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Teachers in *Weld Elghalaba*: An Appraisal theory based analysis of teacher-student relationships

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Abstract

Media has become an indispensable part of society. People spend hours watching television and browsing phones. The influence media has on viewers is ongoing and constant. Research places emphasis on the influence media has on viewers, especially films and television drama. Television drama could be very engaging to the extent that they shape the thinking, attitude and beliefs of the audience. Many professions have been the center of attention in films and television drama including teachers. However, the portrayal of teachers in the media has not been widely researched. Hence, the purpose of this research is to examine the portrayal of teachers by analyzing their verbal behaviors using Martin and White's appraisal model with the exception of the appreciation domain of appraisal. The data selected includes *Weld Elghalaba* (2019), an Egyptian television series. The series follows the protagonist (Eissa) who is going through difficult times and living conditions. To earn more money, Eissa takes on the job of a history teacher by day and a taxi driver by night. Yet, he resorts to drug dealing when working two jobs does not provide enough money to support his family. The verbal behaviors of teachers are examined in terms of the presence of Martin and White's (2005) three domains of appraisal: attitude, engagement and graduation in addition to the frequency count of these three domains. The analysis shows that teachers in the television series are portrayed both positively and negatively. Teachers are presented as dedicated individuals who are not afraid to show satisfaction towards the answers provided by students. Teachers are also presented as individuals who care about teaching their students moral lessons. However, they often disagree

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with statement provided by students or deny certain requests. Findings may provide insight to teachers and educational institutions on the importance of being prepared for the positive and negative stereotypes and pre-conceived ideas students may develop as a result to media exposure.

Keywords: appraisal theory, attitude, engagement, graduation, representation of teachers, Arabic drama

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Introduction

In today's world, people have become dependent on various types of media. Most of an individual's time is spent using phones and watching television. Studies about the effect of mass communication indicate that media has an influence on individuals, society and culture. This influence is ongoing and constant. This influence is also evident through a number of factors relating to how stories are told in the media and how a person and their environment are projected. Media effects could happen directly or indirectly on the cognitive, behavioral and affective level (Potter, 2012). Cognitive effects indicate how information is obtained. Behavioral effects, on the other hand, give attention to how observed actions are linked to media exposure. Affective effects involve the construction of positive and negative assessment or attitude. They also include emotional reactions of viewers towards media content and feelings towards objects due to media exposure (Perse, 2001).

Media has the characteristic of being very appealing. Through television drama, viewers get introduced to different characters experiencing different situations. Viewers may naturally identify with the characters in the television drama or picture themselves facing similar situations. Watching a TV series could transfer feelings and ideas. Viewers could also develop impressions about the characters and situations portrayed (Dill, 2009).

The state of transportation media creates makes it a powerful tool of persuasion. People could be captivated by a book, video game or movie that they picture themselves taking part in the story (Green, 2007). Since television reflects the ideas and thoughts writes have, information could be conveyed to viewers. While some of this

information could be true, some could mislead viewers. Viewers could be better persuaded if they feel connected to the characters (Dill, 2009). When being captivated by a story, viewers suspend their disbelief which makes them more inclined to believe or accept the ideas projected through the story (Prentice et al., 1999). Moreover, media is more likely to have more influence on viewers if the situations presented resemble real-life situations. This idea of realism can cause viewers to believe the television's depictions, true or distorted as reality (Perse, 2001). Television's portrayal of situations and actions could be more vivid than real-life experiences. Thus, viewers find vivid portrayals easier to remember than less vivid ones (Shrum, 2002).

Many aspects have received media attention, especially teachers. Throughout the years, media has showed interest in teachers and their profession. A number of studies have been conducted to examine the different experiences of teachers and how different types of media portray them. Munoz (1998) explores how television shows portray the heroic, moral and central role teachers play. Shows airing between late 1996 and 1997 are studied using qualitative content analysis. The researcher concludes that the portrayal of teachers is both positive and negative. Teachers are sometimes portrayed as heroes who establish good relations with their students. Other times teachers are portrayed as antiheroic which includes being demotivated, unable to motivate students and unwilling to identify with students or help them achieve success.

Dawes and Selwyn (1999) examine how teachers are portrayed and how teachers perceive themselves and their profession in advertisements related to information and communication technology. Dawes and Selwyn (1999) explain that most of the ads show teachers as having trouble using technology unlike students who are portrayed as being very familiar with technology. The

researchers attribute this result to the prominent notion in advertising that teachers do not use technology.

Another research examines how the professionalism of substitute teachers is portrayed using the idea of “deviant historiography” (Weems, 2000). Using genealogical discourse analysis and ethnography the researcher analyzes individual and focus group transcripts, observation field notes, newspaper articles and film clips. In her analysis, Weems (2000) focuses on three sides of professionalism: fitting-in, managing crisis and maintaining order. Weems (2000) argues that substitute teachers are depicted as outsiders in professionalism discourse narratives. Substitute teachers are reported as second-class individuals who are unable to obtain a full-time job. Substitute teachers are also viewed as having no power, no authority and no control over a classroom and as weak outsiders who need the continuous protection of the school’s insiders. Substitute teachers also find communicating with students challenging. They also find it hard to make difficult decisions about fitting-in and meeting expectations of performance both inside and outside the classroom.

Likewise, Nederhouser (2000) analyzes 100 American movies to find how K-12 teachers are portrayed using quantitative and qualitative content analysis. The analyzed films depict teachers positively as diligent coaches, life-long learners, energetic friends, persevering idealists, sentimental idealists, and devoted teachers and negatively as giving orders without seeking to inspire, teachers asking students to forsake their principals and teachers who lack training and competence

Similarly, Boragina (2003) investigates how teachers are portrayed in two Hollywood films: *Dangerous minds* (1995) and *Lean on me* (1989). Borgina (2003) studies the image of the teacher as a role model by using the literature of teacher self-image as well as work in cultural studies. The researcher clarifies that teacher heroes in the

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analyzed films demonstrated various characteristics. One of these characteristics is that they do not essentially need credentials to work. Their teaching that is not the main focus but rather the impact they have on the lives of their students outside of the classroom. Teacher heroes are presented as individuals who fight for their students, involved in the personal lives of their students' and maintain relationships with their students.

In another study, Brady (2009) aimed at examining the portrayal of teachers in 38 children's story books with the purpose of uncovering embedded messages of learning and teaching. She uses relational epistemology and critical literacy to study teacher-centered children's books published between 1998 and 2008. The books display a positive portrayal of teachers. However, multiple key points could be noted. First, the teachers in these children's books are predominantly female. Second, teachers portrayed are predominantly white, and third, the majority of books portrayed do not focus on portraying practices of caring as communicated in many cultures. Brady (2009) concludes that the portrayal of teachers in children's books is unrealistic and misrepresents the reality of current elementary school teachers.

Another research examines teacher representation in 30 films produced in the 1990s such as *the class of 1999* (1990), *if looks could kill* (1991), and *class act* (1992). Using content analysis and 'film analysis form', the study observes learning environments, the portrayal of educators and students, academic and life lessons taught, and positive or negative statements about education in the films of that decade. Most of the educators in the films are portrayed as devoted, having passion, thoughtful and having the motivation to help their students reach success in their lives. Few educators are portrayed as ignorant about how students act or feel (Dowd, 2012).

In a similar fashion, Maruri (2012) studies three films: *Dead Poets Society* (1989), *Mr. Holland's Opus* (1995) and *Freedom Writers*

(2007) with the purpose of identifying the cultural significance of the portrayal of teachers. Using Stuart Hall's cultural studies, the analysis indicates the portrayal of teachers' critical thinking as dangerous. Teachers in the three films are also viewed as unreasonable, impulsive and having unrealistic or idealistic thoughts. In the same sense, teachers are portrayed as heroes in the eyes of their students but victims to the educational system.

Cook (2013) explores how music teaching and music teachers are presented in Hollywood films. The study focuses on four films from 1995 to 2002. These films are Mr. *Holland's Opus* (1995), *Music of the Heart* (1999), *Drumline* (2000) and *School of Rock* (2002). The researcher illustrates that some acts in films present music teachers as responsible, whereas these same acts are often interpreted in a way that undermines the perception of teachers as responsible and professional. Teachers understand the complex, plural and negotiated nature of their work through the aporia of responsibility as opposed to considering their work as being straightforward, singular and based on a logical understanding of responsibility and professionalism. The responsibility teachers exhibit towards their students is viewed from one dimension. Teachers are seen as responsible or irresponsible based on the duties given to them.

Alhamdan et al., (2014) examine the representation of teachers in newspapers across five countries: Saudi Arabia, South Africa, Oman, Bangladesh, and Australia by examining how the role of teachers and teaching practices are represented in the selected newspapers. Alhamdan et al. (2014) illustrate that the representation of teachers as 'caring practitioners' was common in newspapers from Saudi Arabia, South Africa, Oman, and Bangladesh but not common in Australian newspapers. Teachers are also predominantly portrayed as 'unprofessional' placing focus on conduct, standards and teaching practices. In terms of the moral and social portrayal of

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teachers, they are presented as ‘role-models’ for students and society all together.

Furthermore, Gilbert (2014) examines how female teachers are portrayed in Hollywood films. She tackles three films: *Won't Back Down* (2012), *Larry Crowne* (2011), and *Bad Teacher* (2011). Based on the syntactic structures of the three school films, Gilbert (2014) divides the films into five acts: establishing character at home, establishing character at school, examples of teachings prior to change, examples of teaching after change and recommendations for a new life. The researcher concludes that the modern portrayal of female teachers in the three films revolves around five themes: having low enthusiasm in the classroom and much lower expectations, regarding students as unimportant without the presence of an incentive, believing that the significant other, Spouse, or Father knows what is best, believing that a change in attitude is the only real development, and finally viewing feminism as flexible. The three films show teachers as unenthusiastic and having low expectations in the first act. In the second act, teachers are portrayed as having trouble at home and trying to resolve these problems through relationships. The third act reflects the third theme which shows how the happiness of female teachers is negatively affected by their significant other in the films. Significant others are shown to have adverse effects on female teachers' emotions, personality and competence in their profession. However, at the end of each film, Gilbert (2014) illustrates that teachers find happiness and fulfillment. The fourth act of the films shows the fourth theme which illustrates teachers' belief that the only meaningful development is through the change of attitude. While female teachers in the three films display lack of motivation in their classrooms, there was a common scene in the three films where the female teacher converses with a colleague and expresses her belief that a change of attitude in the classroom is needed. The

final theme is evident through the final act of the films where female teachers were portrayed as strong characters who, despite facing problems in their home and work lives, their intelligence and problem-solving skills never fail to show. In that sense, the three films portray feminism as flexible.

A recent study aims at observing the representation of teachers in Turkish films between the years 1910 and 2010. Five films are chosen, one to represent every 20 years. Direct quotes from positive and negative image elements, film frames and each film's dialogue are used to analyze teacher image in each film (Ackan & Polat, 2016). The researchers identify a number of positive elements such as dedication, idealism, and perseverance. Ackan and Polat (2016) also provide evidence for the presence of a number of negative teacher images such as being depressed, facing challenges as a female teacher, and having the notion that anyone can teach. The films show a change in the way teachers dress and speak over the years. The films also illustrate the paradox in teachers' enthusiasm towards teaching and their students. Teachers are presented as individuals who show interest in social issues at the beginning; however, in the following years, their focus is diverted to their own personal issues.

Another more recent study investigates how teachers are portrayed as mentors in two popular drama films: *dangerous minds* (1985) and *dead poets society* (1989). She uses reader-response theory to compare between characteristics of a mentor and mentor characteristics displayed in each movie and to highlight the transaction that occurs between the reader, the text and the context from a social, cultural, experiential, psychological and textual viewpoint (Ambrosetti, 2016). Teachers are presented as having 'unorthodox' teaching methods that are frowned upon, yet these methods appear to be purposeful and helpful in teaching life lessons. The films also portray mentors as the source of guidance, support, friendship, protection and training.

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Previous research on the portrayal of teachers in the media did not show homogenous results. The portrayal of teachers is often positive, negative or stereotypical. In addition, some researches focus on the representation of the role of the teacher or the representation of the teacher as a role-model or hero. To my best knowledge, the majority of studies examining media representation of teachers focus on Hollywood films. Hence, research on the representation of teachers in television drama is limited. In addition, most studies focus on films made in the 90s with few studies focusing on modern works. The aim of this study is to explore how teacher-student relationships are portrayed in one Arabic TV series by examining teachers' and students' verbal behaviors using appraisal theory. This study attempts to answer the following questions:

1. What are the utterances belonging to the three systems of appraisal in Weld Elghalaba?
2. What is the overall image of teacher-student relationships in Weld Elghalaba?

Theoretical background

Appraisal belongs to the resources of semantics discourse that help in understanding 'interpersonal meaning'. Appraisal theory emerged as a development of systemic functional linguistics. Unlike systemic functional linguistics, appraisal goes beyond the interpersonal systems of mood and modality on the level of a clause. It examines evaluative lexis that displays the positive and negative levels of a writer/ speaker's opinion (Huston & Thompson, 2000; White, 2000). Martin (2000) considers appraisal as an 'umbrella' term that encompasses semantic sources such as words, phrases, and structures. Speakers/ writers make use of these sources to negotiate emotions, judgments and valuations.

The appraisal framework aims at providing a descriptive system that can be used to understand the value of social experiences and reach

a better comprehension of the patterns of interpersonal meaning. Martin and White (2005) explain that the appraisal system is based on the notion of stance which relies greatly on the idea that “whenever speakers (or writers) say anything, they encode their point of view towards it” (p. 92). The notion of stance in the appraisal framework supports the idea that the language used to form a stance is shaped by the speaker’s attitude. These attitudes help ‘align’ the addressee with a community of shared beliefs and values (Martin & White, 2005). Hence, appraisal is generally concerned with how a speaker/writer’s attitude is expressed and how this attitude places the addressee within a community of cultural norms and beliefs. Appraisal functions through three main domains: attitude, engagement, and graduation (Martin & White, 2005).

Attitude is a system of meaning that is concerned with how emotions are construed. It is divided into three main focuses. The first is affect and it deals with positive and negative feelings. In other words, it involves emotions when reacting to a behavior, phenomenon or piece of text. Utterances showing affect can be grouped into positive and negative subcategories of emotion (Bednarek, 2008). The affect appraisal system examines four subclasses of affect: (1) ‘inclination’ which is concerned with items that express personal desire towards or against phenomena, (2) ‘happiness’ which includes terms that show internal mood, (3) terms of ‘security’ where one’s environmental and social well-being is covered, and (4) one’s goals expressed through terms of ‘satisfaction’ (Read & Carroll, 2012). The second focus of attitude is ‘judgment’ and it is concerned with assessing behavior according to what people accept, praise, criticize or condemn. Judgment can be viewed as the institutionalization of feelings in the form of norms that dictate how a person is expected to behave (Martin & White, 2005; White, 2015). Judgment is subdivided into ‘social esteem’ which includes attitudes towards how normal a person is considered (normality), how capable they are (capacity) and how

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uncompromising they are (tenacity). Judgment also deals with 'social sanction' and it involves assessment of someone's truthfulness (veracity) and assessment of a person's ethics and how well they match those of the culture (propriety) (Martin & White, 2005). The third focus of 'attitude' is 'appreciation' and it deals with assessments of the value, composition and reaction towards aesthetics and natural phenomena (White, 2015; Martin & White, 2005). It tackles norms of how products, performances and natural phenomena are valued (Martin & White 2005). Since the portrayal of teacher-student relations is being examined, appreciation will not be the focus of this research.

The system of engagement follows the source or origin of attitudes. It is interested in how writers or speakers choose to show their engagement or distance themselves from other writers/speakers and their values. This system focuses on how a writer/speaker conveys their stance as for, against, undecided or neutral towards the ideas and values of others (Martin & White, 2005). Engagement deals with the degree to which an utterance is monoglossic where writers/speakers tend to make no reference to other voices and viewpoints or heteroglossic where utterances show how writers/speakers are invested in a viewpoint (expansion) or choose to distance themselves from a viewpoint (contraction) (Martin & White, 2005).

The third domain of appraisal is graduation and it is focused on the degree to which the writer/speaker is invested in attitudes and beliefs (White, 2015). It is concerned with acts that provide scaling or grading. Through graduation, a message could be made more or less intense which refers to the first subcategory 'force'. Force is scalable. It could be raised or lowered by means of metaphors, repetition, intensifiers and disjuncts (Martin & White, 2005). On the other hand, when a message is made more precise (sharpened) or less precise (blurred), this belongs to the second subcategory 'focus'

(White, 2015). Focus expresses graduation through non-gradable resources (Martin, 2003).

Methodology

Data

The data used includes an Egyptian television drama *Weld Elghalaba* (2019). The series follows the protagonist (Eissa) who is going through difficult times and living conditions. His mother is sick, he needs to prepare for his sister's wedding, his brother is arrested for getting into a fight and he barely has enough money to get by. When turning to his friend Dahi for money, Dahi refuses to lend him the money and suggests drug dealing as a solution to Eissa's problems. To earn more money, Eissa takes on the job of a history teacher by day and a taxi driver by night. Still unable to provide enough money to bail his brother out of jail, Eissa decides to accept Dahi's offer to work as a drug dealer. Eissa succeeds in smuggling drugs to Cairo but soon gets arrested by the police. He gets released later and continues his drug business. Towards the end of the series, Eissa moves from being a small drug dealer to being the main drug dealer in upper Egypt. He also falls in love with and marries the wife of his boss. The series includes only one season with 30 episodes. Given the fact that *Weld Elghalaba* (2019) is not a teacher-themed drama and that the plot involves the protagonist quitting his teaching job to be a drug dealer, the episodes featuring the teacher in a classroom setting are limited.

Procedure

The procedure follows a number of steps. The *first step* involves downloading the episodes of the television series. The Egyptian series is available through the streaming platform www.shahid.net. The *second step* is watching each episode and recording scenes that involve teacher-student interaction. The *third step* includes copying the dialogue of both teachers and students in each scene. The *fourth step* involves transcribing the dialogue of teachers and students in the series provided with translation. The *fifth step* is applying a qualitative analysis using appraisal theory. The three domains of

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appraisal: attitude, engagement and graduation are examined in the extracted dialogue.

Findings

Attitude

Table 1

Affect in Weld Elghalaba

	Utterance		comment
1	حلو good	Satisfaction	this utterance was used by the teacher to express his satisfaction towards an answer provided by a student
2	مكش بيحب did not like	disinclination	the use of negation in مكش shows disinclination towards love evident through the utterance بيحب
3	انتوا عايزين what you want	inclination	the utterance shows the teacher's attitude about students' inclination or desire

Table 1 displays utterances belonging to the attitude system of appraisal. Affect is evident in each of these utterances. The first utterance حلو (good) shows positive affect and was used by the teacher to express his satisfaction towards an answer provided by a student. Likewise, انتوا عايزين (what you want) the third utterance shows the teacher's attitude about students' inclination or desire. However, negative affect is clear through, مكش بيحب (did not like) in the second utterance which shows disinclination towards love evident through the negation in مكش بيحب.

Table 2

Judgment in Weld Elghalaba

	Utterance	Sub system			comment
1	غرق drowned	Judgment	Esteem	Tenacity	teacher's attitude is evident through the use of غرق to communicate that one of the past rulers of Egypt violated acts of

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					tenacity by drowning the country in debt. This goes against society's views of dependability
2	يستلف borrows money	Judgment	Esteem	Tenacity	attitude is clear in this utterance which shows that one of the past rulers of the country did not show tenacity
3	يستدين becomes in debt	Judgment	Esteem	Tenacity	a similar utterance shows the teacher's attitude towards the act of putting the country in debt. This judgment of the ruler's tenacity clearly expresses views of dependability)
4	انى بتعدى على تخصصاتها that I'm meddling with her business	Judgment	Esteem	Tenacity	the teacher expresses his attitude towards the act of meddling with a colleague's business. بتعدى shows an action of what society does not consider tenacious
5	بيدافع عن الغلبان defends the helpless	Judgment	Sanction	Propriety	the utterance shows the teacher's attitude towards defending the helpless which is considered according to society as an act of propriety or ethics

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Table 2 presents utterances showing judgment in the appraisal system of attitude. The teacher's attitude is evident through the use of غرق (drowned) in the first utterance to communicate that one of the past rulers of Egypt violated acts of tenacity by drowning the country in debt. This goes against society's views of dependability. Likewise, attitude is clear in the second utterance يستلف (borrows money) which shows that one of the past rulers of the country did not show tenacity. A similar attitude is evident in the third utterance يستدين (becomes in debt) shows the teacher's attitude towards the act of putting the country in debt. This judgment of the ruler's tenacity clearly expresses views of dependability. In the fourth utterance انى بتعدى على تخصصاتها (that I'm meddling with her business), the teacher expresses his attitude towards the act of meddling with a colleague's business. بتعدى (meddling) shows an action of what society does not consider tenacious. Finally, the fifth utterance which is the only utterance showing social sanction indicates teacher's attitude towards defending the helpless which is considered according to society as an act of propriety or ethics. This is evident through the use of بيدافع عن الغلبان (defends) in بيدافع عن الغلبان (defends the helpless).

Graduation

Table 3

Focus in Weld Elghalaba

	Utterance	Sub system		comment
1	هل انتماى بجد؟ you will really go back to sleep	focus	sharpen	the teacher character sharpens their graduation focus. The use of the utterance بجد shows a question about whether the student in question is intending to return to sleeping on the desk

Table 3 shows one utterance that communicates a graduation of focus. In هتنامى بجد؟ (you will really go back to sleep), Eissa, the teacher character in the series, asks a student a question. The use of the utterance بجد shows a question about whether the student in question is intending to return to sleeping on the desk.

Table 4

Intensification Force in Weld Elghalaba

	Utterance			comment
1	يستلف و يستدين borrows money and puts the country in debt	intensification	repetition	the teacher repeats this utterance for the purpose of intensification and adding emphasis
2	غالى قوى very expensive	intensification	qualities	the use of قوى shows an intensification of force to express the intensity of the price someone pays for defending their rights

Table 4 includes two utterances showing intensification force. The first utterance يستلف و يستدين (borrows money and puts the country in debt) is repeated by the teacher for the purpose of adding emphasis to the actions of one of the past rulers of Egypt. Moreover, the use of قوى (very) in the second utterance غالى قوى (very expensive) shows an intensification of force to express the intensity of the price someone pays for defending their rights.

Table 5

Quantification Force in Weld Elghalaba

	Utterance				comment
1	على السريع quickly	quantification	extension	distribution	the use of على السريع communicates a gradation of force in the sense that the revision of

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					a lesson is quantified in the form of short-term distribution
2	النهاردة)today(quantificatio n	exten t	proximity	the teacher uses this expression to express an extent of time by means of quantification. The teacher refers to the first period of the semester
3	اللى فات)previous chapters (	quantificatio n	exten t	proximity	the teacher expresses graduation force by quantifying previous chapters of the lesson to refer to an extent of time and space
4	و بعديها and after(	quantificatio n	exten t	proximity	the teacher quantifies the time available after the session
5	الحصة الجاية)coming session(	quantificatio n	exten t	proximity	the utterance shows the quantification of time referring to a future session
6	من هنا و لغاية ما اشوفكم)starting now and until I see you again(	quantificatio n	exten t	proximity	similarly, this utterance expresses the graduation force by adding quantity to the time spent between the last time the teacher will see his students and the next time he will see them again

Table 5 displays the graduation of force in the form of quantification. The use of **على السريع**(quickly) in the first utterance communicates a gradation of force in the sense that the revision of a lesson is quantified in the form of short-term distribution. Moreover,

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Eissa, the teacher character, uses the second utterance النهارده (today) to express an extent of time. The teacher refers to the first period of the semester. Similarly, Eissa expresses graduation force in the third utterance اللي فات (previous chapters) by quantifying previous chapters of the lesson to refer to an extent of time and space. The fourth utterance showing proximity is وبعديه (and after) and it shows how Eissa quantifies the time available after the session. The fifth utterance الحصة الجاية (coming session) shows the quantification of time referring to a future session. Finally, the sixth utterance من هنا و لغاية ما اشوفكم (starting now and until I see you again) expresses the graduation force by adding quantity to the time spent between the last time the teacher will see his students and the next time he will see them again.

Engagement

Table 6

Proclaim in Weld Elghalaba

	Utterance	Sub system				comment
1	طبعاً of course	heterogloss	contract	proclaim	concur	shows certainty through the use of طبعاً indicates a contraction of the teacher's engagement to show that he concurs with the proposition

Table 6 includes one utterance that contracts the teacher's engagement to a statement. طبعاً (of course) shows certainty and expresses the teacher's agreement with proposed statement.

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Table 7
Disclaim in Weld Elghalaba

	Utterance	Sub system				comment
1	مكنش بيحب did not like	heterogloss	contract	disclaim	deny	the teacher contracts his engagement with the proposition that the past ruler of Egypt liked Egyptian soldiers. The use of negation in the word مكنش denies the speaker's engagement with this proposition
2	ما انتم الا عبيد you are nothing but slaves	heterogloss	contract	disclaim	deny	the use of negation in the form of ما انتم الا indicates that the speaker contracts their engagement to the statement mentioned

Table 7 includes two utterances reflecting the speaker's contraction of the engagement with a proposition. In the first utterance مكنش بيحب (did not like), Eissa contracts his engagement with the proposition that the past ruler of Egypt liked Egyptian soldiers. The use of negation in the word مكنش (did not) denies the speaker's engagement with this proposition. In the second utterance ما انتم الا عبيد (you are nothing but slaves), the use of negation in the form of ما انتم (you are nothing) indicates that the speaker contracts their engagement to the statement of Egyptian soldiers having free will.

Discussion

This study aims at examining the portrayal of teachers in the Egyptian television series *Weld Elghalaba* (2019). Based on the analyzed dialogue between teachers and students, the use of multiple utterances belonging to the system of attitude is evident. Teachers in the series use positive and negative utterances showing affect in terms of satisfaction, inclination and disinclination. Judgment is also clear in multiple utterances by Eissa, the protagonist teacher and other secondary teacher characters. Judgement of a person's tenacity could be observed in utterances where the teacher shows their attitude towards people and situations in the scenes. Judgment of propriety or ethics could also be observed in utterances showing the teacher's attitude towards actions that society deems ethical. The analysis also indicates the use of multiple utterances belonging to the graduation system of appraisal. It could be observed that the teacher uses more utterances showing force graduation compared to utterances showing focus graduation. Through the use of repetition and qualities, teachers chose to intensify the force of graduation and add emphasis to certain moral aspects the teacher wants to convey to his students. Graduation of force could also be observed in utterances showing quantification. Teachers in the series tended to use utterances that express an extent of time in the class or semester or the future. Finally, utterances belonging to the appraisal system of engagement were observed. Teachers tended to use more utterances to deny statements uttered by students and less utterances to show that they concur or agree with the answers students provide. In general, the majority of the analyzed utterances belonged to the system of graduation with less utterances belonging to the system of attitude and very few utterances belonging to the system of engagement.

In answer to the research questions indicated above, the overall image of teachers presented in *Weld Elghalaba* is both positive and negative. Regarding the positive portrayal, teachers are displayed as individuals who express their satisfaction with the answers provided

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by students. This is evident through words of affirmation the teacher provides. Teachers also express their positive inclination towards the needs of their students. Teachers are also portrayed as having a code of ethics that they convey to their students. This code of ethics is clear in the teachers' judgement of situations and examples given to students. The series presents teachers as individuals who have ethics and desire to teach their students different aspects related to propriety. Moreover, teachers in the series are also portrayed as individuals who care about what makes a person tenacious according to what society deems acceptable. Eissa, in more than one scene, discusses the history of some rulers of Egypt. By learning about the history of past rulers of Egypt and their actions, students get introduced to the acceptable and unacceptable acts of tenacity. When students start to complain about a female teacher, Eissa uses this opportunity to teach students what it means to show tenacity. The series also portrays teachers as dedicated. Teachers tended to repeat what they say in order to place emphasis on the information they provide and to make sure that students have fully understood the message conveyed. In addition, teachers are displayed as being conscious towards time. On more than one occasion, teachers communicate an extent of time in the session or in the semester which shows how teachers are attentive towards time spent. While the majority of the teacher portrayals in *Weld Elghalaba* were positive, some negative portrayals could be observed. One negative portrayal includes showing teachers as having a disinclination towards certain statements uttered by students. Similarly, teachers are presented as individuals who often disagree with what students say or deny a certain request.

The findings of this study provide evidence of some positive and negative portrayal of teachers. These findings could be useful for teachers to draw their attention to the image Egyptians may have about them. These portrayals give room for the formation of stereotypes and preconceived ideas. Teachers could face challenges

in altering the preconceived ideas or stereotypes students have about them and as a result, students may be less receptive. Egyptian television series succeed in capturing the attention of spectators. Viewers get involved in the characters and situations and develop positive and negative feelings or impressions towards these characters and scenes. While a single tv series can resemble reality, studying one television series alone may not provide conclusive evidence on the portrayal of teachers. This could be considered one of the limitations of this study. Since the portrayal of teachers in Egyptian television drama has not been widely examined in literature, future studies could focus more on TV series as opposed to films. Due to the emergence of international streaming platforms, foreign films and television series have become easily accessible to most Egyptians. Thus, future studies could also compare between the portrayal of teachers in foreign series and Egyptian series with the aim of examining the influence a foreign series could have on an Egyptian audience.

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