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Synergy of Modes for Enhancing Persuasion in Arab Socio-Religious TV Shows: A Multimodal Argumentation Analysis of *Wa Mahyay*

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ABSTRACT

Multimodal argumentation has become one of the recent trends in interdisciplinary research. It has been applied to the commonly persuasive genres, such as advertisements and cartoons; however, a scarcity of research has been conducted on TV shows, and none was pursued to analyze didactic TV shows that probably appeared after the outbreak of the Arab Spring with the aim of approaching the public audience from social and religious perspectives and motivating them to open a new page in a new chapter of self-and social-improvements. Therefore, this study applied a qualitative multimodal argumentation analysis to two randomly selected episodes from a Saudi didactic TV show to investigate the interplay of the various meaning-making resources utilized as rhetorical features to persuade the audience. The theoretical frameworks used encompass van Eemeren et al.'s (2002) pragma-dialectics and Baldry and Thibault's (2006) multimodal transcription developed from Kress and van Leeuwen's (2006) multimodal discourse analysis. The findings of the study showed a necessarily complementary relation between the verbal and visual modes of communication to enhance their persuasive effect on the audience. This interdisciplinary research provides valuable insights into the areas of semiotics, pragmatics, and media studies that can help linguists, media scholars and producers of this genre of TV shows.[1]

1. Introduction:

Television discourse is characterized by its multimodal use of resources to convey meaning. Both linguistic, in specific the spoken language, and visual aspects harmonize seamlessly in the television discourse: "Television is a medium organized around the rhythms of speech, not writing, and around accompanying visual signification such as the gesture, appearance, and demeanour of speakers" (Marshall & Werndly, 2002, p. 61). With the breakout of the Arab Spring, producers of socio-religious TV shows most likely attempted to use different modalities to attract as many viewers as possible and to influence them. Out of their societal role, they took television as their platform to guide people, in particular the youth, to make fundamental changes

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and rebuild their countries. For Farag and Alazrak (2016), these socio-religious shows function as "a religiously framed self-help manual promoting ambition, hard work, self-awareness, and salvation through social activism. They promote spirituality and development through faith, stressing ethical values and advocating for de-radicalization" (p. 220). They use motivational speech to address individual and societal problems from different perspectives, including the religious approach. Atia (2012) asserts that " [t]he rhetoric of individual responsibility, proactiveness, self-help, choice, accountability, and so on resonates across cultures and places as management speak has become the retort to the escalation of social ills" (p.16).

Argumentation is a social activity based on premises supported by evidence with the manifestation of available semiotic resources along with rhetoric and pragmatic techniques for effective persuasion (Wu, 2020). **Multimodality** is a general term used to refer to **multimodal discourse analysis** (hereafter **MDA**), which is "a rapidly expanding interdisciplinary field in linguistics and language-related fields of study" (O'Halloran et al., 2014, p. 1). Baldry (2008) interprets the intersemiotic and interdependent nature of multimodality that leads to complete meaning systems due to the harmony occurring between the different modes of representation: "mulimodality is the study of how different meaning resources are put together to record human behaviour (actions, events, thought, feelings, and so on) in the form of texts" (2008, p. 244). Nevertheless, in order to examine the harmony between the different means that contribute to making meaning—which Bezemer and Jewitt (2009) term '**multimodal orchestration**'—the investigation of the contribution of each mode separately to the process of meaning-making is necessarily required. In this regard, Mounir (2016) shows the possible relations between the verbal and visual means of communication used in children's religious literature. Thus, Mounir applies Halliday's (2004) Systemic Functional Theory to the verbal semiotic resource and its visual equivalent Kress and van Leeuwen's (2006) Multimodal Discourse Analysis to the visual meaning-making resources. Mounir (2016) figures out that the linguistic and pictorial modes are connected in different kinds of relations, namely complementary, independent, and dependent relations.

The integration of both theories has resulted in **multimodal argumentation** that has been seen as "a construction of premise and conclusion of an argument with a synergy of language symbols, images, sound, animation, and other kinds of non-verbal symbols and modalities" (Gilbert, 1994, as cited in Wu, 2020). The application of multimodal discourse analysis to argumentative texts has not been a recent trend; rather, multimodal argumentation dates back to about two decades ago as emerging interdisciplinary research (Birdsell & Groarke, 2007; Groarke, 1996; Groarke et al., 2016; Kjeldsen, 2015; Tseronis, 2018; Wu, 2020).

There has been considerable disagreement among argumentation theorists regarding the visual dimension of arguments, contrasting it to the verbal mode. Opponents of "**visual arguments**" believe that the visual mode is greatly dependent on the verbal; in other words, pictures cannot advance a standpoint, but they can only provide evidence to back up the proposition (Fleming, 1996; Johnson, 2003). On the other hand, for advocates of **multimodal argumentation**, the various modalities should be considered together because simply "language manifests itself through inherently multisemtiotic means" (Marchon et al., 2013, p. 46). Aspeitia (2012) states that the removal of an image from a given argument can lead to an incomplete meaning (p. 356). Tseronis (2018), in addition, posits that the function of a picture as merely a standpoint or an argument is not the core of a given argument, but the attention should also be driven to the way the different resources are utilized to serve the purposes of the argumentation for a meaningful whole: "It is not only a question of *what* a certain picture or visual depicts but also a question of *how* it does that, and related to the latter, how the audience's interpretation is guided" (p. 15). Concerning the relations between the different modes of communication, Marchon et al. (2023) formulate three strategies for multimodal argumentation: namely, multimodal argumentation by focusing "in which the verbal and visual materials are equivalent in terms of informativeness, so that the content is reinforced and repeated between one semiotic and another", multimodal argumentation by complementarity

"in which the verbal and the visual material are interdependent, since the construction of meaning in the text is possible only through the connection of the different semioses", and multimodal argumentation by divergence which is based on the disharmony between the verbal and visual resources "leaving it to the receiving instance to infer the reasons that led the producing instance to choose an image that seems to diverge from the verbal material" (pps. 46,47).

Many scholars have agreed that **pragma-dialectics** is the most convenient and flexible among other theories to congruently incorporate into visual arguments (Feteris, 2013; Groarke, 2002; Tseronis, 2017; Van Den Hoven & Yang, 2013). First, because pragma-dialectics embrace the idea of implicitness of speech acts in argumentation, some researchers argue that images, such as cartoons, can be considered as indirect speech acts that defend a standpoint by means of visual arguments (Feteris et al., 2011; Groarke, 2002). Second, the argumentative moves from the pragma-dialectical perspective are communicative, which means they could take either verbal or visual forms, or both of them (van Eemeren, 2010), which interprets the necessity for considering all modalities in argumentation reconstructions and evaluation (Tseronis, 2017, 2018). Third, visual resources play an integral part in the effectiveness and rationality of the arguments that pragma-dialectics are concerned with (Tseronis, 2017, 2018). Finally, Tseronis also indicates how the constraints and prospects of the communication setting of argumentation and its institutional context within pragma-dialectics enhance the multimodal analysis.

Most research on multimodal argumentation has been concerned with the combination of verbal texts and static images. Several previous multimodal argumentation studies have been conducted on different visually persuasive genres, such as commercial advertisements (Kjeldsen, 2012; Macagno & Pint, 2021; Mazzali-Lurati & Pollaroli, 2016; Pollaroli, 2013; Pollaroli & Rocci, 2015; Ripley, 2008; Slade, 2002, 2003; van Belle, 2013), political advertisements of candidates (Collins & Schmid, 1999; Gronbeck, 1993), cartoons (Birdsell & Groarke, 1996, 2007; Groarke, 2009; Feteris, 2013; Feteris et al., 2011; Plug, 2013), scientific texts of archaeology (Shelley, 1996), geology (Dove, 2013), biology (Dove, 2011), and mathematics (Dove, 2012), and photographic memes (Hahner, 2013). Moreover, Tseronis (2018) investigates the role of the multimodal interplay in the strategic maneuvering implemented on the front covers of news magazines. Tseronis finds that the factors that affect the reasonableness of the reconstruction include the amount and value of the interpretations of the content and form of both verbal and visual modalities and the analyst's background information of the employed resources and awareness of the given context. Besides, applying pragma-dialectics in his multimodal argumentation model to promotional posters of newspaper campaigns, Tseronis (2017) indicates that the reconstruction of the argumentations presented depended mainly on the harmony between the verbal and visual modes, and considering any of them separately would fail to support the overall argument of these campaigns, urging the audience to buy the newspaper. Tseronis' multimodal argumentation framework integrated with the study of speech acts assists Hassan and Elmansy (2023a) in their study of photos and captions in Instagram posts designed by Arab users in light of the first trailer for an upcoming movie for Marvel. They confirm the post maker's disapproving standpoint and how they communicated it to the viewers effectively via a multimodal interaction. One of the few studies carried out on moving images is Hassan and Elmansy's (2023b); they examine the interplay of the various modes of communication utilized in the trailer of the controversial Queen Cleopatra Netflix documentary. Their analysis is based on Wildfeuer and Pollaroli's (2017) framework of multimodal argumentation employed on movie trailers in addition to Lewiński's (2021) illocutionary pluralism in argumentative polylogues. Hassan and Elmansy (2023b) reveal the power of multimodality in motivating the viewers to infer the content of the documentary and validating the entailed argument in the compelling communicative act of trailers.

2. Research Questions and Objectives

Despite the abundance of media studies applying multimodal argumentation, to the best of the researchers' knowledge, no argumentation studies have focused on Arab didactic TV shows. Therefore, the current study aims to analyze the two utilized modes of communication, i.e., verbal and visual, in the Saudi TV show *Wa Mahyay* by Dr. Waleed Al-Fitaihi (2013, 2014) to investigate the multimodal argumentative features of this genre. To achieve this purpose, the following questions are posed: What are the most common verbal features of the argumentations in *Wa Mahyay*? What are the dominant visual aspects used in the show? How do the two modes of communication interplay in a multimodal argumentation context? Finally, what are the functions of the employed meaning-making resources? Filling in the research gap of exploring the multimodal argumentation features in a new genre of TV shows conforms to recent advancements in pragmatics and multimodal discourse analysis.

3. Theoretical Background

To effectively obtain a resolution of the difference of opinion, van Eemeren et al. (1996) propose an analytic overview motivated by the theoretical perspective of the **pragma-dialectical** approach to the **argumentative discourse**, comprising central components whose function is to enhance the evaluation of the argumentative discourse (van Eemeren et al., 1996, pps. 288-291). The first is the identification of the advanced **standpoint** in the critical discussion (van Eemeren et al., 2002, pps. 37-44). Second, the **participants** involved in the critical discussion to achieve a resolution of the difference of opinion include the **protagonist** who sets the standpoint, whereas the **antagonist** doubts it or clearly rejects it; hence, the difference of opinion is explicit (van Eemeren et al., 1996, 2002, 2007). Nevertheless, van Eemeren et al. noted that argumentation can sometimes be implicit in the case of monologues when only one party, i.e., the protagonist, is recognized as the only one putting forward his standpoint and taking the responsibility of defending it, whereas the other party, i.e., the antagonist, is absent, yet his possible doubts or rejections can be anticipated and still be taken into account. The third component of pragma-dialects is the **expressed and unexpressed arguments** and their conclusions (van Eemeren et al., 2002, pps. 49-59). Fourth, in the ideal model of a critical discussion, the resolution of the difference of opinion goes through **four stages**: confrontation, opening, argumentation, and conclusion (van Eemeren et al., 2002, p. 25). In addition, the **structures** of the critical discussion can be **simple** (i.e., single) or **complex** (i.e., multiple, coordinative, or subordinative). (van Eemeren et al., 2002, pps. 64-74). Finally, the **argumentation schemes** utilized in the critical discussion are classified by van Eemeren and Grootendorst (1984, 1992) into three categories of argumentation based on the nature of the relation linking the arguments with the standpoints they defend: namely, argument schemes based on a symptomatic relation (i.e., symptomatic argumentation), argument schemes based on a relation of analogy (i.e., comparison argumentation), and argument schemes based on a causal relation (i.e., instrumental argumentation) (van Eemeren et al., 2002, pps. 95-104).

Film texts are defined by Baldry and Thibault (2006) through some examples of a wide range of film texts and genres to clearly illustrate their *multimodal* and *dynamic* nature. They *dynamically* unfold in time in the form of sequences, which Baldry and Thibault call **phases**. Baldry and Thibault develop a **transcription** model for this kind of text, which should be selective, focusing only on those that serve the purposes of the analysis. Baldry and Thibault (2006), thus, define the **multimodal transcription,** stressing its integrating and dynamic nature as "a form of analysis: it is a textual record of the attempts we make to systematize and unpack the codeployment of the semiotic resources and their unfolding in time as the text develops" (p. XVI).

The multimodal transcription Baldry and Thibault (2006) develop is based on what they called **phasal analysis**. The transcription manages to organize the text in **phases** and **subphases** realized by some transitional points. The **phase**, according to Baldry and Thibault (2006), adopting Gregory's (1995, 2002) point of view, is considered the basic segment for the analysis of the sequential multimodal text. Baldry and Thibault define a **phase** as "a set of copatterned semiotic selections that are codeployed in a consistent way over a given stretch of text" (p. 47). **Phases**, thus, are designated as the basic functional units of a dynamically visual text, yet they form an intermediate level of analysis. The text comprises lower-scalar units called **shots** and higher-scalar units called **macrophases**, comprised of a number of integrated phrases bound together via some shared cohesive ties. **Transitions** mark the end of one textual unit and the beginning of another: "The transition from one phase to another is matched by a shift in the kinds of meaning options which are selected and combined in that phase" (Baldry & Thibault, 2006, p. 50). Baldry and Thibault's transcription of video texts is divided into six basic sections placed vertically in columns: namely, (1) **Time**, (2) **Visual Frame**, (3) **Visual Image**, (4) **Kinesic Action**, (5) **Soundtrack**, and (6) **Metafunctional Interpretation**: **Phases and Subphases** (2006, pps. 184-223).

4 Methodology

Following a qualitative methodology, the present study aims to verbally and visually analyze two episodes from the first two seasons of the Saudi TV show *Wa Mahyay* by Al-Fitaihi (2013, 2014). The randomly selected episodes encompass Ep. 2, "*And If Anyone Saved a Life* ",from the first season and Ep. 9, "*Sexual Harassment*", from the second season. The show is selected for the diversity of meaning-making resources utilized, such as acting scenes and infographics, to examine how they would integrate to deliver the communicative act of the show.

Al-Fitaihi (2013, 2014) is a Saudi physician and an eminent figure in the medical field in the KSA. He was selected by the Arabian Business Magazine (2012) as one of the 20 most powerful Saudis worldwide and by Forbes (2023) as one of the top 100 Middle East healthcare leaders. His sense of belonging to his country and enthusiasm for societal development motivated him to start his TV show *Wa Mahyay* to positively influence people in his country and other Arab countries to make constructive reforms. The show was broadcast in four seasons, from Ramadan 2013 to Ramadan 2017. It is mainly concerned with societal issues handled from scientific, social, and religious perspectives.

The procedures followed in the current study to obtain the research objectives are as follows: First, the selected episodes were downloaded from YouTube and transcribed verbally. Second, the pragma-dialectical framework of van Eemeren et al. (2002) was used to analyze the argumentation stages, structures, and schemes manifested in the verbal text. Third, the researchers translated the selected extracts into English, and Muhsin Khan and Taqi-ud-Din al-Hilali's translation of the Qur'anic verses was incorporated. Fourth, the two episodes were then multimodally transcribed following Baldry and Thibault's (2006) model of multimodal transcription of film texts, developed from Kress and van Leeuwen's (2006) multimodal discourse analysis. Fifth, the analysis of the verbal and visual modes of communication was compared to investigate the role of the interplay in the presented argumentations. Finally, the findings are tested against the objectives of the study and the key research questions.

5 Results

The title of the show "*Wa Mahyay*" is taken from Surat Al-An'am in Verse 6 as illustrated below: "قل ان صلاتي ونسكي ومحياي ومماتي لله رب العالمين" (i.e., "Say (O Muhammad SAW): "Verily, my salat (prayer), my sacrifice, my living and my dying are for Allah, the Lord of the A'lamin (mankind, jinns and all that exists)") (6: 162; translated by Muhsin Khan and Taqi-ud-Din

Al-Hilali) which appears in the first two minutes as an interval between the introductory phase of each episode and its major argumentation. The vanishing of the verse except for the word ومحياي (i.e., "And My Life") highlighting it as a title suggests the limitation of the show; it tends to be more concerned about some aspects of people's lives than mere religious issues. However, the verse itself proposes the religious perspective from which the topics of the show can be tackled.

Despite the absence of an introductory episode and the diverse topics of each episode, the message of the show can be understood from the beginning, from both its title and its call, displayed in the first frame. The concluding episodes collect the various threads woven into the individual episodes into a meaningful canvas: Al-Fitaihi clarifies the semantic coherence of the show's broader context. Inspired by the following verse from Surat Al-Baqarah, which Al-Fitaihi starts the episode with, namely, "وإذ قال ربك للملائكة إني جاعلٌ في الأرض خليفة"(i.e., "And (remember) when your Lord said to the angels: "Verily, I am going to place (mankind) generations after generations on earth.") (1:30; translated by Muhsin Khan and Taqi-ud-Din Al-Hilali), the presenter highlights the necessity of spotlighting several various issues that have a profound impact on human society. More specifically, Dr. Al-Fitaihi, utilizing his medical background, concerns himself with the man's body, mind, and soul Allah granted him to fulfill his sacred role as Al-Mighty's successor on earth, as mentioned in the introduction of the first season's last episode:

1. ارتحلنا معكم خلال هذا الشهر الفضيل في رحلة مع الإنسان. الإنسان الذي خلقه الله من جسد وعقل وروح، ونفخ فيه من روحه، وجعله-سبحانه- خليفته في الأرض.... ذهبنا معكم أينما ذهب الإنسان طفلاً ومراهقاً وبالغاً، فكل ما يؤثر على الإنسان سلباً أو إيجابا، جسداً وعقلاً وروحاً، هوهمنا، فقضيتنا هي الإنسان.

[We have accompanied you on a journey through this holy month with the man whom Allah created from a body, mind, and soul, breathed into him from His soul, and made him His successor on earth. We went with you wherever the man, as a child, adolescent, and adult, goes because everything that affects him negatively or positively and physically, mentally, and spiritually is our concern. Our cause is the man.]

5.1 Macro-structure of Wa Mahyay (Stages)

Concerning the macro-structure of "*Wa Mahyay*", although every episode discusses a distinct social issue, they often go through the same argumentative stages. The **confrontation stage**, for instance, in all episodes of the show's two seasons can be identified in an introductory acting scene. The presenter's counterargument is manifested in his comment at the end of the opening acting scene. For instance, the opening of Ep. 2, "And If Anyone Saved a Life," shows an acting scenario for a vehicle accident with a man lying injured on the ground and a crowd of helpless people standing around watching and recording the tragedy on their cell phones. Even the injured person's brother keeps sobbing and shouting for the ambulance or any bystander assistance to save his brother's life. Al-Fitaihi's standpoint comes with his voice-over by the end of the scene commenting on the represented situation, and it gets completely clearer by his appearance wearing his doctor gown:

2. "تُخلِّف حوادث السيارات أعداداً كبيرة من الضحايا والمصابين كل عام، وتكتمل الكارثة بتجمُّع كثيرين حول المصاب وهم مكتوفو الأيدي. نعم، إن الأعمار بيد الله-سبحانه وتعالى- ولكن بمعرفتنا بمبادئ الإسعافات الأولية يمكن أن نصبح بإذن الله سبباً في إنقاذ حياة إنسان في تلك الدقائق القليلة.

[Car accidents leave behind vast numbers of victims and injured people every year. The disaster is completed when lots of people stand by the injured idly. Yes, ages are pre-destined by Allah (the Almighty), but with our knowledge of the first aid basics, we can be a reason to rescue someone's life in those few moments.]

Ep. 9, "Sexual Harassment" from the 2nd season also showcases an Arab young man disclosing a glimpse of his shocking sexual harassment story to the audience, yet under a pseudonym to spare his family shame and disgrace and protect them as he claims:

3. اسمي محمد مايكل. قد آثرت أن أسرد قصتي باسم مستعار لأحمي عائلتي من الخزي والعار، لا أستطيع أن أتصور النظرة على وجه والدتي إذا عَلِمَت أن ابنها أُعتُدِيَ عليه جنسياً طواال سنوات طفولته، بل إن عدد الأشخاص اللذين اعتدوا عليه خلال هذه السنين قد تعدَّى 25 شخصاً. حتماً هذه المعلومات تقتلهم.

[My name is Mohamed Michael. I preferred to narrate my story under a pseudonym to protect my family from dishonor and shame. I cannot imagine the look on my mother's face if she knew that her son had been sexually abused all his childhood years, and the number of people who abused him throughout those years exceeds 25; definitely, this info will kill them.]

The presenter, hence, fights against the passive society whose fear of shame paralyzes the sexual assault victims and shuts their mouths from seeking help and support. It implies a silent invitation to those criminals to repeat their vicious deeds either with the same poor victims or with new silent lambs. Al-Fitaihi's voice-over by the end of the acting scene formulates the episode's starting point as follows:

4. هناك الآلاف من الأطفال في العالم العربي يعانون مثل معاناة محمد مايكل، فإلى متى نُبقي رؤوسنا مغروزة في الرمال، وندَّعي أن كل شيءٍ على ما يُرام بدلاً من مواجهة الحقائق ومعالجة الأسقام.

[*There are thousands of children in the Arab world who suffer similar to Mohamed Michael; Till when we'll keep our heads buried in the sand and claim that everything is fine instead of facing facts and treating illnesses?*]

Therefore, the introductory acting scene of each episode (Phase 1a in Appendices B1 and B2) functions as an establishment of the **confrontation stage** of the set-forth argumentation. It sketches the disagreement between the presenter's viewpoints and those of other participants reflected in their attitudes as represented in the scenes. In addition to the confrontation scene, these scenes also entail the **opening stage.** where the parties of the argumentation are determined despite the absence of the antagonist(s) due to the monologic nature of the show. The presenter is the protagonist of the current critical discussions, and the antagonists' doubts and objections are anticipated and taken into account. The show addresses the Arabs in general and the Saudis in particular as realized in the meticulous focus on KSA in his argument in the form of relevant issues grounded with evidence from the Saudi culture. Nonverbally, the Saudi costumes worn by the actors, and the presenter himself by the end of each episode, confirm targeting the Saudi citizens in particular. The **argumentation stage** is the most widely elaborated stage because it is where the presenter advances his argument in general and his potential antagonists in particular. For the **concluding stage,** the absence of the antagonists in the current argumentations presented in the episodes under investigation results in its absence and the lack of a disagreement resolution in favor of any of the argumentation parties.

The arguments in "*And If Anyone Saved a Life*" and "*Sexual Harassment*" address the entire Arab society, including individuals, governments, and/or relevant authoritative systems. "*And If Anyone Saved a Life*", for instance, displays a terrible situation for a man's life at stake where the accident spectators share the responsibility for his survival, including his whining brother. In our everyday life, we can commonly witness such an event and the spectators' negative attitudes and the injured person's companions as a consequence of either their ignorance of first aid or their carelessness to learn about it despite their knowledge of its immense value. Al-Fitaihi, thus, aims at persuading and raising their awareness of the cardinal importance of learning first aid. However, the assertive speech act "نعم، إن الأعمار بيد الله" with the use of two confirmatory verbal tools i.e., "نعم" and "إن" at the onset of the presenter's commentary on the opening scene followed by the contrasting cohesive conjunction "ولكن" to start his point of view demonstrating the common ground the presenter attempts to set with his anticipated antagonists who might doubt the feasibility of first aid because our ages are already pre-destined. Therefore, the protagonist bases his argumentation on the completion or correction of the antagonists' viewpoint rather than on its refutation using the commissive speech act shown below:

5. ولكن بمعرفتنا بمبادئ الإسعافات الأولية، يمكن أن نصبح بإذن الله سبباً في إنقاذ حياة إنسان في تلك الدقائق القليلة.

[*But with our knowledge of first aid principles, we can become -God willing- a reason to save one's life at those few moments.]* Nevertheless, the presenter in the second half of the episode speaks directly to a more defined antagonist, i.e., the educational systems in most Arab countries blamed for not providing first aid courses or workshops in schools:

6. إن دورة الإسعافات الأولية تستغرق (4) ساعات فقط، فلما لا يتم إدراجها إجبارياً في جميع المراحل الدراسية؟ إن النظام التعليمي في معظم الدول العربية تكثر فيه المواد والمناهج النظرية وتندر فيه المواد والأنشطة العلمية لتعليم الإسعافات الأولية؟ فهل هناك شيء أقيم وأغلى وأثمن يتعلمه أبناؤنا من إحياء النفس؟

[*The first aid course takes only (4) hours, so why is not it involved mandatorily in all educational levels? The educational system in most Arab countries has an abundance of theoretical courses and curricula and a scarcity of practical courses and activities to teach first aid. Is there something more valuable, priceless, and precious that our children can learn than reviving a soul?]*
In "*Sexual Harassment*", Al-Fitaihi communicates critical arguments with the Arab societies, i.e., the prospective antagonists, concerning disclosing sexual harassment crimes. The presenter condemns the societies for their deliberate silence against sexual abusers because of their fear of shame:

7. فإلى متى نُبقِي رؤوسنا مغروزةً في الرمال، وندَّعي أن كل شيءٍ على ما يرام بدلاً من مواجهة الحقائق ومعالجة الأسقام؟

[*Till when **we'll keep our heads buried in the sand** and claim that everything is fine instead of facing facts and treating illnesses?*]

5.2 Micro-structure of *Wa Mahyay*

The microstructure of argumentations developed in "*Wa Mahyay*" is concerned with the **argumentation structures** and **schemes** manifested to verify the presenter's standpoints, hoping to defend them against any possible doubts or objections. The overall internal structures of the argumentation in the two episodes are illustrated in Figures 1 and 2 and integrated in the multimodal transcription in Column 6, as shown in Appendix B1 and B2, to indicate their correspondence to the given shots or phases. The **subordinative** structures perform rhetorically as organizers of the overall argumentation, as shown in Figures 1 and 2, to ultimately persuade the audience with the episode's point of view. In other words, they tend to obtain two more or less similar organizational approaches to persuasion and didacticism, namely ideal-real-consequences and problem-solution. First, "*And If Anyone Saved a Life*" for instance, is structured in a real-ideal-real-consequence pattern. It starts its subordinative organization with an assertive speech act "...تخلف الحوادث" performing as a demonstration of the reality that needs alteration aiming at the ideal situation with the adoption of the presenter's point of view concerning the efficiency of learning first aid formulated in the two subsequent sub-arguments (see Argument 1.1 in Figure 1) in an assertive speech act "نعم، إن الأعمار بيد الله" followed immediately with a commissive speech act (i.e., 1.1.1) "...ولكن بمعرفتنا بمبادئ" to create a sense of commitment towards the addressed problem. However, the presenter shifts once again to reality (1.1.1.1), but with a direct reference to the audience using second-person pronouns, i.e., the attached pronoun تـ in تجد and تحس and the second-person reflexive pronoun نفسك in an expressive speech act. He attempts to emotionally engage the audience, including the antagonists, by relating to their lives to maximize the persuasive force of his standpoint. The consequence (1.1.1.1.1.1) highlighted in the current discussion, i.e., "وفي الأخذ بأسباب إنقاذ المصاب..." establishes a connection between learning first aid and Sharia in the form of an assertive speech act verified with the Quranic verse "ومن أحياها فكأنما أحيا الناس جميعا" as it responds to the potential antagonists who might consider the sub-argument "إن الأعمار بيد الله" partially without taking reasons into account. Second, the major starting point of *"Sexual Harassment*" is organized in a **subordinative** pattern, obtaining a problem-solution structure. Figure 2 shows the subordinative presentation of the sexual harassment predicament with an emphasis on the reasons beyond the widespread catastrophe in the

Arab countries and its dangerous short-term and long-term effects on the victims; finally, the presenter ends the episode with a number of protective methods directing his message to parents, schools, and the entire society in each Arab country.

Furthermore, the **subordinative argumentation** manages to function effectively in the **supporting premises** confirming the consequences of a crucial attitude or issue by the end of some episodes such as "*Sexual Harassment*". As demonstrated in Figure 2, the layered defense summarizes the essence of the problems tackled thoroughly from different perspectives throughout the episode by relating the negative attitude to its devastating results, which might not be confined only to the individuals, such as that of the sexual assault nondisclosure in the Arab countries. However, the protagonist presents the solution to each problem primarily within the subordinative organization of the sub-arguments in the form of an assertive speech acts with a commissive perlocutionary force performing as advice to avoid such negative consequences as shown below:

8. لم تعد حماية الأطفال من الاعتداء الجنسي مجرد وازع أخلاقي إنما أصبحت حالة طوارئ ومسألة بقاء وطنية، وهي مسؤولية عظيمة مشتركة بين البيت والمدرسة والمجتمع، وفي التقصير في حقها فسادٌ عظيم.

[Protecting children from sexual assault has become not only a moral incentive but also an emergency and a national survival matter, and it is an immense responsibility shared between home, school, and society. Failing to fulfill this responsibility's duties is a profound corruption.]

In addition, the protagonist uses **coordinative structures** to organize **supporting defenses** to achieve various purposes serving the course of the argument. For instance, the presenter draws a **comparison**, so that he can reflect the magnitude of the addressed issues. In "*And If Anyone Saved a Life*", Al-Fitaihi compares two incidents from two different cultures in relation to the application of first aid (see Arguments 1.1.1.1.1.1a and 1.1.1.1.1.1b in Figure 1); the successful one in which a boy's life was saved thanks to the first aid given by his elder brother takes place in America in contrast to the other heartbreaking incident that happened in Jeddah where a young student lost his life because none of his colleagues nor teachers and even the pool lifeguard administered any first aids to rescue him due to their ignorance of its principles.

9. ففي أمريكا وحدها 92.000 يُنقِذون كل عام بفضل الله ثم بفضل الإسعافات الأولية...أحد التجارب الناجحة تجربة جيفري هول الذي أنقذ حياة أخيه الصغير عندما غرق وتوقف تنفسه، ذلك أن المدينة التي كان يسكنها كانت تُلزم جميع الطلبة بلا استثناء تجاوز اختبار الإسعافات الأولية في المدرسة قبل التخرج. في المقابل نجد أن ماجد ذا السبعة عشر ربيعاً في مدينة جدة غرق في رحلة مدرسية ولم يستطع (40) طالباً و(3) مدرسين ومنقذ المسبح في مدينة رياضية أن يقدموا له أياً من الإسعافات الأولية، لجهلهم جميعاً بها، وحتى وصوله إلى المستشفى بالرغم من أنها على بُعد أقل من (3) دقائق، فقد وصلها بعد أكثر من (40) دقيقة بدون أية اسعافات أولية، واستعصى المستشفى أن تُعيد قلبه في أقل من دقائق، ولكن انقطاع الأكسجين من الدماغ أدى إلى غيبوبة كاملة ووفاة بعد أيام.

[In the USA only, 92000 are rescued every year in the bounty of Allah and thanks to first aid…One of the successful experiences is Jeffery Hole, who saved his younger brother when he drowned and his breathing stopped; the city where he lived used to mandate all students, with no exceptions, to pass the first aid test at school before graduation. In contrast, we find 17-year-old Majed from Jeddah drowned in a school trip, and 40 students, 3 teachers, and the pool lifeguard in an athletic city could not provide him with any first aid due to their ignorance of it until he arrived at the hospital. Although it takes only 3 minutes to arrive there, he arrived after more than 40 minutes with no first aid. The hospital could not revive his heart in less than minutes; rather, the brain did not receive enough oxygen leading to a complete coma and death a few days later.]

Coordinative structures also play a vital role by the end of some discussions because they help organize the solutions suggested by the protagonist to overcome the problems outlined in some of the current arguments, such as that of "*And If Anyone*

Saved a Life" and "*Sexual Harassment*." Such solutions are not effective if considered independently, but rather they necessarily need to work collaboratively for maximally remarkable results. Thus, they cannot be considered as organized in a multiple argumentation structure. For example, Al-Fitaihi stresses the urgent need for strict and wise decisions to mandate first aid for all school levels and provide all the governmental and private sectors, in addition to parents, with the proper educational material for first aid to raise the public's awareness of its cardinal importance in the Arab societies (see Arguments 1.1.1.1.1.1.1a, 1.1.1.1.1.1.1b, and 1.1.1.1.1.1.1c in Figure1). Similarly, the protective methods against sexual assault identified coordinatively (see Arguments (1.1.1.1.1a), (1.1.1.1.1b), (1.1.1.1.1c), and (1.1.1.1.1d) in Figure 2) also appeal to different parties such as parents, schools, and other stakeholders in the society who need to cooperate standing against this crime. The presenter in the two episodes, thus, calls everyone to cooperate and implement these complementary solutions, which would, in turn, have a positive reflection on the whole society because we are all in the same boat.

Furthermore, the negative effects of sexual harassment against children are also **coordinatively** presented because these harmful acts affect the child extremely negatively on many levels simultaneously as illustrated in Figure 2. Al-Fitaihi broadens the scope of its damaging impacts to include the short-term ones on the child and the long-term ones on his older version in the future—as shown in Arguments 1.1.1.1a and 1.1.1.1b in Figure 2—to let his audience conceive the scale of the catastrophe on the victims' psychological, mental, behavioral, social, emotional, and sexual aspects of his life.

5.3 Al-Fitaihi's argumentation schemes of Wa Mahyay

The causal and symptomatic argumentation schemes are the most commonly used in all episodes. However, with their subclassifications, the two schemes remarkably contribute to the persuasive and didactic features of the TV show genre at hand. The **causal argument based on a means to reach an end** serves the conclusions drawn in the second subtype, i.e., **an argument based on an action to obtain a certain result**. Example (10) from "*And If Anyone Saved a Life*" preceded Example (11) to specify tangible solutions to solve the address problems before the concluding remarks that call for particular actions to get to the desired results. The **arguments based on an action to obtain a certain result** function as a concluding commentary on the tackled problems or issues of each episode. However, the directive speech acts implementing this subtype of causal argumentation can be implicit. For instance, the assertive speech acts in Example (12) employ a directive illocutionary act force proposing specific actions to be taken. To capsulate, all the proposed courses of action expressed in either expressed or implicit directive speech acts come with their expected outcomes to emphasize the significance of the novel goals from the topics handled in each episode.

10. ولن ننجح في نشر الوعي إلا إذا أدركنا أهمية القضية، وعملنا على توفير المواد التعليمية لجميع المراحل الدراسية من الابتدائية وحتى الجامعية، والقطاعات الخاصة والحكومية، وللآباء والأمهات.

[*And we won't succeed in spreading awareness **unless we realize the importance of the cause** and work on providing didactic material for all educational levels from elementary through university, private and governmental sectors, fathers, and mothers.]*

11. **نريد** قرارات حكيمة، حازمة واعية تشعرنا بأن أرواح هؤلاء لم تذهب هدرا، وإنما كانت ثمن غاليا لتجربة مريرة أُستُثمِرَت في التغيير والإصلاح ليعود نفعها على المجتمع بأسره

[We need wise and firm decisions to make us feel that the souls of those (who passed) did not go in vain, but they were a precious cost for a sorrowful experience invested in change and reformation to benefit the entire society.]

12. إن أهم طرق حماية الطفل من الاعتداء الجنسي هي الوقاية وذلك بتوفير **جو من الأمان الأسري**.

[*The most important method to protect a child from sexual assault is precautions by providing* ***an environment of family security***.]

The three subtypes of the symptomatic scheme, including **arguments based on the definition, arguments based on evaluation criteria**, and **arguments based on a classification,** boost the link between the standpoint and the argument by revealing the underlying indicators of the complex issues advanced and, accordingly, deepen their understanding. First, **arguments based on a definition** have a number of functions. They basically aid in clarifying the distinguishing features of the key terms and concepts of each topic; therefore, most definitional symptomatic arguments usually appear at the beginning of the episodes, corresponding with Phase 3c in "*And If Anyone Saved a Life*" and Phase 2b in "*Sexual Harassment*", to establish a foundation for the advanced viewpoints, as illustrated in the examples below. They set the starting points to clear any potential misconceptions regarding these terms and to ensure the clarity of the reasoning. Additionally, from a didactic perspective, definitions provide the audience with definite and concise explanations, some of which are evidenced by trustworthy sources such as the AACAP.

13. تعرّف جمعية الأطفال النفسيين الأمريكيين الإساءة الجنسية للطفل على أنها استخدام الطفل لإشباع رغبات الجنسية لبالغ أو مراهق وهو يشمل تعرض الطفل لأي نشاط وسلوك جنسي أو ضغط عليه للانخراط في أنشطة جنسية أو التعرض غير اللائق لأعضائه التناسلية أو استخدام الطفل في إنتاج المواد الإباحية.

[The AACAP (American Academy of Child and Adolescent Psychiatry) defines child sexual abuse as using the child to satisfy the sexual desires of an adult or a teenager. It includes exposing the abused child to any sexualized activity or behavior, pressuring him to get involved in sexual activities, inappropriate touching of his genital organs, or using the child in making porn material.]

Second, **arguments based on evaluation criteria** indicated in the examples below are represented in the statistical findings of some scientific studies. The numbers denote the severity degree of certain problems ,as in Example (14), or the effectiveness of a specific positive attitude or a recommended solution, as demonstrated in Example (15). The emphasis on accuracy in the presenter's evidential premises emerges from his medical background and his acknowledgment of the power of precise scientific knowledge in enhancing the arguments' credibility and raising the audience's awareness.

14. وفي إحصائية حديثة لرابطة علم النفس الأمريكية أوضحت أنه تتعرض فتاةً واحدة من كل أربع فتيات على الأقل، وولدٌ واحدٌ من كل 6 أولاد للاعتداء الجنسي في فترة حياتهم ما قبل سن 18، 10% من هؤلاء الأطفال يكونون في سن ما قبل المدرسة و82% من الاعتداءات حصلت في أماكن يفترض أن تكون آمنة للطفل و50% من جميع الاعتداءات وقعت إما في منزل الطفل أو المعتدي و90% من هذه الحالات يكون فيها المعتدي قريبا من الطفل، أوما يقرب من 30 % يكون من أقارب الطفل ويكونون من الإخوة أو الآباء والأمهات أو الأعمام أو أبناء العمومة، وحوالي 60% من معارفهم الآخرين مثل الأصدقاء الأسرة أو المربيات أو الجيران، وأما الغرباء وهم في حوالي 10% فقط من حالات الاعتداء.

[In a recent survey, the American Psychology Association indicated that at least one out of four girls and one out of six boys get sexually abused at some point in their life before the age of 18. 10% of those children are pre-school age, and 82% of the assaults occurred at places supposed to be safe for children, 50% of all the incidents took place either at the child's house or the abuser's. In 90% of these cases, the abuser is close to the child: Around 30% of the abusers are the child's relatives; they are siblings, fathers, mothers, uncles, or cousins, and about 60% are acquaintances, such as family friends, caregivers, or neighbors, whereas strangers only constitute 10% of the assault cases.]

15. وعلى قدر سرعة بدء الإسعافات الأولية تزيد احتمالية إنقاذ الضحية: ففي أمريكا وحدها 92.000 يُنقذون كل عام بفضل الله ثم بفضل الإسعافات الأولية.

[The faster first aid is initiated, the more likely the victim can be rescued. In the USA only, 92000 are rescued every year in the bounty of Allah and thanks to first aid]

Third, **arguments based on classifications** are used to attribute some issues to particular categories and function differently according to their position in the argument. The presenter usually resorts to this subcategory of symptomatic argumentation in the conclusion of some episodes—corresponding to Phase 6 in "*And If Anyone Saved a Life*" and Phase 5 in "*Sexual Harassment*"—to highlight the morale of the argument. Examples (8) and (16) indicate how the goal of each discussion is attributed to immensely social, national, or religious values. In this case, the arguments based on classification encompass a message-to-go for the audience with both persuasive and didactic force.

16. إن حفظ النفس من المقاصد العليا للشريعة الإسلامية التي لا يجوز التساهل والتهاون فيها، فهي مسئولية عظمى تقع على عاتقنا، وإغفال الأخذ بأسبابها هو إهدار لها وإجحاف في حقها وتجاهل لسنة الله في خلقها.

[Self-preservation is one of the premium objectives of the Islamic Shari'a that shall not be taken with leniency and negligence. It is a substantial responsibility that falls upon us; neglecting to take the necessary measures to tackle it results in wasting and undermining it and ignoring Allah's will in its creation.]

5.4 Multimodal Analysis

5.4.1 Experiential Metafunction

In "*And My Life*", the **experiential metafunction**, marked with **Action** and **Reactional processes**, significantly operates in the shots featuring the presenter and the acting scenes; however, Al-Fitaihi (2013, 2014) also manifested conceptual processes in the utilized infographics and some live shots. First, Al-Fitaihi is the Actor in the shots featuring his appearance in an intransitive action process of advancing and defending his points of view to persuade absent Goals, i.e., the intended audience. The vectors employed to connect two participants entail his gaze in the demand images, in which he looks directly at the camera facing the viewers, in addition to his body language, such as hand gestures, facial expressions, and head movements, realized in both demand and offer images. The Locative Circumstances, i.e., the settings, nevertheless vary in each episode to contextualize the given argument. The background of Al-Fitaihi's shots signifies a room of first aid workshops in "*And If Anyone Saved a Life* "(see Shots 8 and 18 in Appendix B1) and a children's bedroom in "*Sexual Harassment*" (see Shots 11 and 12 in Appendix B2).

Actor	Vector	Goal	Circumstance(s)
Al-Fitaihi (the presenter)	Eye gaze; body language	The absent intended audience/ the show's viewers	Locative: different settings in each episode based on the context of the argument

Second, most episodes in "*And My Life*" begin with lead-in scenes that aim to capture the audience's attention, evoke their feelings towards the upcoming claims, and provide clear contacts for them. Reactional processes can significantly highlight the antagonists, as in "*And If Anyone Saved a Life*". The onlookers' gazes, as shown in Shots 1, 2, 3, 6, and 7 (Appendix B1), directed to the injured man and his weeping companion without providing instant first aid, reveal them as the antagonists who failed in their human duties of saving a soul due to their unawareness of first aid basics. The **Reactional processes** are reinforced with **Action processes** emphasizing the participant's helplessness, such as the man who video-recorded the accident and the screaming companion who kept crying for help instead of offering it himself.

Shots/Appendix	Reactor	Vector	Phenomenon	Circumstance(s)
Shots 1,2,3,6, & 7, Appendix B1	The accident onlookers	The onlookers' gazes	The badly-injured man and his weeping companion	Locative: on road
Shots/Appendix	**Actor**	**Vector**	**Goal**	**Circumstance(s)**
Shot 2, Appendix B1	One of the accident spectators	His arms and hands	The accident scene	Means: his phone Locative: on road
Shot 3, Appendix B1	The screaming man (the injured man's companion)	His right arm and his head	The surrounding people	Locative: on road

For **symptomatic schemes**, some **arguments based on the definition** were also enhanced and clarified with the **Action and Reactional processes** corresponding to the verbal counterpart stated in the presenter's voiceover. The scene of sexual harassment against a girl in her bedroom by an adult, understood to be a close person to her environment, maximizes the impact of this act's definition on the audience, stimulating their feelings of resentment and warning the skeptic or unaware ones, raising their awareness that this horrendous act of harassment of children at their own home by relatives or friends could happen in real life (see Shots 15-20, Appendix B2).

Shots/Appendix	Reactor	Vector	Phenomenon	Circumstance(s)
Shot 18, Appendix B2	The girl	Her terrified look	The harassing man	Locative: Her bedroom
Shots/Appendix	**Actor**	**Vector**	**Goal**	**Circumstance(s)**
Shot 19, Appendix B2	A harassing man	His hand	A girl	Locative: Her bedroom

Although Baldry and Thibault (2006) identified the experiential metafunction to be the one used for moving images of a film text, some **conceptual processes** are detected in the selected episodes of "*And My Life*". Specifically, Al-Fitaihi (2013, 2014) employed some **symbolic processes**: **symbolic suggestive** and **symbolic attributive**, as shown in the table below. The two **symbolic suggestive processes** in *"And If Anyone Saved a Life"*, represented in the darkness surrounding the body of the passed child covered in a white sheet in the middle of the image, and "*Sexual Harassment*", portrayed in Mohamed Michael giving his back to the camera with a downward tilted head, add another layer of meaning to the communicative acts to urge the audience to extensively consider the discussed issues. These two processes appeal to the audience's emotions; they communicate the sorrowfulness of these tragedies and convey feelings of grief in the former and shame and secrecy in the latter.

Shots/Appendix	Carrier	Symbolic Suggestive
Shot 33, Appendix B1	A passed child covered with a white sheet in a dark room	Tragedy and grief
Shots 1 & 10, Appendix B2	The back of Mohamed Michael sitting on his desk with a lowered head at the beginning and end of the scene	Feelings of shame and secrecy

The **symbolic attributive processes** are the most frequently employed in the utilized infographics with abstract coding orientation, as illustrated in the examples highlighted in the table below. The Carriers display visual metaphors that embody the Symbolic Attributes shown below, giving another dimension to the communicated meaning to invite the viewers to connect the relation between the Carriers and their interpretations based on the presenter's verbal commentary. Despite their quiet complexity, symbolic attributive processes are manifested to facilitate encoding the presented scientific evidence. In addition, summarizing

multiple or scientific pieces of information, such as some studies' findings, in visual representations can establish strong associations with the verbal counterparts, stimulating the audience's visual memory that helps retain information for a longer time. Rhetorically, they also aid in enhancing their persuasive impact.

Shots/Appendix	Carrier	Symbolic Attributive
Shot 26, Appendix B2	A large figure of a female in red next to three more miniature female figures on top of a large figure of a male next to 5 other more miniature male figures on the left of the image; the "less than" sign < beside the age of 18	One of a study's results concerning the number of sexually assaulted children below 18 years from both genders
Shot 28, Appendix B2	An adult figure holding hands with a figure of a child at the top of the images next to 90% A tree next to 30% on the left at the bottom of the image A colored house figure among two grey houses under 60% on the right of the bottom of the image	90% of the harassers are known to the victims About 30% of them are family About 60 % of them are acquaintances, such as the family's friends or neighbors.
Shot 29, Appendix B2	An adult male figure in a formal suit with a big question mark on the featureless dark face next to 10%	10% of sexual harassers are strangers to the victims

5.4.2 Interpersonal Metafunction

The interpersonal metafunction is concerned with the relationship between the represented participants in the visual and the viewers, manifested in the visual focus, i.e., contact, social distance, perspective, and coding orientation, i.e., modality (Baldry & Thibault, 2006). The first element of the interpersonal metafunction is **distance** (**D**). The most frequent distances implemented in *"And My Life"* are the **CS** and **MCS**, respectively, framing the represented participants approximately from their shoulders up to their head in the former and cut off from their waste in the latter. In " *And If Anyone Saved a Life*" from the 1st season, for example, the frames displaying Al-Fitaihi (2013, 2014) are CS, whereas most of his frames in *"Sexual Harassment*" from the 2nd season are MCS. The CS focuses on the depicted participants' emotional and mental states with the aid of the zoom-in on their facial expressions, head movements, and hand gestures, and the MCS allows for the display of half of the participants and the partial appearance of the surroundings. Therefore, they maintain a virtual connection between the represented participants and the viewers while simultaneously providing them with a contextual overview. In other words, the CS and MCS achieve engagement and enhance the viewers' comprehension, amplifying persuasiveness: The closer the shot gets, the more involved the audience becomes, and the longer the short captures, the more acquainted the audience is with the context.

Following the CS and MCS, the **VCS** was also observed in many shots, yet not for the presenter as much as for certain shots in the acting scenes. It ensures maximum proximity and intimacy with the outlined details. In *"And My Life"*, the VCS invites the audience to sympathize with the represented participants, such as the acting scenes from "*Sexual Harassment"* for Muhammad Michael in Shots 5, 6, 8, and 9 (Appendix B2), in which his overwhelmed state is apparent in the enlarged view of his nervous hand gestures and facial expressions, in addition to the harassed young girl in Shots 18 and 20 that magnify her horror feelings reflected in her terrified gaze to the criminal and Shot 52 that displays her devastation after that traumatic experience. At the other end of the distance continuum, **MLS**, **LS**, and **VLS** are less frequently used. They contextualize the given arguments and familiarize the audience with some of their aspects, such as the problem, the affected participants, and the

settings. Therefore, these long shots are usually utilized at the beginning of the episodes, e.g., Shot 1 (Appendix B1) from "*And If Anyone Saved a Life*".

Perspective or **point of view** is the second aspect of the interpersonal metafunction; it is classified into **vertical** and **horizontal perspectives** (**VP** & **HP**). As illustrated in the multimodal transcription in Appendix B, the most recurring **vertical perspective** is the **median** or **eye level**, suggesting equality between the presenter, i.e., the protagonist of the argumentations under discussion, and the viewers, including the potential antagonist. The portrayal at the same level as the absent audience, the median VP engages the audience in an unbiased argumentative environment, which enhances the presenter's credibility. The **high VP** was rarely used for contextualization functions. For instance, it situates the argumentation of the first aid importance within the car incident setting in Shot 1 (Appendix B1) from" *And If Anyone Saved a Life*" in which the participants are shown powerless, implying the state of lack of control dominating the scene. The **low VP** reflects the power relations, as in Shot 17 (Appendix B2), in which the harassing adult is captured from a low perspective to indicate his dominance over the less powerful or intimidated participant, i.e., the young girl. As for the **horizontal perspective**, both **frontal** and **oblique** perspectives were interchangeably utilized in the acting scenes, infographics, and the presenter's shots. This switch virtually lets the audience view the represented world from different angles. Hence, between engagement attained by frontal horizontal perspective and detachment and objectivity achieved through oblique horizontal perspective, the viewers are given a space to comprehend the advanced points of view without being forced to consider them from a specific perspective.

Third, Al-Fitaihi (2013, 2014) depended on **naturalistic** and **abstract coding orientations** in his show. This diversity enriches the effects of meaning-making resources; each of them serves a different function in the argumentative context. First, the **naturalistic** CO of the acting scenes (e.g., Shots 14, 16, 17, & 34, Appendix B1) and the live shots (e.g., Shots 1-7, Appendix B1) mirrors reality, enhancing the persuasiveness and credibility of the arguments. Second, the **abstract CO** is realized in the infographics, which play a vivid role in the episodes with their multi-colors, dynamicity, simplicity, and richness of information. They, thus, tend to educate, simplify the presented scientific grounds, and facilitate their comprehension.

Visual focus or **contact** pertains to the presence or absence of gaze emanating from the represented participants toward the viewers, resulting in **demand** and **offer images**. The presenter's shots swap between demand and offer images in which Al-Fitaihi's (2013, 2014) visual focus could be **near**, **directed to the viewers**, or **extended off-screen**. The demand image aims to establish a personal connection between the protagonist of the ongoing argumentative context and the viewers, including the potential antagonists. The presenter's direct gaze and body language are meant to engage the audience, appealing to them emotionally to guarantee persuading them and inviting them to act ultimately. As for the offer images, they serve as representations that supply the viewers with information, prompting them to contemplate the presented arguments and their evidential defenses. All shots of the acting scenes are **offer images** that display related narratives by some represented participants whose gazes and body gestures are either near, far, or extended off-screen to reflect the kind of relationship connecting them.

5.4.3 Textual Metafunction

Regarding the textual metafunction, Phase 1a forms the basis for each episode composition. Its hyperthematic status serves almost the same textual metafunction, as illustrated in Appendices B1 and B2. The lead-in sketches attempt to establish a common ground, i.e., a warrant, backed up with realistic evidence to pave the way for the upcoming arguments by relating to situations that mimic reality. The **textual metafunction** in the context of moving images pertains to the composition and coherence of sequential images of the videos in terms of the **camera position**, **transitions**, and **covariate cohesive ties**.

First, the **camera positions** in "*And My Life*" are mainly **stationary** and **handheld**. The presenter's shots were mainly taken with a **stationary camera position** to help the audience focus on his speech, maintaining their attention on him and his

arguments. The **handheld camera position** was manifested in most acting scenes, either the lead-ins, such as Shots1-7 (Appendix B1), or the in-episode sketches, such as Shot 44 (Appendix B2). With its unsteady movements, the handheld camera position plays an effective role in audience engagement as it adds vividness to the represented scenes and ultimately demonstrates realism so that the audience can be instantly involved in the portrayed events and relate to them. For example, this camera position in the car accident scene in Shots1-7 (Appendix B1) made it realistic as if it is video recorded with one of the onlookers' mobile cameras. Simultaneously, the instability of the camera gave the scene a tragic sense. Moreover, it can also give an impression of tension and emergency; it urges the audience indirectly to take action. However, the acting scene portraying the sexual harassment sketch in Shots 15-20 (Appendix B2) is intentionally captured with the stationary camera position. Stabilizing the camera position aims to grab the viewer's attention to the inner overwhelming feelings of the represented participant; in other words, the handheld camera could have been used, yet the stationary position of the camera allows the audience to feel and listen to the silent screaming voices within the two characters as they go through the two relatively tough experiences.

Second, **transitions** frame the segments between phases and sub-phases and organize the visual composition of each episode; phases and sub-phases were marked by transitional frames integrated with the verbal and other visual aspects. Thus, they facilitate comprehension of the advanced standpoints and their supporting arguments. In "*And My Life*", most episodes follow a systematic organizational pattern: They start with a lead-in sketch, followed by the appearance of the presenter introducing the argument, then defending his point of view with the aid of different meaning-making resources, ending with Al-Fitaihi's appearance in a traditional attire that reflects his identity as Saudi. In addition to the **cuts** between shots, three major transitions were utilized across the episodes: the **show's title shots** and **blackouts**. First, the **shots displaying the show's title** are deemed transitional because they separate the initial one or two phases, usually constituting the episode's central standpoint, from the subsequent phases, including the defense. Hence, Phases 1a (usually the opening acting scene) and 2a precede **the transitional shots of the show's title** in most selected episodes. Second, **blackouts** identify the end of a segment and the beginning of another. For instance, they appear before the last phase of the episodes, characterized by the appearance of the presenter in his Saudi attire, usually supporting the argument from a religious perspective. In addition to their organizational function, blackouts give a sense of gloominess which appeals to the viewers emotionally due to its tragic impact, unlike quick cuts. For example, the two blackouts after Shots 4 and 33 (see Appendix B1) entail grief and symbolize the end of their represented participants' lives: The former appeared after the injured man bleeding on the road and the latter after covering the drowned Saudi boy with the sheet declaring his death. Similarly, the blackout was used after the end of Phase 4a (Appendix B2) when the presenter demonstrated the negative consequences of taciturnity and obscurantism in sexual abuse crimes in Arab countries. Hence, blackout transitions convey sentimental feelings of grief and urgency.

Third, **covariate ties** involve shared resources that connect shots within phases and subphases to achieve coherence across the sequences. This aspect of the textual metafunction harmonically weaves the experiential and interpersonal metafunctions together. In other words, clothing, acoustic features, and background can concurrently establish a seamless link between subsequent shots within the same phase and across phases to make a consistently unified visual composition. The episodes in the two seasons of *"And My Life"* are systematically composed in terms of the visually textual metafunction so that consistency can be maintained across and within the episodes to foster comprehension and persuasiveness of the ultimate argument of the show. The presenter's medical costume that he wears throughout each episode, except for the last segment, enhances his credible persona as a reliable, knowledgeable authority on the topics under discussion. Moreover, Al-Fitaihi (2013, 2014) established his identity through his career and as a Saudi Muslim; therefore, he appeared in his Saudi attire in the last

phase. Besides, the auditory elements, including the presenter's voiceover in the shots that do not feature his appearance and the background music, are implemented systematically in all episodes.

6. Discussion

The current study investigated the major multimodal features that distinguish the argumentative and didactic nature of this genre of TV shows. It also examined the harmony between the employed multimodal resources and their possible functions. Hence, a multimodal argumentation analysis was conducted on two episodes from the first and second seasons of *Wa Mahyay*, addressing serious social topics, such as the importance of first aid knowledge and sexual harassment in Arab countries. The two episodes are transcribed verbally to study their argumentation elements in terms of the pragma-dialectical theory (van Eemeren et al., 2002) and nonverbally using Baldry and Thibault's (2006) multimodal transcription that does not only provide description but also analysis of the visual aspects employed as shown in the sequence of the shots and how they integrate with the advanced arguments.

The study's findings showed how some visual aspects, such as acting scenes with naturalistic coding orientation, can facilitate the audience's comprehension of the given **argumentation stages** illustrated indirectly in a monologue-induced context in which the absence of the audience resulted in implicit **confrontation** and **opening** stages, realized visually in the **experiential** processes implemented in the opening acting scenes in Phase 1a that end with an explicit statement of the episode's major standpoint. The rest of the phases represent the **argumentation** itself with verbal and visual supporting premises. Moreover, the **subordinative structure** was the prevalent argumentation structure implemented in the two episodes for organizing the overall argumentation. Its layered defenses were developed to show ideal-real-consequences or problem-solution patterns by both naturalistic (shots featuring the presenter and short, silent acting scenes with his voiceover in the background) and abstract coding orientations (infographics). The **coordinative structure** was employed for structuring some supporting premises, such as setting comparisons or listing interdependent solutions or effects.

The **symptomatic and causal argumentation schemes** in *Wa Mahyay* are verbally and visually manifested throughout each episode. In a complementary multimodal relation, the **definitional symptomatic schemes** are indicated at the beginning of the argument in silent acting scenes with the presenter's background commentary to, on the one hand, educate the audience about the key concepts and clear any ambiguity and, on the other hand, create a common ground with them, which promotes persuasiveness. Then, the standpoints are supported with **symptomatic arguments based on evaluation criteria** in the form of reliable references, such as published surveys' and scientific studies' findings summarized and simplified in vividly colored infographics, represented mainly in **symbolic attributive processes,** to attract the attention of the viewers, enlighten them, and enhance the presenter's credibility. Finally, each argument usually ends with a **symptomatic argument based on a classification** that tends to highlight the morale of the topic by attributing it to shared values (social, national, and religious). The last phase in each episode is mainly characterized by **a causal argument based on a means to reach an end**, pertaining to the suggested solutions of the addressed problem, followed by **an argument based on an action to obtain a certain result**, urging the audience and the stakeholders to undertake specific corrective actions.

The other prominent visual elements that contribute substantially to the rhetorical impact of the show include aspects of the three metafunctions. Both **demand and offer images** fulfill distinct yet fundamental functions in the rhetoric: The former actively engages the audience, whereas the latter maintains objectivity. The two functions are enhanced with the implementation

of the dominant **median VP**. The sentimental appeal to the audience is obtained via the integration of **conceptual processes** of the **symbolic** category with experiential processes to activate their visual memory; the prevailing **CS, MCS, and VCS distances**, which help grab their attention and increase intimacy; **handheld camera position** used in the acting scenes, which exhibits realism; and **blackout transitions** that reflect the tragic significance of the presented problems.

7. Conclusion

As a physician and an influential figure in the medical sector in the KSA, Al-Fitaihi (2013, 2014) decided to use his knowledge and passion for his country and the Arab culture to raise the awareness of people in his country in particular and the other Arab countries in general. Thus, he used his TV show *Wa Mahyay* as a platform to call for change on the individual and social levels, supporting evidence from real-life, scientific, and religious perspectives. Realizing the power of the various modes of communication the TV offers, Al-Fitaihi relied on effective verbal and visual resources to solidify the persuasive effect of his arguments, which aligns with Tseronis' (2017) and Hassan and Elmansy's (2023) findings concerning the role of the interplay between the various meaning-making resources in conveying effective messages. Moreover, the study's findings align with the second of the three multimodal argumentation strategies suggested by Marchon et al. (2023), i.e., multimodal argumentation by complementarity: The verbal and visual modes in *Wa Mahyay* complement each other to serve the ultimate didactic and persuasive functions of the arguments.

One of the implications of the study is that it can be used for media literacy; it can provide the producers of this genre with the most recurrent tools and how to harmonize them to effectively organize the argumentation and achieve a maximum persuasive impact on the viewers. The audience can also benefit from the study findings as they guide them in perceiving the most common multimodal aspects implemented in this genre and their functions and avoiding any attempts of manipulation. Researchers interested in interdisciplinary studies may find value in the integration of various areas, such as linguistics and media studies.

The current study focused on one Arab didactic TV show to investigate the integration between the various modes and how they serve in the course of argumentation, emphasizing the internal validity of the results. Therefore, future research is encouraged to study the interplay between different meaning-making resources in multiple episodes from different didactic TV shows to ensure the generalizability of the results. This objective can also be enhanced with a quantitative methodology to compare the recurrent features in each TV show and investigate the reasons for the potential differences or similarities. Moreover, some studies can compare the multimodal argumentation elements in this genre to other genres of TV shows. In addition, the analysis of nonverbal communication, such as facial expressions, head movements, and head movements, needs to be integrated with verbal and visual analysis to develop a holistic understanding of the synergy of all available resources employed by presenters to persuade their audience.

Appendix A1

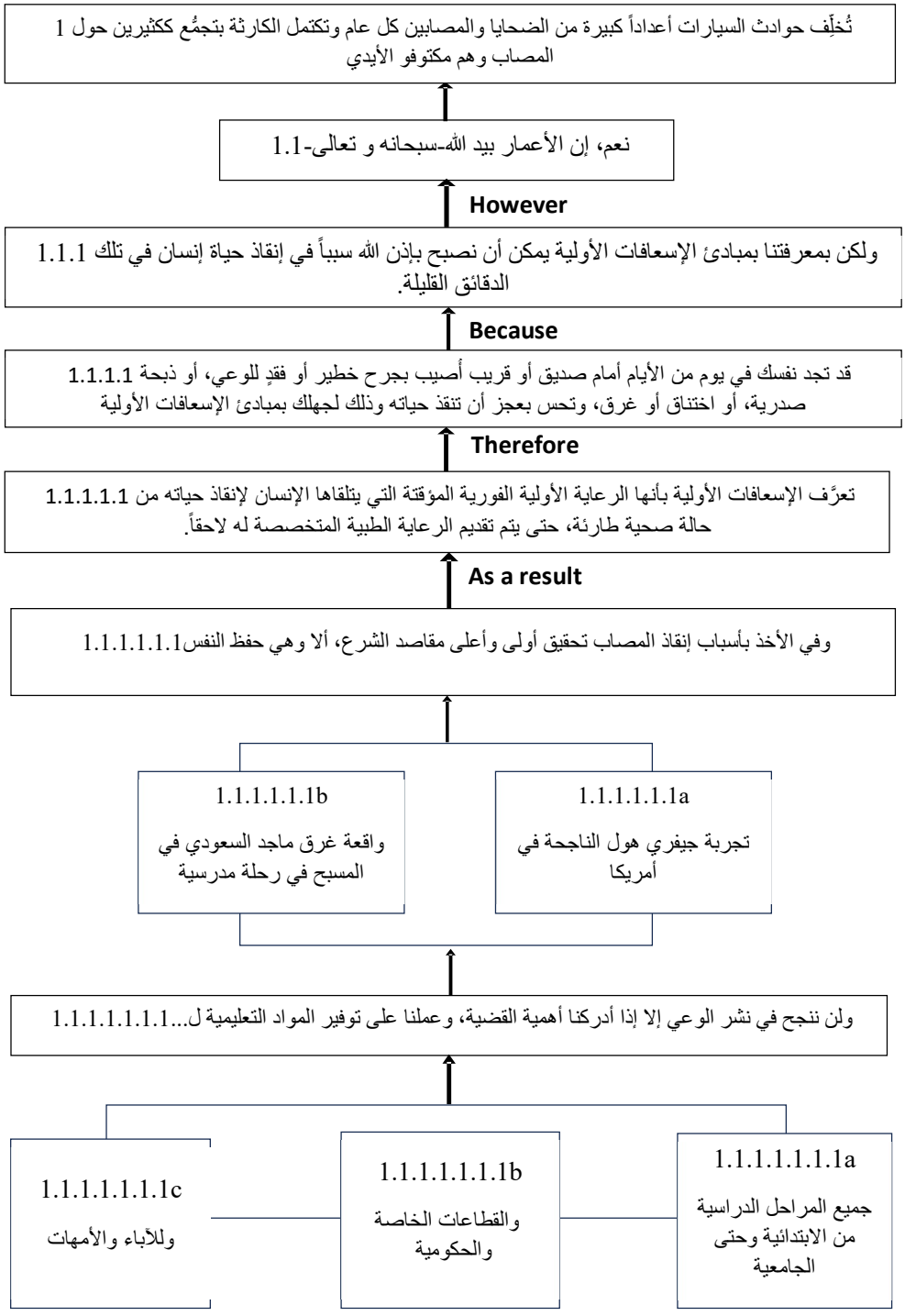


Figure 1: *The Complex Argumentation Structure of "And If Anyone Saved a Life" (Al-Fitaihi, 2013)* (Translation)

Appendix A1 (Translated)

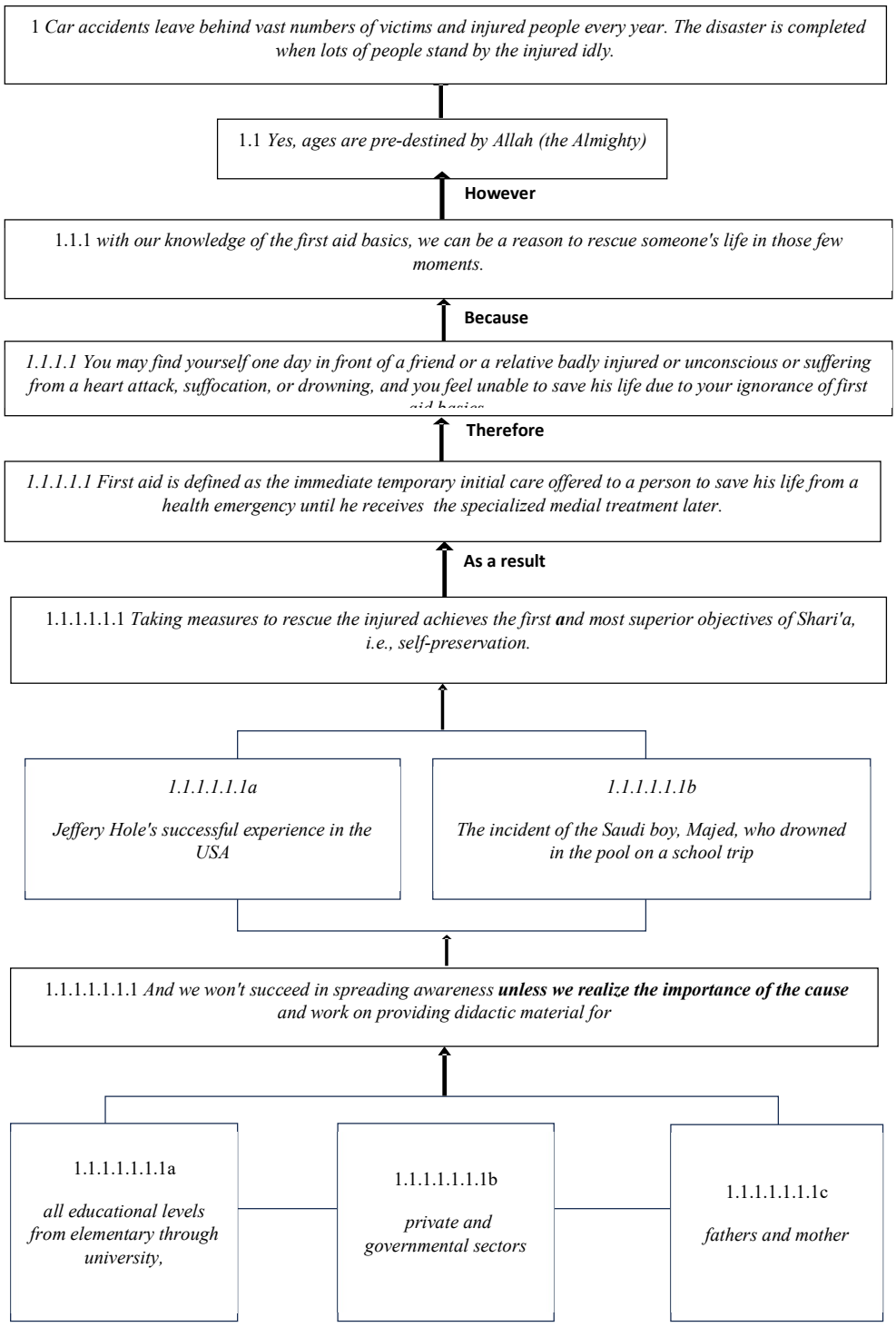


Figure 1: *The Complex Argumentation Structure of "And If Anyone Saved a Life" (Al-Fitaihi, 2013)* (Translation)

Appendix A2

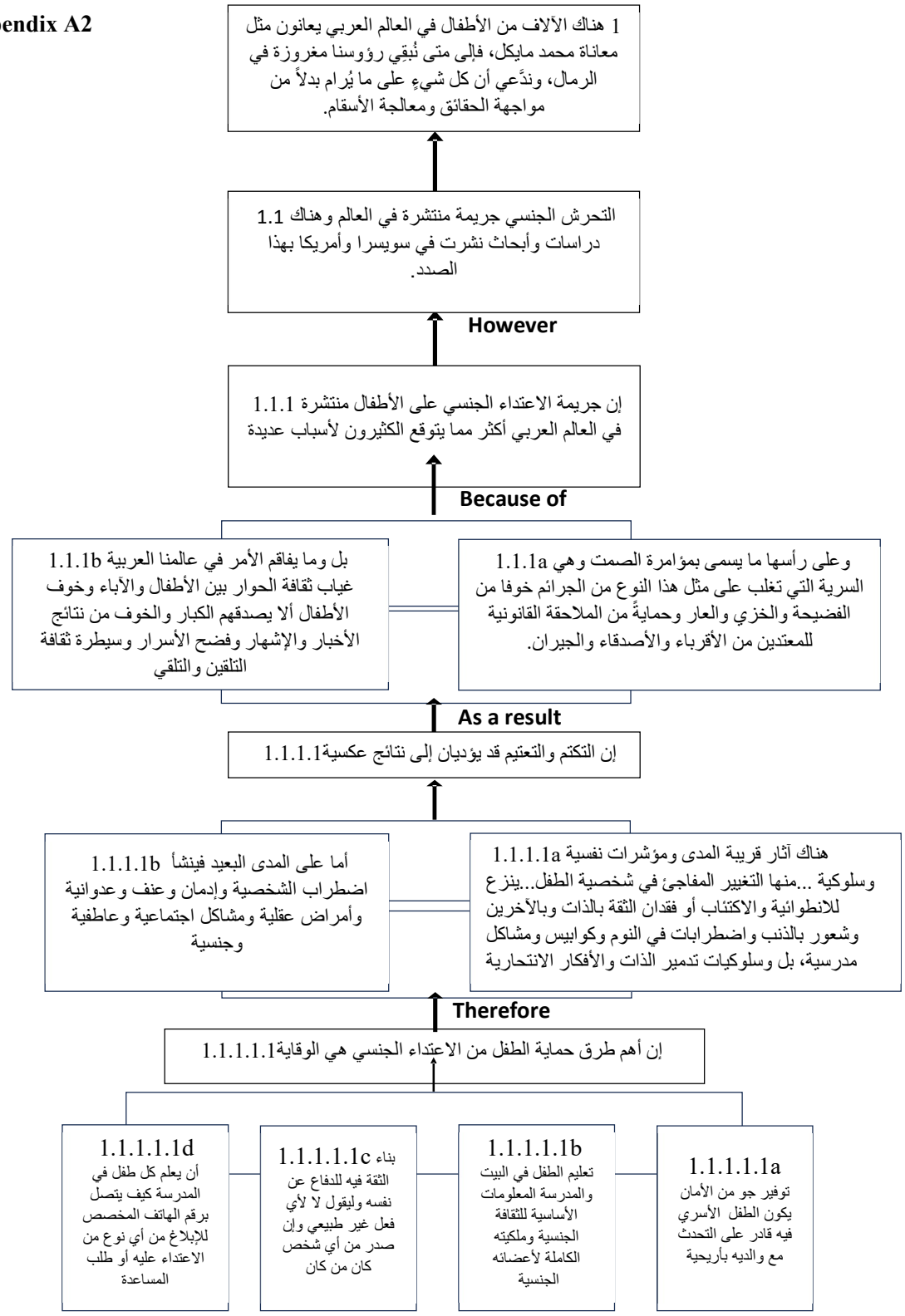


Figure 2: *The Complex Argumentation Structure of "Sexual Harassment" (Al-Fitaihi, 2014)* (Translation)

Appendix A2 (Translated)

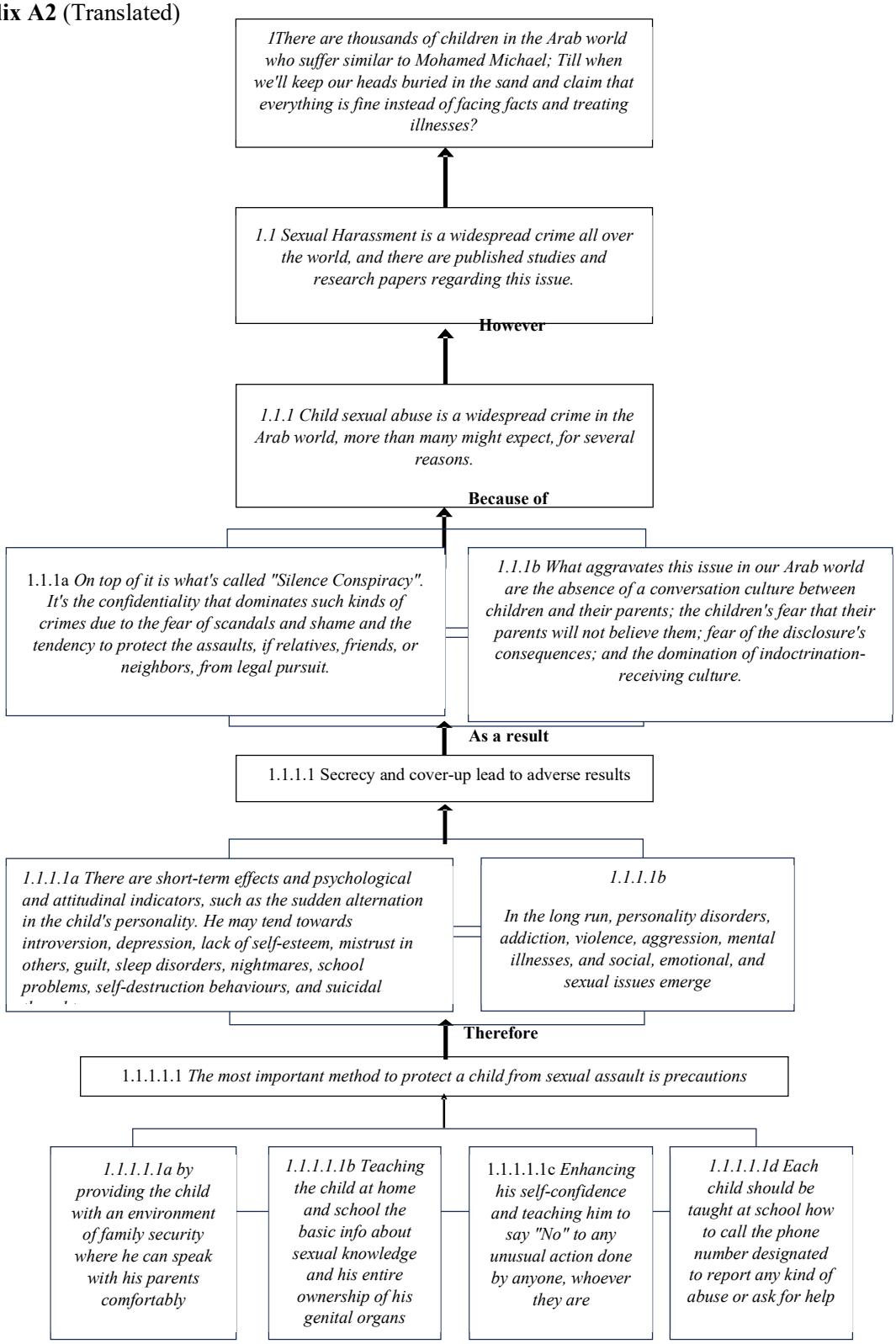
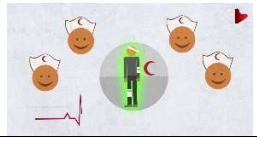
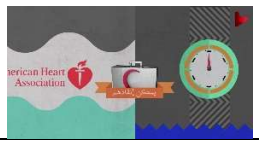
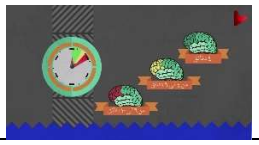


Figure 2: *The Complex Argumentation Structure of "Sexual Harassment" (Al-Fitaihi, 2014)*

Appendix B1: Multimodal Transcription of "*And If Anyone Saved a Life*" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
00:29	Shot 1	CP: handheld (action camera) VP: high HP: oblique VS: badly injured man with blood on his cloth	D: VLS CO: Naturalistic VF: close; the onlookers' gaze directed to the injured man and his terrified brother	[an accident's victim lying on the ground covered in blood; his brother helplessly mourning next to his body; three of the onlookers attempting to calm him down; the other onlookers inattentively only stand next to them]	[😊♂]: SI [😊♂♂♂]: SI Volume: f Tempo: m	Phase 1_a **EXP:** Actor; Action (the victim's brother helplessly asks people for help; some people calm him down; onlookers watch and record the situation without offering any help) **INT:** viewer identification with the depicted world; a few participants sympathize with the victim's brother (tapping on his shoulder, asking him to calm down); most surrounding participants are passive (they only onlook the situation or record it on their phones) **TEX:** hyperthematic status of Phase 1a functioning (1) to introduce the episode's theme with textually significant familiar event: a car accident; badly injured victim; helpless companion; negative onlookers (2) to establish shot in an Arab country (i.e., Saudi Arabia) (3) to facilitate the mission of persuading viewers with the episode's standpoint via a familiar live scene
00:33	Shot 2	CP: handheld VP: median HP: oblique D: VCS CO: naturalistic	VF: close; directed to the video recording VS: one of the onlookers recording it on his phone	[one of the onlookers record the situation on his cell phone] Tempo: M	↓	
00:39	Shot 3	CP: handheld VP: median HP: frontal VS: the mourning brother of the injured man in the accident	D: MCS CO: naturalistic VF: near; the spectators' gaze directed to the victim and his brother's directed to them	[the mourning man asks the surrounding people to help his brother or call the ambulance; some of them try to calm him down] Tempo: M	[😊♂]: I [😊♂♂♂]: R Volume: f Tempo: m	
00:52	Shot 4	CP: handheld VP: median HP: frontal VS: the badly injured man	D: CS CO: naturalistic	[the car accident's badly injured victim lying on the street covered in blood] Tempo: M	[😊♂]: SI [😊♂♂♂]: SI Volume: ff Tempo: m	
00:58					{RG} [♫] Volume: n Tempo: m	
01:04	Shot 5	CP: handheld VP: median HP: frontal	D: VCS CO: naturalistic VS: red color and light of the ambulance		↓	
01:17	Shot 6	CP: handheld VP: median HP: frontal VS: the grieving helpless victim's brother	D: MLS CO: naturalistic VF: close; directed to self	[the victim's companion sitting on the ground crying helplessly] Tempo: M	{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	Phase 2a **EXP:** Actor; Action (the young man is weeping for his badly injured sibling; the presenter addresses the viewers) **INT:** presenter identification with viewers in demand and offer images

Appendix B1: Multimodal Transcription of "*And If Anyone Saved a Life*" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
01:20	Shot 7	CP: handheld VP: median HP: oblique VS: the onlookers' helpless arm and hand gestures	D: MCS CO: naturalistic	[a group of onlookers standing still] Tempo: M	↓	across the shots; viewer identification with the presenter, introducing the episode's central standpoint (see Argument 1 and its sub-arguments 1.1 and 1.1.1 in Figure 1) **TEX:** the presenter's attire (the doctor's gown); the first aid tools in the background; body movements; background music as covariate cohesive ties
01:27	Shot 8	CP: Stationary VP: median HP: frontal	D: CS CO: naturalistic VF: near; viewers	↓	↓	
01:43	Shot 9				{RG} [♫] Volume: n Tempo: m	
01:55	Shot 10	CP: handheld VP: median HP: oblique VS: wrecked junk cars	D: LS CO: naturalistic		{RG} [♫] Volume: n Tempo: m	Phase 3a **EXP:** representations of potentially dangerous life events via the portrayal of scrap cars in a remote area, a torn airbag in a ruined car, emergency, ambulance, and sea. **INT:** viewer identification with representations of common accidents anyone may experience with one of his friends or relatives, such as car accidents, suffocation, drowning (see Argument 1.1.1.1 in Figure 1) **TEX:** the presenter's voiceover commentary; background music as covariate ties across the shots
02:00	Shot 11	CP: handheld VP: median HP: oblique VS: a piece of cloth for an accident victim	D: VCS CO: naturalistic		{RG} [♫]: SI [😊♂ ±]: SI Volume: n Tempo: m	
02:01	Shot 12	CP: handheld VP: median HP: oblique VS: the words الطوارئ Emergency	D: VCS CO: naturalistic		↓	
02:04	Shot 13	CP: handheld VP: median HP: oblique	D: VCS CO: naturalistic		↓	
02:07	Shot 14	CP: handheld VP: median HP: frontal	D: VLS CO: naturalistic		↓	
02:09	Shot 15	CP: Stationary VP: median HP: oblique	D: CS CO: naturalistic VF: close; off-screen	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [😊♂]: SI Volume: n Tempo: m	Phase 3_b **EXP:** *As above in Shot 8* **INT:** presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter, warning of the potential disability feeling due to

Appendix B1: Multimodal Transcription of "*And If Anyone Saved a Life*" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
						ignorance of first aid principles (see Argument 1.1.1.1 in Figure 1) **TEX:** *As above in Shot 8*
02:20	Shot 16 	CP: handheld VP: median HP: oblique	D: CS CO: naturalistic	[a first aid trainer giving cardio-pulmonary resuscitation (i.e., CPR) to a practice model] Tempo: M	{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	Phase 3c **EXP:** Actor; Action (first aid training on a practice model); representation of first aid tools and mechanisms **INT:** viewer identification with the definition of first aid as shown in Argument 1.1.1.1.1 in Figure 1 **TEX:** *As above in Shots 10-14*
02:24	Shot 17 	CP: handheld VP: median HP: oblique	D: CS CO: naturalistic	↓	↓	
02:33	Shot 18 	CP: Stationary VP: median HP: frontal	D: CS CO: naturalistic VF: near; viewers	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [😊♂]: SI Volume: n Tempo: m	Phase 3d **EXP:** *As above in Shot 8* **INT:** presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter, confirming that preserving life is the first and ultimate objective of Sharia (see Argument 1.1.1.1.1.1 in Figure 1) **TEX:** *As above in Shot 8*
02:47	Shot 19 	VP: median HP: oblique	CO: Abstract		{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	Phase 4_a **EXP:** a symbolic representation of some studies' findings concerning the effectiveness of instant first aid **INT:** viewer identification with the importance of first aid and the instant emergency injured people receive from their closest ones **TEX:** The presenter's voiceover commentary corresponding with the represented illustrations; background music as covariate ties across the shots
03:08	Shot 20 	VP: median HP: frontal	CO: Abstract		↓	
03:14	Shot 21 	VP: median HP: oblique	CO: Abstract		↓	Phase 4b **EXP:** a symbolic representation of the USA as a positive example due to its practical application of first aid **INT:** viewer identification with the number of rescued people thanks to immediate first aid and the number of injured people in sudden accidents **TEX:** *As above in Shots 19-20*
03:21	Shot 22 	VP: median HP: frontal	CO: Abstract		↓	
03:28	Shot 23 	VP: median HP: oblique	CO: Abstract		↓	

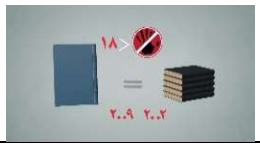
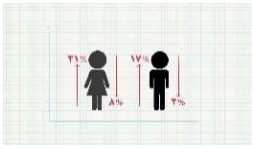
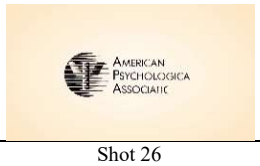
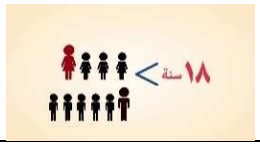
Appendix B1: Multimodal Transcription of "*And If Anyone Saved a Life*" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
03:35	Shot 24	VP: median HP: frontal	CO: Abstract		↓	Phase 4c **EXP:** a symbolic representation of the positive consequence of applying first aid instantly compared to the possible negative ones of its delay **INT:** viewer identification with the number of the possible numbers of people rescued by first aid and the time required for rapid first aid to avoid brain damage **TEX:** *As above in Shots 19-20*
03:42	Shot 25 	VP: median HP: frontal	CO: Abstract		↓	
04:02	Shot 26 	VP: median HP: frontal	CO: Abstract		↓	
04:04	Shot 27	CP: Stationary VP: median HP: oblique	D: CS CO: naturalistic VF: near; off-screen	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [😊♂]: SI Volume: n Tempo: m	Phase 5a **EXP:** *As above in Shot 8* **INT:** presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter, demonstrating the hopeful story of Jeffery Hole, who managed to save his younger brother from drowning by applying proper, instant first aid (see Argument 1.1.1.1.1.1a in Figure 1) **TEX:** *As above in Shot 8*
04:08	Shot 28	CP: Stationary VP: median HP: frontal	D: CS CO: naturalistic VF: close; directed to viewers	[Jeffery Hole and his younger brother, whom he saved, posing for a picture]	{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	
04:17	Shot 29	CP: Stationary VP: median HP: frontal	D: CS CO: naturalistic VF: near; viewers		↓	
04:25	Shot 30	CP: Stationary VP: median HP: oblique	D: VCS CO: naturalistic VF: near; off-screen		↓	Phase 5_b **EXP:** *As above in Shot 8* **INT:** presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter, introducing an opposite sad story for an Arab kid who drowned in a pool because no one could save him with the proper first aid (see Argument 1.1.1.1.1.1a in Figure 1) **TEX:** *As above in Shot 8*
04:27	Shot 31	CP: handheld VP: median HP: oblique CR: black & white	D: CS CO: naturalistic	[a young boy drowning] Tempo: M	{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	Phase 5c **EXP:** Actor; Action (a kid drowning in a pool, receiving late first aid, yes passed away)

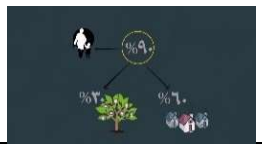
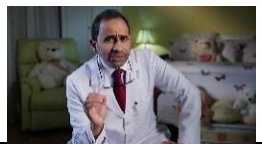
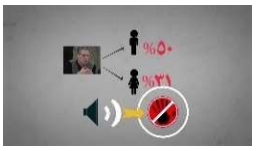
Appendix B1: Multimodal Transcription of "*And If Anyone Saved a Life*" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
04:45	Shot 32	CP: handheld VP: median HP: oblique CR: black & white	D: CS CO: naturalistic	[the drowned child with a CPAP (i.e., Continuous Positive Airway Pressure) mask while lying on a hospital bed] Tempo: M	↓	**INT:** viewer identification with the negative example of the Saudi kid; modality (monochrome): hyperreal of an old sad accident **TEX:** *As above in Shots 10-14*
05:07	Shot 33	CP: perpendicular forward VP: median HP: frontal CR: black & white	D: LS CO: naturalistic	[the past kid's head is covered] Tempo: M	↓	
05:13						
05:18	Shot 34	CP: handheld VP: median HP: oblique	D: MCS CO: naturalistic	[people in a first aid workshop] Tempo: M	{RG} [♫]: SI [😊♂ ±]: SI Volume: n Tempo: m	Phase 6_a **EXP:** Actor; Action (some trainees in the background take a first aid workshop) **INT:** viewer identification with the recommended addition of first aid workshops as a part of mandatory curricula in schools, representing the presenter's standpoint "Why should not the first aid training be taken as one of the mandatory curricula in schools?" **TEX:** *As above in Shots 10-14*
05:20	Shot 35	CP: handheld VP: median HP: oblique	D: CS CO: naturalistic		↓	
05:29	Shot 36	CP: Stationary VP: median HP: oblique	D: CS CO: naturalistic VF: near; off-screen	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [😊♂]: SI Volume: n Tempo: m	Phase 6b **EXP:** *As above in Shot 8* **INT:** presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter, stressing the importance of raising awareness of the importance of first aid by providing students in all educational levels, governmental and private sectors, and parents with the necessary resources to learn the basics of first aid (see Argument 1.1.1.1.1.1.1 and its three sub-coordinative arguments in Figure 1) **TEX:** the presenter's Saudi outfit; background music; body movements as covariate ties across the shots
05:35	Shot 37	CP: Stationary VP: median HP: frontal	D: MCS CO: naturalistic VF: near; viewers	↓	↓	
06:45	Shot 38	CP: handheld VP: median HP: frontal	D: VCS CO: naturalistic		{RG} [♫]: SI [😊♂ ±]: SI Volume: n Tempo: m	Phase 6c **EXP:** representation of the desired formal document, issuing critical decisions concerning the addressed problem

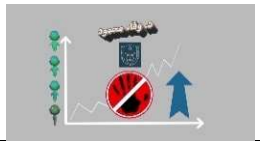
Appendix B1: Multimodal Transcription of "*And If Anyone Saved a Life*" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
						INT: viewer identification with the major decisions of integrating first aid into the Arab educational systems **TEX:** The presenter's voiceover commentary corresponding with the represented image; background music as covariate ties
07:04	Shot 39 	CP: Stationary VP: median HP: frontal VS: the presenter, the word ومحياي	D: CS CO: naturalistic VF: near; directed to the viewers	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [😊♂]: SI Volume: n Tempo: m	Phase 6d **EXP:** *As above in Shot 8* **INT:** presenter identification with viewers in demand and offer images across the shots; viewer identification with the title of the show and the presenter finalizing his argument **TEX:** *As above in Shots* 36-37

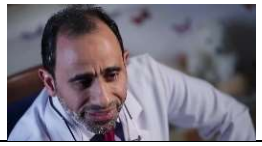
Appendix B2: Multimodal Transcription of "*Sexual Harassment*" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
00:37	Shot 1	CP: perpendicular forward VP: median HP: frontal	D: MLS CO: naturalistic	[A man is illustrated from his back, sitting on his desk; he is telling his childhood traumatic experience of sexual harassment] Tempo: M	{RG} [♫]: SI [😊♂ ±]: SI Volume: n Tempo: m	Phase 1_a **EXP:** Actor; Action (an adult who endured sexual assault in his childhood decides to speak up about his traumatic experience and create an account on social media under the pseudonym "Mohamed Michael" to raise awareness of the hazards of sexual abuse against children and to support victims suffering in silence; he keeps his identity anonymous to protect his family from shame) **INT:** viewer identification with the depicted world; his nervous facial expressions and anxious hand gestures embody the impact of recalling the horrific memories of the sexual harassment experience he had when he was a child **TEX:** hyperthematic status of Phase 1a functioning (1) to introduce the episode's theme with an emotionally loaded event that aims to attract the audience's attention with the pseudonym the man chooses for himself, i.e., "Mohamed Michael," that sounds like half-Muslim, half-Christian and to urge their sympathy and alertness to the addressed catastrophe (2) to establish shot in an Arab country (i.e., Saudi Arabia) (3) to facilitate the mission of persuading viewers with the episode's standpoint via a familiar live scene
00:46	Shot 2	CP: handheld VP: median HP: frontal	D: VCS CO: naturalistic VF: close; to the social media profile	[The man is focusing on his laptop screen.] Tempo: M	↓	
00:51	Shot 3	CP: handheld VP: median HP: frontal	D: VCS CO: naturalistic VF: median; viewers		↓	
00:59	Shot 4	CP: handheld VP: median HP: oblique	D: VCS CO: naturalistic	[The man is typing on his laptop.] Tempo: M	↓	
01:03	Shot 5	CP: handheld VP: median HP: oblique	D: VCS CO: naturalistic	[The man is clutching his hands in anxiety.] Tempo: M	↓	
01:09	Shot 6	CP: handheld VP: median HP: oblique	D: VCS CO: naturalistic	[The man puts his hand on his face and bows his head in shame.] Tempo: M	↓	
01:11	Shot 7	CP: handheld VP: median HP: frontal	D: VCS CO: naturalistic		↓	
01:19	Shot 8	CP: handheld VP: median HP: oblique	D: VCS CO: naturalistic VF: close; to self	[The upper part of the man's face is shown as he bows his head in shame; sadness drowns his eyes.] Tempo: M	↓	

Appendix B2: Multimodal Transcription of "*Sexual Harassment*" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
01:21	Shot 9	CP: handheld VP: median HP: oblique	D: VCS CO: naturalistic	[The lower part of the man's face is shown as he bows his head in shame; sadness drowns his eyes.] Tempo: M	↓	
01:25	Shot 10	CP: perpendicular backward VP: median HP: frontal	D: MLS CO: naturalistic	[The man is illustrated again from his back, sitting on his desk] Tempo: M	{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	Phase 2_a **EXP:** Actor; Action (the presenter addresses the viewers) **INT:** presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter introducing the episode's central standpoint, represented in Argument 1 in Figure 8 **TEX:** the presenter's attire (the doctor's gown); a children's bedroom in the background; background music as covariate cohesive ties across the shots
01:34	Shot 11	CP: Stationary VP: high HP: oblique	D: CS CO: naturalistic VF: far; off-screen	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [😊♂]: SI Volume: n Tempo: m	
01:39	Shot 12	CP: Stationary VP: median HP: frontal	D: MCS CO: naturalistic VF: median; viewers	↓	↓	
01:54	Shot 13				{RG} [♫] Volume: n Tempo: m	
02:03	Shot 14				↓	
02:08	Shot 15	CP: Stationary VP: median HP: oblique	D: MLS CO: naturalistic VF: close; teddy bear	[A girl is playing with her teddy bear in her bedroom at night] Tempo: M	{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	Phase 2b **EXP:** Actor; Action (a little girl plays with her teddy bear in her dark bedroom; a man steps into the room and rubs his hands and belly in a readiness-for-lust gesture before he touches the girl who looks at him in horror) **INT:** viewer identification with the definition of sexual abuse represented in a live scene of child sexual abuse from close people **TEX:** the presenter's voiceover commentary; background music as covariate ties across the shots
02:12	Shot 16	CP: Stationary VP: median HP: frontal	D: CS CO: naturalistic VF: close; teddy bear	[The girl looks relaxed as she is playing.] Tempo: M	↓	
02:18	Shot 17	CP: Stationary VP: low HP: oblique	D: CS CO: naturalistic VF: far; off-screen	[The harassing man is rubbing his hands to get ready for his shameful act.] Tempo: M	↓	

Appendix B2: Multimodal Transcription of "*Sexual Harassment*" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
02:20	Shot 18	CP: Stationary VP: median HP: oblique	D: VCS CO: naturalistic VF: far; harasser	[The girl looks at the man, scared.] Tempo: M	↓	
02:29	Shot 19	CP: Stationary VP: median HP: oblique	D: CS CO: naturalistic VF: close; disengaged from the scene	[The harassing man touches the victim's head] Tempo: M	↓	
02:32	Shot 20	CP: Stationary VP: median HP: oblique	D: VCS CO: naturalistic VF: close; disengaged from the scene	[The harassed girl is shaking as she is covering her head with her teddy bear in horror.] Tempo: M	↓	
02:37	Shot 21	VP: median HP: frontal	CO: Abstract		↓	Phase 2c **EXP:** a symbolic representation of the findings of a study published by the Institute of Preventive and Social Medicine at the University of Bern in Switzerland, reviewing 55 studies published between 2002 and 2009 in more than 24 countries to investigate sexual harassment among children below 18. **INT:** viewer identification with the rates of sexual assault among the two genders: 8-31% for females and 3-17% for males. **TEX:** The presenter's voiceover commentary corresponding with the represented illustrations; background music as covariate ties across the shots
02:56	Shot 22 	VP: median HP: frontal	CO: Abstract		↓	
03:02	Shot 23	VP: median HP: frontal	CO: Abstract		↓	
03:17	Shot 24 	VP: median HP: frontal	CO: Abstract		↓	
03:25	Shot 25 	VP: median HP: frontal	CO: Abstract		↓	Phase 2d **EXP:** a symbolic representation of a survey administered by the American Psychological Association to determine the ratios of sexual assaults and the places where they were committed **INT:** viewer identification with the survey's results shown as follows: • one out of four girls and one out of six boys are sexually harassed at least
03:41	Shot 26 	VP: median HP: frontal	CO: Abstract		↓	

Appendix B2: Multimodal Transcription of "*Sexual Harassment*" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
03:59	Shot 27	VP: median HP: frontal	CO: Abstract		↓	once in their life before they reach 18. • 10% of the victims are in the pre-school stage • 82% of the assaults occurred in placed supposed to be secured for the children • 50% of the assaults took place at the victim's or the harasser's houses • 35690% of the harassers are relatives of the victims • About 30% of them are siblings, parents, uncles, or cousins • About 60 % of them are acquaintances, such as the family's friends, nannies, or neighbors. • Only about 10% are strangers **TEX:** *As above in Shots 21-24*
04:20	Shot 28 	VP: median HP: frontal	CO: Abstract		↓	
04:26	Shot 29	VP: median HP: frontal	CO: Abstract		↓	
04:30	Shot 30 	CP: Stationary VP: median HP: frontal	D: MCS CO: naturalistic VF: median; viewers	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [😊♂]: SI Volume: n Tempo: m	Phase 3a **EXP:** *As above in Shots 10-12* **INT:** presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter, validating the prevalence of sexual harassment in the Arab world and identifying one of its primary causes (see Argument 1.1.1 and its sub-argument 1.1.1a in Figure 8) **TEX:** *As above in Shots 10-12*
04:43	Shot 31	CP: Stationary VP: median HP: oblique	D: CS CO: naturalistic VF: median; off-screen	↓	↓	
05:11	Shot 32 	VP: median HP: frontal	CO: Abstract		{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	Phase 3b **EXP:** a symbolic representation of the results of a study undertaken by the Palestinian psychological researcher Prof. Marwan Dwairy **INT:** viewer identification with the rates of males and females who were subjected to having their genitals touched against their will by others: 50% for males and 31% for females **TEX:** *As above in Shots 21-24*
05:32	Shot 33	VP: median HP: frontal	CO: Abstract		↓	Phase 3c **EXP:** a symbolic representation of the results of a study carried out by the Crime Research Center at the Ministry of Interior at the KSA to investigate child abuse in general among Saudis **INT:** viewer identification with the study's results that about 45% of the victims are susceptible to one of the abuse forms in their daily lives

Appendix B2: Multimodal Transcription of "*Sexual Harassment*" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
						TEX: *As above in Shots 21-24*
05:50	Shot 34 	VP: median HP: frontal	CO: Abstract			Phase 3d **EXP:** a symbolic representation of Dr. Wafaa Mahmoud's, an assistant professor at King Saud University, study exploring child sexual abuse **INT:** viewer identification with the high percentages of child sexual abuse; 62% of the victims refused to reveal the identity of the criminals; the harassers in 61% of the cases are relatives and acquaintances; the most vulnerable age group for sexual assault is between 6 and 10 years old. **TEX:** *As above in Shots 21-24*
05:56	Shot 35	VP: median HP: frontal	CO: Abstract			
06:07	Shot 36	VP: median HP: frontal	CO: Abstract			
06:16	Shot 37	VP: median HP: frontal	CO: Abstract		{RG} [♫] Volume: n Tempo: m	
06:37	Shot 38	VP: median HP: frontal	CO: Abstract			Phase 3e **EXP:** a symbolic representation of Dr. Noorah Ibrahim's, the manager of the National Family Safety Program by the Saudi Arabian National Guard, statements regarding child sexual abuse at the KSA **INT:** viewer identification with a summary of some studies confirmed by Dr. Ibrahim: 23% of Saudi children have been sexually abused, and 62% refused to reveal the identity of their harassers due to the sensitivity of the relationship that connect them **TEX:** *As above in Shots 21-24*
06:45	Shot 39	CP: Stationary VP: high HP: oblique	D: CS CO: naturalistic VF: median; off-screen	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [😊♂]: SI Volume: n Tempo: m	Phase 3f **EXP:** *As above in Shots 10-12* **INT:** presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter, introducing the second primary cause of the widespread occurrence of sexual harassment in the Arab countries (see Argument 1.1.1b in Figure 8)

Appendix B2: Multimodal Transcription of "*Sexual Harassment*" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
						TEX: *As above in Shots 10-12*
06:49	Shot 40	CP: handheld VP: median HP: oblique	D: CS CO: naturalistic VF: close; to each other	[A parent is engaged in a conversation with his son.] Tempo: M	{RG} [♫]: SI [😊♂ ±]: SI Volume: n Tempo: m	Phase 3g **EXP:** Actor; Action (a young man and his parent are engaged in a conversation) **INT:** viewer identification with the required form of secured dialogues between parents and their children **TEX:** *As above in Shots 15-20*
06:50	Shot 41	CP: handheld VP: median HP: oblique	D: MCS CO: naturalistic VF: close; to each other	↓	↓	
06:55	Shot 42	CP: Stationary VP: median HP: frontal	D: MCS CO: naturalistic VF: close; to self	[A child is sitting, looking at his father in fear.] Tempo: M	↓	Phase 3h **EXP:** Actor; Action (a child sits in fear and probably disappointment before his father, who reads a newspaper; the child remembers the aggressive attitude of his father in previous instances) **INT:** viewer identification with the contrast between the previously illustrated form of healthy, safe conversations between parent a parent and his son and the currently illustrated form of hostile communication between another parent and his child that lacks understanding and safety **TEX:** *As above in Shots 15-20*
06:58	Shot 43	CP: handheld VP: median HP: oblique	D: MLS CO: naturalistic VF: close; off-screen	[His father is sitting before him, reading a newspaper.] Tempo: M	↓	
07:03		Transition: Dissolve			↓	
07:04	Shot 44	CP: handheld VP: median HP: oblique	D: CS CO: naturalistic VF: median; off-screen	[The child recalls how his father used to abuse him verbally.] Tempo: M	↓	
07:11	Shot 45	CP: Stationary VP: median HP: oblique	D: CS CO: naturalistic VF: close; disengaged from the scene	[The child bows his head in sadness as his father scolds him.] Tempo: M	↓	
07:17		Transition: Dissolve				
07:18	Shot 46 	CP: Stationary VP: high HP: oblique	D: CS CO: naturalistic VF: median; off-screen	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [😊♂]: SI Volume: n Tempo: m	Phase 4a **EXP:** *As above in Shots 10-12* **INT:** presenter identification with viewers in demand and offer images across the shots; viewer identification

Appendix B2: Multimodal Transcription of "*Sexual Harassment*" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
07:22	Shot 47	CP: Stationary VP: median HP: frontal	D: MCS CO: naturalistic VF: median; viewers	↓	↓	with the presenter, showcasing the adverse outcomes of taciturnity and obscurantism starting with the short-term ones (see Argument 1.1.1.1 and its sub-argument 1.1.1.1a in Figure 8) **TEX:** *As above in Shots 10-12*
07:25	Shot 48	CP: Stationary VP: median HP: oblique	D: MCS CO: naturalistic VF: median; off-screen	↓	↓	
08:35		Transition: Blackout			{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	
08:57	Shot 49	VP: median HP: oblique	CO: Abstract		↓	Phase 4b **EXP:** a symbolic representation of some studies' findings of the long-term effects of sexual assault on the victims **INT:** viewer identification with the long-term negative consequences of taciturnity and obscurantism as shown in some of the studies' findings below: 80% of Alcohol and drug addicts, 95% of prostitutes, and 95% of the harassers themselves were sexually abused in their childhood (see Argument 1.1.1.1b in Figure 8) **TEX:** *As above in Shots 21-24*
09:04	Shot 50	VP: median HP: frontal	CO: Abstract		↓	
09:10		VP: median HP: frontal	CO: Abstract		↓	
09:22		Transition: Blackout				
09:25	Shot 51	CP: Stationary VP: median HP: frontal	D: CS CO: naturalistic VF: median; viewers	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [😊♂]: SI Volume: n Tempo: m	Phase 5a **EXP:** *As above in Shots 10-12* **INT:** presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter, demonstrating the essential ways to protect children from sexual harassment (see Argument 1.1.1.1.1 in Figure 8) **TEX:** the presenter's Saudi outfit and a children's bedroom in the background as covariate cohesive ties

Appendix B2: Multimodal Transcription of "*Sexual Harassment*" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
10:00	Shot 52	CP: handheld VP: median HP: oblique	D: VCS CO: naturalistic	[The previously illustrated harassed girl is crying, covering her face with her hands.] Tempo: M	{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	Phase 5b **EXP:** Actor; Action (the previously illustrated harassed girl cries; she notices the awareness-raising educational material; she reads it interestingly) **INT:** viewer identification with the girl's concern about raising her awareness to resist sexual harassment by reading some educational material (see Argument 1.1.1.1.1d in Figure 8) **TEX:** *As above in Shots 15-20*
10:01	Shot 53	CP: handheld VP: median HP: oblique	D: MCS CO: naturalistic VF: median; off-screen	[The girl turns, attentive to her illustrated book entitled "Don't Touch Me"] Tempo: M	↓	
10:13	Shot 54	CP: handheld VP: median HP: frontal	D: MCS CO: naturalistic VF: close; off-screen	[The girls start reading it.] Tempo: M	↓	
10:17	Shot 55	CP: Stationary VP: median HP: frontal	D: CS CO: naturalistic VF: median; viewers	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [😊♂]: SI Volume: n Tempo: m	Phase 5c **EXP:** *As above in Shots 10-12* **INT:** presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter, finalizing the argument **TEX:** *As above in Shots* 51

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