān / ʔala qatliḥ*, meaning 'to scheme or plan deceitfully' ("iḥtāla & ixtāla," n.d.). Through a brief analysis, the teacher differentiates between the two verbs, phonetically and semantically; he pronounces correctly *yaxtāl*, with the letter *al-xāʔ al-muʔjamah* (the dotted Arabic alphabet), excluding *yaḥtāl*, with the letter *al-ḥāʔ al-muhmalah* (the undotted Arabic alphabet), which is incorrect according to the context, through the use of the Egyptian colloquial form of negation, that is, *mif* (not).

As for the semantic distinction, he elaborates further, using lexical alternatives for *yaḥtālu* (he cheats), such as *dāxil yunṣub* (entering with the purpose of cheating), and *yaxtālu* (he seems very proud of himself), such as *yazhu faxran* (he appears to be extremely proud of himself). In doing so, he differentiates linguistically between them, using mixed styles of simplification and explanation, i.e., colloquial Arabic, as in the case of *dāxil yunṣub*, and standard Arabic, as in the case of *yazhu faxran*. But, perhaps for reasons of age-appropriate content, cultural diversity and educational disparity in the classroom, the teacher preferably oversimplifies the definition of the two verbs through everyday language, as in *yaʔny manfūx* (meaning arrogantly) and *yaʔny farḥān birūḥuh ʔwy* (meaning tremendously proud of himself).

Similarly, in the following misread sentences *fatamlukul-ḡayṭu minal-ḡasad* (then, the field possesses from the lion), *waḡāla lahu yā ḡāḡlāh* (and said to him: "Oh! Mistress") and *wayalukk wayalukk* (bla-bla, bla-bla), the teacher gradually attempts to correct their misreading through correcting their misconceptions. To explain, he, in the first sentence, corrects the pupil's error by his satirical comments as in:

tamlukul-ḡayṭ! fih ḡasad fid-donya biyumluk ḡīṭ
(the field possesses.. how come a lion possesses a field?)
and *leih? ḡasad eih minil-ḡaḡyān?* (Why? Is he rich?)

Gradually, his voice rises as a result of anger, holding the stick in his hand and waving it around in the air, and then he utters the right form. He, first, justified the error the pupil made through correcting the misconception about *al-ḡīṭ* (the field) and *al-ḡasad* (the lion). He uses logical argument to convince them of their mistaken beliefs. He asks them some logical questions, such as

feih ḡasad fid-donya biyumluk ḡīṭ? ḡasad eih minil-ḡaḡyān?
(How come a lion possesses a field?)
and *ḡasad ḡāḡhib ḡaṭyān!* (Does he possess fields?)

Finally, he gave vent to his anger, explaining the meaning of such ambiguous sentence, as in:

yaeny il-ḡasad kān hayfarḡaḡ minil-ḡīṭ
(it means that the lion would suddenly blow out of rage).

As for the ambiguous sentence *waḡāla lahu yā ḡāḡlāh* (and said to him: "Oh! Mistress"), the teacher disapproves her bad level of reading; he comments logically on her misreading, as follows:

il-ḡasad ḡāḡlil-taḡlab yā ḡāḡlāh?
(How come the lion called the fox "mistress"?)

He corrects the mispronunciation of the ambiguous word *ḡablah*, with *al-lām al-muraqqaḡah* (soft *lām*), meaning 'stupid' or 'foolish', through the process of "phonic drill rehearsal", known as "a convertization correction process in which students rehearsed the phonetic elements of the correct form of the observed error" (Rosenberg, 1986, p. 184). Here, he not only corrects their misunderstanding and mispronunciation, but he also satirically comments on their misreading. He makes fun of their misreading, as in:

huwwa εand il-ḡayawanāt fih yā ḡāḡlāh wiyā tītah wiunkil wiṭāṭ

(Do animals have relatives, like aunt, grandma, or uncle?)

Similarly, when reading wayalukk wayalukk, the whole class burst into laughing as their friend misread the phrase. Cynically but wisely, he explains its meaning, using other corrective alternatives, such as

nahārak iswid yā taelab or nahārak minayyil yā taelab

(Your day is so bad, fox!)

Thus, the teacher replies, comments and explains the previous sentences and utterances, using a set of cognitive corrections, such as direct and prompt intervention and interruption, where change is coerced accordingly.

9.1.5 Sounding out words

Sounding out words is a reading strategy, which simply enables children to "pronounce an unfamiliar word by uttering slowly the sounds of each letter and assembling them into a word" ("Sound out," n.d.). During the reading session, the teacher draws indirectly the pupils' attention to such a strategy. For example, when a pupil misreads the ambiguous sentence wadaxala aθ-θaelabu yaḥtālu fī kibriyāriḥ (and the fox entered, cheating in his pride), the teacher hits the desk by his stick, drawing her attention to her misreading, and directs her verbally to be attentive and consciously aware of the written words, as in:

buṣṣy kiwayyis (look carefully) and

fattaḥy einik (open your eyes)

As a result, the pupil realizes instantly that there is something wrong where her teacher pauses as in wadaxala aθ-θaelabu (and the fox entered), signaling that the reading error lies in what follows. In other words, her stuttering, which is defined as "the repetition of speech sounds of syllable length or shorter" (MacKay, 1969, p. 198), occurred more frequently in decoding 'ambiguous fragments', known as 'reading errors', and in assembling 'ambiguous fragments' as well, known as 'completion errors' (MacKay, 1969, p. 199). She tends hesitantly to speak and not to speak during reading; she pronounces repeatedly and slowly the first syllable yax yax, assembling the sounds of each letter correctly and resulting in pronouncing it properly as yaxtālu instead of its former mispronunciation yaḥtālu. Here, she pauses for a few seconds during reading, searching her memory for a 'context-appropriate word meaning' (Walczyk, 2000). In this respect, MacKay (1968) specifies the position of ambiguity in a fragment, as follows: "The later in the sentence the ambiguity occurred, the less time was required to complete the sentence" and "the later in the fragment the ambiguity occurred, the less the Thinking, Reading, and Completion Times" (original emphasis, p. 198).

Similarly, such a technique is employed automatically in the classroom by the pupils on reading the remaining text. As a routinized activity, which is attention-demanding, being fully monitored by the teacher, sounding out strategy becomes an automated process over time ((LaBerge & Samuels, 1974; Perfetti, 1985; Rayner & Pollatsek, 1989). To explain, the pupil herself starts reading the following sentence in the text by sounding out the unfamiliar word *fatamallaka*; she assembles wrongly the sounds of each letter of the word and, consequently, pronounces *fatamluku* mistakenly instead of *fatamallaka*. In this regard, MacKay (1966) justifies the reason behind one's low level of verbal efficiency, assuming that

(A)mbiguous words at the beginning of the sentence would have to be held in short-term store until a bias could be formed from analysis of the subsequent unambiguous context, explaining the increase in time measures for ambiguities at the beginning of the sentence. (p. 198, as cited in MacKay, 1969)

Thus, reading ambiguous or unfamiliar words "constitutes a situation in which two incompatible tendencies [i.e., to resume reading or to stop reading] are simultaneously activated" (p. 205, as cited in MacKay, 1969).

9.1.6 Dagger-sharp words (Collins, 1986)

Here, being affected by the societal ethics of teaching at the time in Egypt, the main character, Nagīb al-Rīḥāny, the well-known Egyptian comedian, uses very sharp words in the classroom teaching with elementary school pupils as an effective educational means, such as

- *ammaekum eafrit azra?* (damn you all);
- *bitidhakū eala reih? eala xībitkumis-sūdah* (What are you laughing at? Laughing at your own loss?);
- *rinty illy ?alilitil-?adab* (no, it's you who are impolite);
- *?allāh yi?šif eumrik* (May Allah take your life!);
- *hus! lahsan adabhakū waḥdah waḥdah* (Shut your trap or I'll slaughter you, one by one).

On the surface level, the previous tongue-lashing fragments indicate reproof, such as *ammaekum eafrit azra?*, disappointment, such as *bitidhakū eala reih? eala xībitkumis-sūdah*, direct verbal abuse or foul language, such as *rinty illy ?alilitil-?adab*, ill-wishing, such as *?allāh yi?šif*

eumrik, or, finally, over-intimidation, such as *hus! laḥsan adabbaḥkū waḥdah waḥdah*. However, they are humorously used in this context in conformity with the Egyptian educational habitat at the time. In other words, they are nothing but mere words with no action intended or premeditated. Even inside the Egyptian home, a parent may use the spine-chilling phrase *law ma-ḏakirtiḥil-naharda haṭtilak* (Lit., "If you do not study today, I will kill you"). Though it is seemingly a very harsh threat, it is nothing but an act of intimidation to encourage one's children to study hard. The intention of murder or the act of killing one's own child is occasionally declared, but never meant.

In the past, the majority of the Egyptian families used to treat their own children quite harshly and very seriously, out of love for sure, to get stereotypical manly traits, as noted in the Egyptian literature, especially the works of Nobel Laureate, Nagīb Maḥfūz.

As a stereotypical Egyptian educator, al-Rīḥāny believes that humorous ridicule is "a potent corrective for first-graders", and not for preschool children, "probably because such indirect and veiled messages may be ambiguous to young children", and "would remain an effective educational corrective form" (Bryant and Zillmann, 1988 [2013], p. 71). But, Bryant & Zillmann (1988 [2013]) condemn the continued intimidation and inappropriate threats, considering them a most 'chilling' and 'noxious experience', especially for young students, unless otherwise needed, "only when the ends justify its inherently punitive means" and "only when no less punitive form of correction is available" (p. 71). In other words, humorous ridicule should not be used to "tyrannize a class" (Highest, 1963, p. 61), 'regardless of their wit', 'dagger-sharp words', "puncture self-esteem" (Collins, 1986, p. 20). Consequently, "[s]tudents should be taught what sarcasm is and how to recognize and analyze it, and they should then be sternly counseled to avoid it", as sarcasm, which is derived from GK *sarkasmos*, fr. *Sarkazein*, meaning 'to tear flesh', "can be as destructive and painful as other forms of humor can be rejuvenating" (Collins, 1986, p. 20).

9.1.7 On-the-job follow-up feedback

Immediate and elaborative feedback is essential for learners in general. For this purpose, the teacher, intentionally or unintentionally, as seen in the whole scene, opts for various types of follow-up mechanisms in the classroom, as shown below:

9.1.7.1 Random pupil selection

Randomly selecting students to take part in the various activities mentored by the teacher is very beneficial for students to be actively and timely engaged. In the classroom, the teacher randomly selects pupils to continue reading the given text as an 'independent seatwork practice' (Sindelar, Rosenberg, Wilson & Bursuck, 1984; Sindelar, Wilson & Rosenberg, 1985). It is mainly teacher-imposed, where the teacher is the solely responsible for choosing pupils accidentally to abide by the task required to be accomplished. Through such an effective strategy, all the pupils have the chance to participate in the reading process and in the other activities included. Also, they are alert and attentive all the time as they know that any one may be selected without prior planning. As for the teacher, it is useful as it is considered an appropriate measure for diagnosing the pupil's level of readability and identifying the possible and efficient remedial techniques and strategies accordingly. In other words, it measures adequately one's 'capacity notion of attention', active or 'working memory', and intelligibility as a result (Benjafield, 1997). Choosing a pupil at random from the class to read the given text, the teacher initiates his commands with very directive clauses, such as *kammilly ʔinty* ([pointing to another pupil, saying:] continue reading, accompanied by a stick in his hand.

Professionally or instinctively, some other tactics, other than random pupil selection, is adopted by the teacher. Among these tactics are 'random questioning' and verbal incentives, by which the teacher measures understanding, due concentration and passionate enthusiasm. As for the former, it is very beneficial for both the teacher and the students as well. On the part of the teacher, it helps him ensure all students will participate effectively in the classroom and it enables him improve the process of teaching accordingly. It enables the teacher to prevent subsequent distortion or confusion through asking probing questions, such as *ʔinty fahmah?* (Do you understand?), targeting a certain pupil. It is also useful for pupils; it actively encourages them to contribute to their understanding of the lesson, not to mention being attentive to detail and aware of the content. As for the latter, namely verbal incentives, such as *ahū kida* (that's it), it is an explicitly-but-seldom technique used here in the classroom. Rather, they are very encouraging and provocative for students, as they are considered a rich source of creativity and broader participation. They enable the students to engage

actively in the process of learning, being fully aware of the limits of their own knowledge, motivating them to learn eagerly.

As a matter of fact, random questioning and verbal incentive techniques inherent in the classroom are too few to perform more detailed analysis, perhaps due to lesson time limit or the teacher's lack of experience. At least, he seems to be here not a lecturer, who only delivers a lecture to his students or explains merely a lesson, but he attempts to "identify the untapped knowledge that lies deep within everyone" (Overholser, 1992, p. 14). Other techniques, such as Socratic Questioning, namely systematic questioning, inductive reasoning and universal definitions (Overholser, 1988), should have been preferably employed. These three primary components assist in producing an effective learning process at a deeper level through self-discovery, and not through direct instructions that give information to a passive recipient (Legrenzi, 1971; Palincsar and Brown, 1984; Zachry, 1985).

9.1.7.2 Teacher-imposed directives

Teacher-imposed directives are commands or instructions, especially verbal ones, uttered by a central authority, representing the teacher here, and directed to the students in the classroom to get prompt responses or immediate actions, known as 'specific teacher-directed error-correction strategy' (Anderson et al., 1979; Stallings & Kaskowitz, 1974). Such directives imposed by the teacher, who has a full control over the class, include didactic, punitive and disapproval commands. As for didactic directives, the teacher uses a set of informative and instructional commands, such as *kammilly ʔinty* ([pointing to another pupil, saying:] continue reading), *buṣṣy kiwayyis* (look carefully), *fattaḥy ʔinik* (open your eyes) and *ʔinty fahmah?* (Do you understand?). All these verbal directives, targeting primarily the pupils, tend to make them diligently alert about the errors they should avoid, as in *buṣṣy kiwayyis* and *fattaḥy ʔinik*, and motivated to continue reading correctly, as in *ahū kida* (that's it). Additionally, he uses follow-up questions that require positive replies, such as *ʔinty fahmah?*, to guarantee the process of understanding.

Unlike the didactic directives, the teaching lesson is rich in reprehensive directives that entail blame and reproof. In other words, the teacher uses very harsh utterances or intimidating phrases to keep the class under his control and to ward off the misbehaving pupils. Sometimes the teacher humorously ridicules all the students, telling them

off, as in *ammaekum eafirīt razra?* (damn you all). In this respect, he reproaches them, as they misunderstand the teacher's simple explanation regarding *māfy yitammae*. Though it is very informal, meaning to 'walk pompously', one of the pupils interrupts his elaboration, using irrelevant context that is much related to cooking.

9.2 Types of disruptive behavior in the classroom (Ghazi et al., 2013)

9.2.1 Student non-verbal communication

One of the salient types of students' disruptive behavior in the classroom is bodily movements, as a non-verbal communication, which includes "the responses to signals as well as the production of signals" (Jones, 1972, p. 289). In other words, the study of non-verbal communication focuses on "every interaction in the universe except the use of words" (MacKay, 1972, p. 4). To explain, the heroine, the stereotypical naughty student, communicates with her teacher through nonverbal gestures, including but not limited to, putting her hands around her waist. For example, when the teacher asks his students, testing their comprehensibility about the meaning of *yaxtāl*, she responds nonverbally, through her body, and verbally, through her actual but colloquial reaction or reply, i.e., *yaeny māfy yitammae* (It means "to strut his stuff"). Such a reaction or response is contrary to the ethics of education. Instead, students should follow or abide by the rules of respect and good conduct, not only between them and their teacher, but also among themselves as well.

9.2.2 Hypercorrection

The American Heritage Dictionary Online defines 'hypercorrection' as follows: "A construction or pronunciation produced by a mistaken analogy with standard usage out of a desire to be correct." Also, Oxford Dictionaries Online defines it, as follows: "The use of an erroneous word form or pronunciation based on a false analogy with a correct or prestigious form." In other words, students may intentionally or unintentionally mispronounce words during the reading sessions in the classroom, but, here, in this regard, the case is different. To clarify, the students unintentionally or incorrectly read the four ambiguous statements throughout the reading session. For instance, they misread the phonographic neighbors, as in *yahtāl* and *yaxtāl*, two words differing in only one letter and one phoneme in the same position (Adelman and

Brown, 2007, p. 455). They inaccurately produce 'an erroneous word form', i.e., yaḥtāl, of the given true word, i.e., yaxtāl. Similarly, they misread the augmented verb tamallaka, which fully collocates with al-ḡayz. Instead, they mistakenly pronounce the whole statement, as follows: tamlukul-ḡayṭ, ignoring the augmented form tamallaka and the phonographic neighbor al-ḡayz. Furthermore, they fail to distinguish between the two words ḡablāh and ḡablah that are alike in spelling in Arabic, but different in pronunciation and meaning. To clarify, the Arabic epithet ḡablāh, produced with al-lām al-mufakhkhamah (hard lām), is a title of respect for a young lady, meaning 'mistress', whereas the same word ḡablah, produced with al-lām al-muraqqaqah (soft lām) is an offensive word, meaning 'stupid' or 'foolish'. Finally, they misread the two words wayluk (woe to you) and wayalukk (bla-bla) that are alike in spelling in Arabic, but different in pronunciation and meaning. To explain, the colloquial verb wayalukk is to 'talk nonsense' or 'bla-bla', whereas the same word, i.e., wayluk, as intended in the text, is a threat word, meaning 'woe to you'. In doing so, as Crystal (1980 [2008]) postulates, the term hypercorrection refers to "the movement of a linguistic form beyond the point set by the variety of language that a speaker has as his target", producing a variety which "does not appear in the standard" (original emphasis, p. 232). Accordingly, although the pupils unintentionally mispronounce the previous ambiguous statements, hypercorrection is considered to be a pupil disruptive behavior, as it irritates the listener, i.e., the teacher, and provoke laughter on the part of the viewer. In this respect, their lexical inaccessibility resides in their inability to recognize the 'constituent letters' (Perfetti and Curtis, 1986).

9.2.3 Error-pupil persistency

Error-pupil persistency is another type of student's disruptive behavior. As its name signifies, it simply means that the student unwillingly defies the teacher's reading directives or instructions. In other words, some students challenge the teacher on certain concepts (Ghazi et al., 2013). For instance, on misreading the ambiguous statement fatamlukul-ḡayṭu (then, the field possesses), the teacher gets angry, pausing at the error, asking her astonishingly fa! ḡeih? (What?), with a rising intonation to direct the student's attention to the error she commits and the need to come up with the correct pronunciation. On the part of the student, as a supposedly submissive pupil, yielding to the will or the authority of her teacher and willing to carry out the instructions of her teacher, she insists stubbornly on her misreading, saying aywah yā

fandim maktūbah kida (yes, Sir.. exactly as it's written), despite her lack of knowledge and unintelligibility. She fails to follow the logic of what she is reading. In response, the teacher questions furiously her unsatisfactory reply. He bombards her with rhetorical questions in response to her reply, such as maktūbah kida-zzay? (as it's written? how come?). Tending to convince her logically, he raises a series of leading questions through which the student will follow her common sense and correct bizarre concepts, such as tamlukul-yaṭṭ, fih ṛasad fid-donya biyumluk yīt! leih? ṛasad ṛeih minil-ṛaeyān?, ṛasad ṣāḥib ṛaṭyān (the field possesses.. how come a lion possesses a field? why? Is he rich? Was he born to wealth? Does he possess fields?). Finally, the teacher's role as a guide, producer and facilitator in the classroom taken on is fully performed through his correct auditory feedback as given in the reading lesson, i.e., fatamallakal-yaṭṭu minal-ṛasad! al-yaṭṭ (the lion got furious.. it's the fury).

Another situation indicating error-pupil persistency is clearly shown when one of the pupils misreads a sentence, i.e., waqāla lahu yā ṛāḅḅāh (and said to him: 'Oh Mistress!'). She neither admits her mistake nor listens gently to her teacher's correction, but she argues with her teacher, swearing by God that maktūbah kida wallāhy. On her misreading, the teacher gives her a proper feedback through a denial-induced inquiry, i.e., il-ṛasad ṛālil-taelab yā ṛāḅḅāh (How come the lion called the fox "mistress"?), but she does not respond accordingly, insisting on her error.

9.2.4 Pupil-dominated class discussions

Pupil-dominated class discussions are recurrently employed in the classroom. To clarify, the reading lesson at hand is rich in chaotic situations where one of the pupils takes the leading role in 'monopolizing class discussions' (Ghazi et al., 2013) and talking on their behalf. For instance, in response to their misreading fatamlukul-yaṭṭu minal-ṛasad (then, the field possesses), the teacher gets angry, willing, first, to dispel their misconceptions, through a set of rhetorical questions, such as fih ṛasad fid-donya biyumluk yīt! leih? ṛasad ṛeih minil-ṛaeyān? ṛasad ṣāḥib ṛaṭyān! (How come a lion possesses a field? Why? Is he rich? Was he born to wealth? Does he possess fields?). Then, he corrects their mistakes, showing verbally the appropriate pronunciation, as in

fatamallakal-ḡayzu minal-ḡasad! al-ḡayz! (the lion got furious.. it's the fury), and, finally, through oversimplification, as in yaeny il-ḡasad kān hayfarḡæ minil-ḡīz (it means that the lion would suddenly blow out of rage). She plays the role of naqībit-talāmīḡ (the pupils' leader), trying to ease the chaotic situation and to calm her teacher's anger, as in ḡaywah ṣāḡīḡ yā banāt! ḡintū ḡulalātil-ḡadab! ḡeih da? (It's weird! Come on, girls! You're pretty rude. It's almost unbearable). In doing so, she tries to gain influence among her classmates. In addition, she bids the teacher to have a seat, as in itfaḡḡāl yā ustāḡ (Sir! Kindly have a seat!), pointing out where he should sit, saying istirayyaḡ ēalal-kursy bitāēak! itfaḡḡāl. Refusing her conciliatory attitude and opposing her unwelcome intrusion into the administration of his class, the teacher replies quickly, saying laḡ ḡana mabsūḡ kida. Then, he aggressively tells her off, accusing her of impoliteness and rudeness, as in ḡumma ḡana makalliftikīḡ tiḡtimīhum ēala lisāny! ḡinty illy ḡalīlītil-ḡadab (I did not authorize you to heap abuses on them on my behalf. No, it's you who are impolite), commanding her to sit down. Being submissive to his authority, she says ḡāḡir (OK).

9.2.5 Inquiry-based interruption

Inquiry-based interruption may result in subtracting "instructional time multiplicatively", for, according to (Llewellyn, 2014), "after a 30 second interruption, it may take double the time to get students' attention back" (p. 200). Here, in the reading lesson, the stereotypical naughty pupil still resumes her role as a leading character; she still has the motif of inquiry and classroom interruption, but politely and respectfully. She raises her hand to get her teacher's permission to ask or talk. She interrupts her classmate reading the lesson, specifically the statement fatamallakal-ḡayzu minal-ḡasad waḡāla lahu waḡāla lahu (so, the lion got furious and said and said to him), directing her talk to the teacher, starting her inquiry with an objection statement, i.e., lākin yā fandim (but, Sir). She addresses her teacher gently by saying yā fandim (Sir), paving the way for herself to launch her inquiry, i.e., huwwal-ḡasad biyitkallim? (Does the lion talk?). In doing so, she is thinking critically about the logicity of the hypothesis that lions talk like humans. Here, she is "offering an argument for the claim", i.e., 'lions talk', thinking critically about "the reasons that are being offered", i.e., 'the argument's premises', trying to reach a logical and reasonable conclusion, i.e., 'the argument's conclusion' (Hunter, 2014, pp. 68, 126 & 183). This requires,

consequently, 'arguing with the teacher', through asking 'constant questions' (Ghazi et al., 2013).

9.3 Teacher's management of disruptive behavior

9.3.1 Stick and loud voice: Tools of power in the classroom

Stick and shouting throughout the reading lesson are among the primary tools of the teacher's management of a noisy class. In the very beginning, the teacher enters his class, holding a swagger stick in his hand, hitting repeatedly his desk to create thrill in the classroom and to harness noisy pupils as well. He walks around with stiffness, putting his left hand in his pocket, trying to keep the pupils as quiet as possible. Concurrently, he raises his voice, commanding his pupils to remain silent, saying: *bass yā bint ʔinty wihiyyah* (shut up your mouth, girls). *Hus... hus* (Hush-hush) is a repetitive command to ward off those noisy pupils, who did not respond immediately.

9.3.2 Mirroring: 'Imitation of body movements' (Kumashiro et al., 2008)

Mirroring simply means imitating the gestures of another person by 'the person enacting the mirroring behavior'. In other words, mirroring is a behavior, occurring often in social situations, between two persons, i.e., the person enacting nonverbally the mirrored behavior and the person 'who is being mirrored'. It requires "observer's attention toward a sequence of body-movements, while an initial reproduction of movements may derive from one's attention to a local motion" (Kumashiro et al., 2008, p. 3). To explain, on misreading the statement *wadaxala aθ-θaēlabu yaxtālu fī kibriyāʔih* (and the fox entered, walking arrogantly), the teacher distinguishes phonologically between *yaxtāl* and *yaḥtāl*, through a mixture of classical and colloquial Arabic language to simplify the linguistic distinction for the pupils. In doing so, he uses everyday language, keeping the pupils' age in mind, such as *yaēny manfūx* (meaning "arrogantly") and *yaēny farḥān birūḥuh ʔwy* (meaning "tremendously proud of himself"). In response to his oversimplification and the unexpected inquiry-based reaction, one of his pupils reacts, unintentionally waving her body around, saying: *aywah yā fandim! yaēny māfy yitʔammaē* (Yes, Sir! It means "to strut his stuff"). Here, in this regard, the teacher imitates consciously her body posture, accompanied by a satirical comment and a humorous ridicule that arouse 'laughter as a whip' (Bryant and Zillmann, 1988 [2013]), such as *mazbūḥ! māfy*

yitʔammaɛ! wilawin yitʔammaɛ di alfāz ʔabbaxīn (That's right! I agree, but not completely, save the word choice of yitʔammaɛ, which is much related to cooking and chefs) and ammaɛkum ɛafirīt ʔazraʔ (damn you all). Thus, the teacher's intended mirroring is purposefully employed, allowing the pupils to feel a greater sense of mutual interaction and class participation, through 'eye contact' and 'joint attention' (Kumashiro et al., 2008).

9.3.3 Shouting as a sign of anger and snarling as a sign of disgust (Leech, 2014)

Shouting and snarling are two important paralinguistic features, throughout the reading lesson, as a device of verbal aggression. Before going deeper into the real situations and given examples, a brief account, as quoted by Culpeper 2011:149, of the 'acoustic' and 'articulatory' features of 'anger' and 'disgust' is given, as follows:

Anger (rage): slightly faster, much higher pitch average, wide pitch range, louder, breathy, chest tone, abrupt pitch changes on stressed syllables, tense articulation (original emphasis, Murray and Arnott 1993: 1103-1104 & 1106)

Disgust (hatred, contempt, scorn): very slow speech rate, much lower pitch average, slightly wider pitch range, quieter, grumbled, chest tone, wide falling terminal contours, normal articulation (original emphasis, Murray and Arnott: 1104-1105, 1106).

Having tackled the acoustic features of anger and disgust, situations of 'verbal aggression' and 'implications of emotive intensification' (Leech, 2014) include pupil-built phraseologies. To clarify, pupil-built phraseologies are special words or specific phrases that are purposefully made through a certain channel of communication, i.e., spoken or written, by a particular person or a group, targeting a particular person or a group. The purpose of these phraseologies, as per the reading lesson at issue, is reproof, as in bitidḥakū ɛala ʔeih? ɛala xībitkumis-sūdah? (What are you laughing at? Laughing at your own loss?), abuse, as in ʔinty illy ʔalīlilit-ʔadab (no, it's you who are impolite), control, as in uskuty yā bint ʔinty wihiyyah (keep your mouth shut, girls), or intimidation, as in hus! laḥsan adabbaḥkū waḥdah waḥdah (shut your trap or I'll slaughter you, one by one). Thus, all these phrases are functionally used in the classroom, matching the different situations in which both the teacher and the pupils are engaged.

9.3.4 Blurting out behavior management

Blurting out behavior means "to speak incautiously, or without due reflection" ("Blurt out," n.d.). During the reading lesson, some student interrupts frequently her teacher, without due reflection, to either seek information by asking a question, or act bravely on behalf of the class, trying to break out the chaos in the classroom. These two cases are vividly shown through two situations. The first situation occurs when a student interrupts the reading session, raising her hand to ask a relevant question, i.e., *huwwal-ʔasad biyitkallim?* (Does the lion talk?). On the part of the teacher, it is a double duty, as he has to answer her embarrassing question, convincing her of his reply that suits her age and mentality, and, at the same time, he has to repress her impulse to argue. He, for example, answers her logically but cynically, saying *mabiyitkallimʔ lākin wizāritil-maeārif ʔayzāh yitkallim! il-ʔasad biyitkallim! biyitkallim* (No! He is not, but the Ministry of Knowledge (known nowadays as the Ministry of Education) urges him to talk. Yes, the lion now talks. The lion talks.). In other words, he replies in full to her inquiry, telling her that your intuition was right that lions do not talk like humans, using the Arabic coordinating particle *lākin*, which "generally has an adversative meaning, and is rendered by the English 'but', 'yet' or 'however'" (Kinberg, 2001, p. 103). The causal usage of *lākin* here indicates a 'semantic change', taking place especially "when the underlying expectation or pre-supposition is so vague that the listener (or reader) does not necessarily share the same presupposition with the speaker (or writer)" (Kinberg, 2001, p. 103). In conclusion, "(un)predictability", as Leong and Yew (2010) put it, "of any outcome within and outside the classroom, instant or immediate responses to the needs of the students seem to be the norm" ((p. 31).

10. Concluding remarks

As previously mentioned, this paper focused only on one scene, in the movie entitled *yażalil-banāt* (the flirtation of girls), which abounds in four ambiguous sentences, including the followings: 1) *wadaxala aθ-θaelabu yaxtālu fī kibriyāʔih;* 2) *fatamallakal-ʔayzū minal-ʔasad;* 3) *waqāla lahu yā ʔablah;* and, finally, 4) *wayluk wayluk*. Delving into the causes of ambiguity behind misreading the previous sentences or utterances was the next step. It was found out that these causes may result from (1) one-letter substitution neighbors, as in *al-ʔayṭ/al-ʔayz - yaḥtāl/yaxtāl;* or (2) diacritics, as in *wayalukk/wayluk;* or (3) softness and

hardness of sounds, as in ʔāḅlāh/ʔablah. They seemed to be recurring themes throughout the scene, results in misunderstanding and laughter as well. Thus, the purpose of this study was also to examine the misreading-correction techniques adopted by the teacher in the classroom. Additionally, it attempted to analyze the various types of the pupils' disruptive behavior inside the classroom and the teacher's educational policy and rational management of disruptive pupils.

As for the misreading-correction strategies, the paper showed the teacher's professional seven techniques inside the classroom, mainly 1) verbal bantering, 2) teacher as the initiator of auditory feedback, 3) clarification request, 4) cognitive corrections, 5) sounding out words, 6) dagger-sharp words, and, finally, 7) on-the-job follow-up feedback. Additionally, it focused on the analysis of the various types of pupils' disruptive behavior in the classroom, including 1) Student non-verbal communication, 2) Hypercorrection, 3) Error-pupil persistency, 4) Pupil-dominated class discussions, and 5) Inquiry-based interruption. Accordingly, the teacher's educational policy and rational management of disruptive pupils were tackled, such as 1) Stick and loud voice: Tools of power in the classroom, 2) Mirroring: 'Imitation of body movements', 3) Shouting as a sign of anger and snarling as a sign of disgust, and finally, 4) Blurting out behavior management.

As shown earlier, the teacher's and the student's mental representations of the four ambiguous sentences, i.e., 'referential interconnections' and 'perceptual mapping of the external world', are totally different. These two mental concepts are humorously expressed by both the serious teacher, in accordance with the given text, i.e., the criterion, trying to simplify the semantic ambiguity embedded therein, and the pupils, who lack relevant background knowledge of the reading comprehension.

In this respect, despite the strict character of the teacher, the whole reading session is rich in humorous situations, which make the classroom more interesting and highly enjoyable. As for the positive aspects of humor in the classroom, it stimulates the pupils intellectually and improves reading skills, not to mention lack of tension and anxiety, but it should be used professionally. "By encouraging humor in the classroom", as Hamilton (1986) views, "the teacher builds a closer community and allows more freedom between young people and the teacher" (p. 21), using "their sense of humor to maintain a positive classroom atmosphere" and "to reverse the direction of negative energy" (Cornett, 1986, p. 15).

To conclude, as noted in the analysis above, the teacher professionally helped his pupils enhance their reading and comprehension skills, through a deliberate and an appropriate rate of reading, perfect reading skills, through re-connection of specific items of information (Rayner, 1997) and subvocalization to facilitate acoustic recording and to assist in the decoding of low-frequency words (Batyl, 1990). His experience and proficiency enabled the well-versed teacher, al-Riḥāny, to apply compensatory strategies (Walczyk, 2000), including pausing at phrase and sentence boundaries to assist inefficient proposition integration or inefficient anaphor resolution (Daneman & Carpenter, 1983), and shifting attention from text modeling to assist in word recognition, anaphor resolution, proposition integration and so forth (Perfetti, 1988). Thus, all the inspired misreading-correction strategies and social interaction-based effective teaching have efficiently assisted in improving the performance of low expectancy pupils, enhancing verbal working memory span, and increasing their awareness of comprehension during the oral reading. Finally, this paper neither claims to present a comprehensive or perfect analysis of misreading correction strategies, nor it claims to produce decisive educational results, but it is a humble attempt to shed light on a didactic scene full of semantically misread ambiguous sentences.

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Endnote

i A shorter version of this paper was presented at the CDELT 33rd International Symposium (24th-25th Oct. 2015), Ain Shams University, Egypt.

ii The transliteration of the Arabic script adopted throughout this study follows the manners of articulation according to the oral, not written, reading rules, as in aθ-θaɛlabu instead of al-θaɛlabu and minal-ʔasad instead of min al-ʔasad.

iii All the translations included in this paper are mine, unless otherwise stated.

iv For further details, kindly refer to the script section below.

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I- Appendices

1. Arabic Transliteration System¹

The following English graphological equivalents are used for transliterating words into the Arabic script:

A- Consonants:

	bilabial		Labio-dental		Interdental		Dental-alveolar		Palato-alveolar		Velar		Uvular		Pharyngeal		Glottal	
Plosive	b	ب					t	ت	d	د	k	ك	ق	ق			ء	ء
Emphatic	ḅ	ب̣					ṭ	ت̣	ḍ	د̣							ه	ه
Fricative			f	ف	θ	ث	s	س	z	ز	ʃ	ش	χ	خ	ħ	ح		
Emphatic					ẓ	ذ	ṣ	س̣										
Nasal	m	م					n	ن										
Emphatic	ṃ	م̣																
Lateral							l	ل										
Emphatic							ḷ	ل̣										
Tap							r	ر										
emphatic							ṛ	ر̣										
Glide									j	ي	w	و						

B- Arabic Vowel Diacritics:

	short		Long	
Closed	كسرة i	ضمة u	ياء مكسورة ī	واو مضمومة ū
Open				
front	فتحة a		ألف مفتوحة ā	
back	الألف المفخمة ă/Ā			

- The previous tables are adapted, with some slight modifications, from Ezzat's book entitled *Aspects of Language Study* (1973) and Watson's *The Phonology and Morphology of Arabic* (2002).
- Doubled consonants are used to indicate gemination in Arabic.
- In Cairene Arabic, the uvular *qāf* used in writing almost becomes a glottal stop /ʔ/ in speech, as in ʔ *alīlīlīl-ʔ adab* instead of *qalīlīlīl-ʔ adab*, meaning *an impolite girl*.
- The consonantal sounds /g/ and /j/ correspond to the Cairene Arabic phonemes *gīm*, as in *gamal* (camel) and *jīm*, as in *bijāma* (pyjamas), respectively.
- In Cairene Arabic, the back open vowel /ā/ is affected by its emphatic consonantal neighbors, as in *ṣ ām* (he fasted), which includes the emphatic sound /ṣ /, as opposed to *Sam* (proper name), which does not include an emphatic consonant.
- The emphatic counterpart of /b/ is Egyptianized to /ḃ / as in ʔ *āḃ lāh* (mistress) as opposed to ʔ *ablah* (stupid/foolish).
- The emphatic counterpart of /m/ is Egyptianized to /ṃ/, found clearly in the word *ṃāyyīyīyī* (my water) as opposed to *mayyīyīyī* (my dead one) (Harrell, 1957, p. 75).
- The emphatic counterpart of /l/ is Egyptianized to /l̤ /, found clearly in ʔ *al̤ l̤ āh* (God) as opposed to *bismillāh* (in the name of God).
- The emphatic counterpart of /r/ is Egyptianized to /ṛ /, which is attested including *saḥ ar̤* (proper name) as opposed to *siḥ r* (magic).

II. Script²

Teacher: hus! hus! huuus! bass yā bint ʔ inty whiyyah! hus! kammilly ʔ inty!
(Hush! Hush! Shut up your mouth, girls! Hush! You! [Pointing to another pupil, saying:] continue reading!)

Pupil 1: wadaxala aθ-θaε labu yaḥ tālu fī kibriyāʔ ih!
(And the fox entered, cheating in his pride.)

Teacher: buṣ ṣ ī kiwayyis! fattaḥ y ε inik! wadaxala aθ-θaε labu!
(Look carefully! Open your eyes! And the fox entered ...)

Pupil 1: yax! yax! yaxtālu fī kibriyāʔ ih!
(Walk.. walk.. walking pompously.)

Teacher: ahū kida! yaxtāl miḥ yaḥ tāl! yaḥ tālu yaε ny dāxil yuṣ ub! innama yaxtālu yaε ny yazhū faxran! yaε ny yamḥ y muε gaban! yaε ny manfūx! yaε ny farḥ ān birūḥ uh ʔ wy! ʔ inty fahmah?

(That's it! *yaxtāl* is the correct word here, not *yaḥ tāl*, as the former means "to walk pompously, haughtily, proudly and arrogantly", whereas the latter literally means "to walk cheatingly." Do you understand?)

Pupil 2: aywah yā fandim! yaε ny māḥ y yitʔ ammaε !
(Yes, Sir! It means "to strut his stuff")

Teacher: mazbūṭ! māfy yitrammae! wilawin yitrammae di alfāz ṭabbāxīn matrammaeḥ illal-bamyah wilfāṣulya! lākin māfy yitrammae! ammaekum eafriṭ ṛazra? kammily ṛinty!

(That's right! I agree, but not completely, save the word choice of yitrammae, which is much related to cooking and chefs, especially okra and beans. Anyway, it's OK! Damn you all! [Pointing to another pupil, saying:] continue reading!)

Pupil 3: fata! fata! fatamlukul-ḡayṭu minal-ṛasad!

(The field po.. po.. possesses from the lion.)

Teacher: fa! ṛeih?

(Po.. What?)

Pupil 3: fatamlukul-ḡayṭu minal-ṛasad!

(Then, the field possesses from the lion.)

Teacher: tamlukul-ḡayṭ!

(The field possesses!)

Pupil 3: aywah yā fandim maktūbah kida!

(Yes, Sir! Exactly as it's written.)

Teacher: maktūbah kida-zzay? tamlukul-ḡayṭ! feih ṛasad fid-donya biyumluk ḡiṭ! leih? ṛasad ṛeih minil-ṛaeyān? ṛasad ṣāḥib ṛaṭyān! fatamallakal-ḡayṣu minal-ṛasad! al-ḡayṣ! yaeny il-ṛasad kān hayfarṛae minil-ḡiṣ!

(As it's written! How come? The field possesses! How come a lion possesses a field! Why? Is he rich? Was he born to wealth? Does he possess fields? It reads: "The lion got furious." It's the fury. It means that the lion would suddenly blow out of rage.)

Pupils: hihihhi!

Teacher: uskut yā bint ṛinty wihyyah! bitidḡakū eala ṛeih? eala xībitkumis-sūdah?

(Keep your mouth shut! What are you laughing at? Laughing at your own loss?)

Pupil 4: aywah ṣāḥiḡ yā banāt! ṛintū ṛulalātil-ṛadab! ṛeih da? itfaḡḡāl yā ustāḡ istirayyah ealal-kursy bitāek! itfaḡḡāl!

(It's weird! Come on, girls! You're pretty rude. It's almost unbearable! Sir! Kindly have a seat!)

Teacher: la? ṛ ana mabsūṭ kida! ḡumma ana makalliftikīḡ tiḡ timīhum e ala lisāny! ṛ inty illy ṛ alīlītil-ṛ adab!

(No! I'm OK! I did not authorize you to heap abuses on them on my behalf. No, it's you who are impolite)

Pupil 4: lākin! (But..)

Teacher: uṛ e udy! (Be seated!)

Pupil 4: ḡ ḡḡ ir! (OK!)

Teacher: kammily ṛ inty! (You! (Pointing to another pupil saying) continue reading!)

Pupil 5: fatamallakal-ḡ ayṣ u minal-ṛ asad waḡāla lahu waḡāla lahu..

(So, the lion got furious and said .. and said to the fox..)

Pupil 4: lākin yā fandim! (But, Sir!)

Teacher: nae am! feih ṛ eih tāny? (Yeah! What's again?)

Pupil 4: huwwal-ṛ asad biyitkallim? (Does the lion talk?)

Teacher: mabiyitkallim lākin wizāritil-mae ārif e ayzāḡ yitkallim! il-ṛ asad biyitkallim! biyitkallim! uṛ e udy!

(No! He is not, but the Ministry of Knowledge (known nowadays as the Ministry of Education) urges him to talk. Yes, the lion now talks. The lion talks. Sit down!)

Pupil 4: xalaṣ xallīḡ yitkallim! (OK! Let him talk!)

Teacher: kammily ṛ inty! (You! (Pointing to another pupil saying) continue reading!)

Pupil 5: fatamallakal-y ayz u minal-? asad waqāla lahu yā ? āḅ ! āh!

(So, the lion got furious and said to the fox: "Oh! Mistress!")

Teacher: ? āḅ ! āh! il-? asad ? ālil-taε lab yā ? āḅ ! āh? (Mistress! How come? The lion called the fox "mistress"?)

Pupil 5: maktūbah kida waḅ ! āhy! (I swear it's written so.)

Teacher: ? aḅ ! āh yi? ṣ if ε umrik! yā ? ablah! yaε ny yaḅ mār! yā muy affal! miḥ yā ? āḅ ! āh! huwwa ε andil-ḥ ayawanāt feih yā ? āḅ ! āh wiyā tītah wiunkil wiṭ ānt ! u? ε udy! kammilly ? inty!

(May Allah take your life! It's ? *ablah*, meaning "stupid, foolish". It's not 'mistress'. Do animals have relatives, like aunt, grandma, or uncle? Be seated! You! [Pointing to another pupil, saying:] continue reading!)

Pupil 6: fatamallakal-y ayz u minal-? asad waqāla lahu yā ? ablah wayalukk! wayalukk! wayalukk!

(So, the lion got furious and called the fox "stupid", and bla-bla! bla-bla! bla-bla!)

Pupils: hihihhi!

Teacher: hus! laḅ san adabbaḅ kū waḅ dah waḅ dah! wayalukk ? eih yā bint ? inty! wayluk yaε ny nahārak iswid yā taε lab! nahārak minayyil yā taε lab! zay nahāry iswid wiminayyil maε akū!

(Shut your trap or I'll slaughter you, one by one! How come! Is it bla-bla? Come on, girls! *wayluk* is a threatening word, meaning "your day is so bad", "Oh, fox! You are plagued with bad luck" as mine.)

Endnote

1 Here, I prefer the term 'transliteration', and not 'transcription', as 'transliteration' is the replacement of the SL phonological units or writing systems by the TL phonological units, which, according to Catford (1965), "are not translation equivalents, since they are not selected on the basis of relationship to the same graphic substance" (p. 66). This replacement does not haphazardly take place, but, on the contrary, it depends on a 'conventionally established set of rules', specifying transliteration equivalents, which differ from translation equivalents.

2 Literal translations of the script are intentionally meant to indicate the semantic ambiguity inherent therein and the innate touch of humor of the pupils.