Beyond Words: Decoding Nonverbal Communication in Arab Didactic TV Shows

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ARTICLE DATA	ABSTRACT
	Effective communication between interlocutors on TV requires harmony between the available meaning-making resources. However, a few research has recently focused on the study of verbal and nonverbal cues in different TV shows and investigated their possible functions. Moreover, didactic TV shows have not been given much attention despite their remarkable influence on the youth, especially at critical times such as the outbreak of the Arab Spring. This study, thus, aims to examine the interplay between speech acts and body language in two didactic TV shows from KSA and Egypt. Employing a qualitative, descriptive analysis, (10) episodes from a Saudi show and (4) from an Egyptian one were selected and transcribed, and the nonverbal language of the two presenters was retrieved via screenshots from the videos. Searle's (1979) speech act theory and Knapp, Hall, and Horgan's (2014) nonverbal communication were used to analyze the verbal and bodily resources, respectively. In a contrastive analysis, the results exhibited that the shared functions of the manifested speech acts and their nonverbal counterparts included audience engagement, clarification, warning, urgency, and speech regulation. Verbally, both assertives and directives were utilized, but the former were found to be the most frequent. Nonverbally, no emblems were used; rather, the two presenters relied only on illustrators. Besides, the face was the most frequent and mutual cue to attain most functions. Hand gestures and head movements also contributed to conveying the intended meanings, despite their variations by the two presenters. The study identified some common verbal and nonverbal features shared between the two Arab shows that distinguish this genre of TV shows.[1]

1. Introduction:

Human communication is a process of exchanging different messages between interlocutors in a given context who rely on a number of resources, such as verbal, nonverbal, or visual channels, to interpret the intended meaning because language, as Poyatos (1993) confirmed, is not monomodal. The accurate interpretation of the ongoing process

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of communication helps the involved participants to gain knowledge about themselves, each other, and the world around them. The interplay between the various modes of communication enriches the meaning of the interaction in any social context. However, many researchers have considered nonverbal communication as the most important resource due to its more powerful role in comprehending the intended meaning than words and influencing the receivers. Uzun (2020), for instance, believed that in a communicative act, words are the least effective channel to influence others, constituting 7%, compared to body language, which represents 55%, whereas the remaining load (38%) accounts for the discourse.

Nonverbal communication was seen as "a process in which communicators use the natural features of their bodies to deliver information and express specific meaning instinctively to the other communicator" (Guan, 2004, p.90). However, movement has not been seen as a mere physical action. Merleau-Ponty declared: "Bodily movement is not simply a passive movement in the geometric space of classic physics. Rather, it actively assumes and appropriates both space and time in the service of its own projects" (1992[1962], p. 102; as cited in Baldry & Thibault, 2006, p. 203). **Gestures**, therefore, have gained much attention and interest since some significant studies were conducted on them in the 19th century. They have been given several definitions that share the focus on their form, functions, and relation to speech. Regarding form, for Kulp, Cornetto, and Knapp (2005), "[g]estures are generally defined as movements of the body used to communicate as idea, intention, or feeling. These purposeful movements include those made with the hands, arms, and legs as well as those made with the face and head" (p. 1277). Similarly, Knapp, Hall, and Horgan (2014) identified the form of gestures as "arm and hand movements, but head gestures are also well known" (p. 200). Concerning their considerable functions, Knapp et al. (2014) distinguished between two roles gestures play: namely, intrapersonal and interpersonal functions. Apparently, the former refers to the benefit of gestures on one's self, whereas the latter denotes the interactional effects of gestures among individuals.

Several studies have examined classifications and functions of speech acts in different communicative events, such as literary works (Ojo, 2024; Raflis & Mulyono, 2024), EFL classrooms (Azhari, et. al., 2018; Basra & Thoyyibah, 2017; Budiasih, 2016), political discourse (Oder, 2023; Sari et al., 2021; Srikandi, 2020; Vinni, 2021), campus activism (Olusola, 2024), advertisements (Adiniu & Uchenna, 2023; Şimon & Dejica-Cartis, 2015; Widyaka, 2014), and social media platforms (Fatmawati, 2023). TV genres have been recently included in pragmatic studies using speech act theory. For example, Handayani and Cahyono (2023) explored the speech acts of a popular politician and public speaker called Abdullah Azwar Anas when hosted on *Kick Andy* TV show, an Indonesian inspirational program. The results showed that assertives prevailed to inform, voice opinions, give explicit and implicit orders, and express appreciation. Another study focused only on the directives produced by the characters to give commands in the Japanese TV series *Death Note* and confirmed the use of direct and indirect command speech acts (Nurfitrah, Nursidah, and Taqdir, 2024).

Previous research has also been concerned with the study of nonverbal communication in certain interactions. For example, Habulan and Bagaric (2021) examined some paralinguistic and nonverbal features of Croatian journalists reporting sudden crisis news, such as wars, on TV and found hand movements to be the most frequently

used gestures to align with their unprepared speech. In another quantitative and qualitative study, Mancera and Díez-Prados (2024) analyzed the forms and functions of some English entrepreneurs' bodily movements in a business TV reality show while they were persuading the investors or funding agencies with their projects and compared them to their Spanish counterparts in a similar TV show. The results revealed that facial expressions are the most frequent and that nonverbal varied kinesic cues utilized in both English and Spanish TV shows obtained the same functions of emphasis, organization, emotional and attitudinal display, and/or content contribution (Mancera & Díez-Prados, 2024, p. 19).

However, the interplay between speech acts and body language in TV shows has recently been of interest to researchers. Nevertheless, most of these studies focused on the political discourse. In a mixed-method study, Radhi et al. (2022) explored the forms, functions, and frequencies of gestures and their corresponding verbal counterparts in English political TV interviews with Boris Johnson, Trump, Hilary Clinton, and Obama. They, thus, integrated Kulkarni's (2013) body language and Searle's (1979) speech act theory. Radhi et al. observed the dominance of assertives and the use of similar gestures to reflect almost the same functions of emphasis, explanation, agreement, and emotional and attitudinal manifestation when they align with the speech, but they can communicate negative feelings such as disagreement, anxiety, and ambiguity when they mismatch with the speech.

To the best of the researchers' knowledge, no linguistic studies have investigated the harmony between speech and body movements in didactic socio-religious TV shows. Therefore, the current study aims to explore the use and functions of the nonverbal cues used by Arab presenters from two different countries, i.e., Saudi Arabia and Egypt, and their relation to the speech acts utilized for persuasive and preaching purposes. Accordingly, the study attempts to answer the following research questions:

1. What are the relations between nonverbal communication and speech acts in Arab socio-religious TV shows?
2. What are the similarities and differences between the Saudi and Egyptian TV shows in terms of the verbal and non-verbal meaning-making resources?
3. What are the functions of nonverbal communication in didactic TV shows?

The significance of the study lies in the identification of verbal and nonverbal rhetorical features that characterize this genre through a comparison between the two shows.

2. Theoretical Background

Speech acts were defined by Searle (1979) as "the basic or minimal units of all linguistic communication" (p.16). He assorted **them** into five types, namely **assertives**, **directives**, **commissives**, **expressives**, and **declaratives**. First, the **assertives** are performed by the speaker or the writer to express a state of affairs which can be either true or false. Second, the **directives** enable one to get his audience to carry out a certain action. Third, the **commissives** allow the speakers or the writers to commit themselves to a certain action. Fourth, the **expressives** reflect the speaker's or the writer's inner emotional or psychological state. Fifth, **declaratives** tend to change the world in a certain institution by uttering them.

The relation between gestures and speech has been given much attention recently, as shown in some researchers' definitions of the gesture. For example, Bull and Doody (2013) adopted Kendon's (2004) view and defined it as "a visible body action which communicates a message; gesture can occur both in conjunction with, and in the absence of, speech" (p. 206). Moreover, McNeill (1992) formulated his view of gestures in the following words:

> Gestures are symbols different from spoken language....They are created—in contrast to retrieved—by the speaker at the moment of speaking. They coexist with the words and sentences of speech but are qualitatively different from those words and sentences. They are a separate vehicle with their own history, and finding their own outlet in space, movement, and form. (p.105)

Gestures have been classified based on the relation between gestures and speech, distinguishing them into **speech-independent** and **speech-dependent** gestures. First, **speech-independent** gestures are also called **emblems** (Ekman, 1976, 1977) or **autonomous gestures** (Kendon, 1984). Emblems, according to Ekman and Friesen (1981), are significantly characterized by their potential to be lexically replaced. They refer to "those nonverbal acts that have a direct verbal translation or dictionary definition" (Kulp et al., 2005, p. 1277). Second, **speech-dependent** gestures are also referred to as speech-related gestures, co-speech gestures, or *illustrators*. They are closely associated with the speech that accompanies them; "[i]llustrators can repeat, substitute, contradict or augment the information provided" (Ekman & Friesen, 1981, p. 77). Illustrators, for instance, nonverbally describe their verbal counterparts: "*He is that tall.*" Like emblems, illustrators require both awareness and intentionality. Speech-dependent gestures were further categorized into four types, namely (a) the **speaker's referent** gestures, (b) **the speaker's-relationship-to-the-referent** gestures, (c) **punctuation** gestures, and (d) **interactive** gestures (Efron, 1972; Ekman, 1977; McNeill, 1992, 2000; Streeck & Knapp, 1992; as cited in Kulp et al., 2005, pp. 1277, 1278).

The first three sub-categories of **speech-dependent gestures** can be accomplished in a speaker's monolog. First, **referent-related gestures** are movements whose function is "to characterize the content of our speech" by depicting the concrete or abstract referents (Knapp et al., 2014, p. 212). An obvious example would be **pointing movements**, which refer to a thing, a person, or a place. An additional example includes **pictorial gestures**, drawing a picture of the referent in space, which function "to help a listener visualize features associated with concrete referents," such as signaling an attractive curvaceous woman by drawing an hourglass figure in the air (Knapp et al., 2014, p. 212). **Metaphorical gestures** can also represent abstract ideas, such as cup-shaped gestures with the two hands attached together to indicate the possibility of the idea or concept discussed. Second, the **gestures indicating a speaker's relationship to the referent** are produced to "comment on the speaker's orientation to the referent rather than characterizing the nature of the thing being talked about" (Knapp et al., 2014, p. 212). For example, the way the speakers position their palms indicates their orientation towards the referent; uncertainty, pleading, or begging can be signaled by palms up, certainty by palms down, assertion by palms out opening up in the direction of the listener or embracing a concept by palms opening in the direction of the speaker. Third, the **punctuation gestures**, according to Knapp et al. (2014), help "accent, emphasize, and organize important segments of the discourse" (p. 214). The last sub-category of speech-dependent gestures, **interactive gestures**, can be recognized in an interaction between two

or more participants because they "acknowledge the other interactant relative to the speaker and help regulate and organize the dialogue itself" (Knapp et al., 2014, p. 214).

Finally, for Knapp et al. (2014), there are some major factors determining the frequency of making gestures. First, interactive communication encourages more gestures than monologues due to the presence of the addressee(s) (Alibali & Don, 2001; Bavelas et al., 2002; Cohen, 1977; Cohen & Harrison, 1973). Second, the enthusiasm or excitement of the speakers leads them to gesture more. Third, the more the speaker's urge to attract the attention of the addressee or to guarantee the understanding of the topics being discussed, the more the gestures increase, "especially in difficult or complex communicative situations" (Knapp et al., 2014, p. 217; Bavelas et al., 2002; Goldin-Meadow, 2003; Holler & Beattie, 2003). Fourth, the content of the speech highly affects the gesturing frequency; more gestures are implemented when giving instructions about manual activities than when describing (Feyereisen & Harvard, 1999). In addition, cultural differences should also be considered. For instance, gestures in the American culture tend to occur more often than in the Chinese culture (So, 2010). Finally, gestures increase when the speaker shares verbally- and visually-learned information more often than the information the speaker communicates only verbally (Hostetter & Skirving, 2011).

Head movements, in addition to gestures, help convey certain messages in an interaction. According to Norris (2004), head movement is defined as "the study of ways that individuals position their heads" (p. 33). Norris (2004) emphasized that the interpretation of head movements is affected by cultural differences and individual differences because

> it is important to keep in mind that the same head movement may have a different meaning in different situations, as interactional meaning is always dependent upon the individuals performing the movement *and* the individuals interpreting it. Meaning is always co-constructed, and unintentional actions may be just as communicative as intentional ones. (p. 33)

Face has been deemed a critical part of the body essential for communication. It has been found to be a complex nonverbal behavior. Ekman (1982), for instance, observed that "the face is probably the most commanding and complicated, and perhaps the most confusing" (p. 45). Knapp et al. (2014) identified significant roles the face plays in interaction, such as displaying emotional states, giving feedback nonverbally, and providing communicative information together with verbal signals. Furthermore, Kress and van Leeuwen (2006) pointed out the facial expressions' interactive part in demand images engaging the participants of the visual:

> [The represented participants] may smile, in which case the viewer is asked to enter into a relation of social affinity with them; they may stare at the viewer with cold disdain, in which case the viewer is asked to relate to them, perhaps, as an inferior relates to a superior; they may seductively pout at the viewer, in which case the viewer is asked to desire them. (p. 118)

3. Methodology

The present study employs a qualitative, descriptive approach to examine the functions of the nonverbal communication used by two Arab presenters of didactic TV shows and their relation to the uttered speech acts. *"And My Life*," one of the two selected TV shows under study, was broadcast in four seasons, in Ramadan 2013, 2014, 2015, and 2017, and presented by the Saudi physician and motivational speaker Dr. Al-Fitaihi. *"Live the Moment"* for the Egyptian new *da'ia* and popular socio-religious televangelist Mustafa Husni was televised in Ramadan 2014. The two presenters are the scriptwriters for their shows, making them the protagonists in the arguments advanced in each.

Al-Fitaihi (2013, 2014) and Husni (2014) have been selected for their influence on youth that appeared in the large numbers of followers on their social media platforms. Their two shows aired at a critical phase in the Arab world, i.e., after the Arab Spring, aimed at reforming Arab societies and improving people's lives, urging them to start with themselves to be able to rebuild their societies and share in their progress. Therefore, *"And My Life*" discusses different topics on the individual and societal levels, such as anxiety, optimism, sexual harassment, child verbal abuse, etc., and *"Live the Moment"* focuses on the turning points in people's lives, such as moments of anxiety, happiness, charity, and divorce. In their argumentations, the Saudi and Egyptian presenters tackle the topics from social and religious perspectives, yet Al-Fitaihi uses the scientific approach as well due to his medical background. Each presenter strives to persuade his audience, and potentially skeptic antagonists, about their points of view utilizing different means of communication: verbal, nonverbal, and visual. However, the current study focuses only on the first two meaning-making resources.

The researchers randomly selected (10) episodes from the first two seasons of the Saudi show (2013, 2014) and (4) episodes from the Egyptian show. However, the difference in the number of episodes collected from each study stems from the variant length of the episodes in each: Husni's episode lasts for about 24 mins, whereas Al-Fitaihi's in the first season takes around 8 mins, and in the second season, approximately 12 mins. Thus, to ensure internal validity, the total episodes selected from the two shows are nearly equal, i.e., the total time of the episodes selected from each show is around 97 mins.

To achieve the objectives of the study and answer the research questions, the procedures below were followed. First, the selected episodes were transcribed, and the utilized frames were captured via screenshots. The researchers selected the frames that indicate the most frequent body language that tends to be repeatedly performed to communicate the most significant speech acts in the argumentations presented in the two shows. Second, extracts of the presenters' speech were analyzed using Searle's (1979) speech act classification and compared to their bodily counterparts, applying the nonverbal communication of Knapp et al. (2014). Third, the researchers translated the selected extracts and used the translations of Muhsin Khan and Tadi-ud-Din al-Hilali for the Qur'anic verses available on the *Qur'an* mobile application. Finally, the researchers interpreted the results in relation to the objectives of the study and the posed research questions.

4. Results

In didactic argumentative shows such as *"And My Life"* and *"Live the Moment,"* characterized by their monologue-induced nature, the presenters need to ensure that their standpoints and supporting arguments are clearly and effectively conveyed to their audience. Therefore, no emblems were observed in both shows; rather, Al-Fitaihi (2013, 2014) and Husni (2014) depended mainly on **illustrators**, i.e., **speech-dependent gestures**, supported with relevant facial expressions and head movements that serve different functions in the genre at hand. The most two common types of gestures utilized in Al-Fitaihi's show are the **speaker's-relation-to-the-referent** and **punctuation** gestures.

4.1 Nonverbal Communication in *"And My Life"*

First, the **speaker's-relation-to-the-referent** gestures reveal Al-Fitaihi's (2013, 2014) stance on the addressed arguments and target audience. They can explicitly or implicitly communicate the intended meaning of their accompanying verbal counterparts. Serving the didactic and persuasive purposes of the show, the speaker's-relation-to-the-referent gestures adopted in *"And My Life"* express warning or prohibition, criticism, dramatic urgency, and agreement seeking.

Non-verbal manifestation of warning speech acts clarified their implicit illocutionary force. The highlighted parts in the examples shown below comprise assertive speech acts that co-occurred with the presenter's body language in Frames 1, 2, 3, 4, and 5, respectively. The warning effect is communicated via his frowny face, firm pose, and affirmative cautionary hand signals, such as the pointed index finger with an up-and-down shaking motion of the palm-closed hand in Frame 1, the raised right hand with the index and middle fingers pointed in the audience's direction in Frames 2 and 3, the closed fist of the right hand with the thumb pressing on the index finger in Frame 4, and the decisively prohibitive palm-down hand movement from left to right in Frame 5.
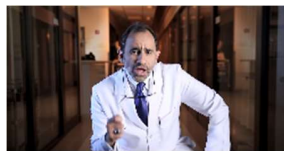
Frame 1

Frame 2

Frame 3

Frame 4

Frame 5

(1) وتعليم الطفل في البيت والمدرسة... ليقول لا لأي فعلٍ غير طبيعي وإن صدر من أي شخصٍ **"كان من كان"** دون اعتبار لأي صداقة أو قرابة أسرية.

*[Children should be taught at home and school to say "No" to any unusual action done by anyone, **whoever** they are, without any consideration to friendship or kinship.]*

(2) فقد أصبح جزءاً من طبيعة حياة معظم سكان المعمورة واعتادوا عليه **ولم يدركوا عظيم خطره عليهم.**

[*It has become a part of the nature of most earth populations' life, and they got used to it, **yet they have not realized how dangerous it is for them**.*]

(3) إنها معادلة واضحة جلِيَّة إذا لم نفهمها اليوم ونطبقها **فإننا سندفع ثمن تقاعسنا غالياً** في المستقبل القريب.

[*It is a crystal-clear equation: If we do not understand and apply it today, **we will pay dearly for our inaction shortly***.]

(4) وبالرغم من كل الدراسات والإحصاءات التي **تحذر** من خطورة عدم الأخذ بأسباب تعزيز الصحة على مستقبل الفرد والمجتمع...

[*Despite all studies and statistics that **warn** of the hazards of not taking measures to enhance health on the future of individuals and society,…*]

(5) **وقد نهى رسول الله-ص- نهيا باتا** أن يضرب الوجه حتى في حالة القتال والدفاع عن النفس.

[*The Prophet -PBUH- strictly prohibited hitting the face even in cases of fights and self-defense.*]

Metaphorical gestures can also reveal the interlocutor's attitude toward the discussed subject matter and, thus, act as **speaker's-relation-to-the-referent** gestures. They can represent warning by nonverbal portrayal of negative outcomes. Frame 6, for instance, shows the presenter's use of his two hands, the right in a fist gesture signifying power and the left in a palm-down position reflecting weakness, to demonstrate the two opposite possible consequences of the parents' optimistic vs. pessimistic influence on their children, as shown in the assertive speech act in Example (6). Moreover, Al-Fitaihi's (2014) metaphorical hand gesture in Frame 7, forming a circle with his thumb and index fingers of both hands, figuratively denotes choking development as a result of failure to understand and implement the health enhancement concept as illustrated in Example (7).

Frame 6

Frame 7

(6) فإما أن تتأصل فيهم هذه الفطرة وتقوى وإما أن تتنكس وتضعف.

[*This instinct is either rooted and strengthened or relapsed and weakened.*]

(7) بل سيؤدي لا محالة إلى **خنق التنمية** واستنزاف الشعوب التي غفلت عن الاستثمار الصحيح في مراحله المبكرة.

[*But this would definitely lead to **choking development** and draining the peoples who have overlooked the correct investment in its early phases.*]

Other **speaker's-relation-to-the-referent gestures** indicate the presenter's criticism towards negative approaches or attitudes. They usually correspond with either directive or assertive speech acts with a tone of indignation. For example, Al-Fitaihi (2013, 2014) asked rhetorical questions to condemn the indoctrination-oriented educational systems in the Arab countries and sanctuary the society's passivity against sexual harassment crimes, as shown in Examples (8) and (9) below that conform to Frames 8 and 9, respectively. In the former, the presenter is depicted in an offer image with a frown on his face and in adding punched finger hand gesture (i.e., the fingertips of a hand touch each other while moving up and down, questioning what occurs at schools, as if he asks the audience

indirectly: Is this acceptable? In Frame 9, he rebuked society for their avoidance of facing the harsh reality of sexual assault crimes with facial expressions of disgust (i.e., downturned mouse, furrowed eyebrows, and scrunched nose) and forward movement of head and torso.

Frame 8

Frame 9

(8) ما الذي يحدث في المدرسة؟

[What happens at school?]

(9) فإلى متي **نبقي رؤوسنا مغروزة في الرمال** وندَّعي أن كل شيءٍ على ما يرام؟

[*Till when **we'll keep our heads buried in the sand** and claim that everything is fine?*]

In addition to the directives, condemnatory nonverbal communication can be expressed in assertive speech acts, such as Example (10) illustrated in Frame 10, in which Al-Fitaihi (2013) reported Umar bin Al-Khattab's disapproving attitude toward the blame-shifting father who came to complain about his son's disobedience. The presenter's body language implies his agreement with Umar bin Al-Khattab's view; his denunciation appears in a direct address with a frowny face and pointed index and middle fingers with a directional push toward the viewers as if he indirectly speaks to those who commit the same deed.

Frame 10

(10) قال الفاروق للرجل: جئتني تشكو إليَّ عقوق ابنك **وقد عققته قبل أن يعقك** وأسأت إليه قبل أن يسيء إليك؟

[*Al-Farouq (Umar bin Al-Khattab) told the man, "You came to me complaining about your son's disobedience, **and you had disobeyed him before he did to you**; you had offended him before he did to you?*]

Furthermore, criticism can be expressed nonverbally, using **metaphorical gestures**. Al-Fitaihi's (2013, 2014) frowny face, in addition to his hand gestures in Frames 11 and 12, reflects his disapproval of the "narrow" definition of health adopted by the Arab health systems. In the former, hence, he used his thumb and index fingers held together to each other with a small gap in between that expresses limitedness (see Example (11)). His rejection of the superiority and indoctrination-based Arab educational systems stated in Example (12) was communicated in the latter with a palm-down hand gesture with fingers spaced in a hold-a-ball-like shape that implies unfavorable control or dominance.

Frame 11

Frame 12

(11) إلا أننا نرى أن كثيراً من الدول العربية ما زالت تعيش في التعريف السطحي **الضيق** للصحة.

[*Yet we see a lot of Arab countries that still live in the shallow, **narrow** definition of health.*]

(12) وهذه نتيجة متوقعة ومحصلة حتمية **لهذه الآلية التلقينية الفوقية** للتعليم والتربية.

[*This is an expected result and an inevitable outcome of **such a superior indoctrination-based mechanism** for education and upbringing.*]

Dramatic urgency nonverbal signals aim to show a problem's magnitude and prompt the intended audience to take the necessary actions to tackle it. The assertiveness in Examples (13) and (14), displayed in confirmatory body language in Frames 13 and 14 from *"E-Communication Generation"* and *"Health Enhancement"*, respectively, state the ultimate adverse effects of the addressed dilemmas. With a frowny face, the presenter, in the former, performed the ring hand gesture with the thumb and index fingers in a circle shape to alert about the hazards of E-communication obsession that could turn into an addiction. In the latter, he moved his hands in a palm-down position from left to right assuredly to endorse the impossibility of medicine-caused coverage due to the increasing rates of obesity- and smoking-related diseases.

Frame 13

Frame 14

(13) بل ويشعر بتوتر وقلق شديدين في حالة وجود أي عائق للاتصال به **وقد يصل ذلك إلى حد الاكتئاب** وهذه ذروة الإدمان!

[*He even feels intense stress and anxiety in case there is any barrier that hinders e-connection, **which might reach the level of depression**, and that is the peak of addiction!*]

(14) بالطبع ستتضاعف الأمراض الناتجة عن السمنة والتدخين مما سيؤدي إلى "استحالة" تغطية تكلفة العلاج واستنزاف الدخل القومي لهذه البلاد.

[*Definitely, the smoking- and obesity-related diseases will multiply, leading to the impossibility of covering the costs of medication and draining the countries' national income.*]

Furthermore, *dramatic urgency* could be obtained by appealing to the audience emotionally and evoking their empathy. Sorrowful body language indicates the speaker's position regarding the subject matter, on the one hand, and impacts the audience and inspires them to ensure some action, on the other hand. Frames 15 and 16 from *"Questions"* and *"Forgotten Dutifulness"* correspond with the assertive speech acts in Examples (15) and (16), in which the presenter slightly shakes his head repeatedly with a frowny face expressing disappointment and grief.

Frame 15   Frame 16

(15) وبذلك انحصرت حضارة الإنسان المسلم!

[*Accordingly, the civilization of the Muslims has been degraded!*]

(16) فالوجه أشرف ما فينا وفي صفعه **إذلال وإهانة لكرامة الإنسان.**

[*The face is the most noble in our body, and slapping it entails **humiliation and insult to one's dignity**.*]

The **speaker's-relation-to-the-referent** gestures also highlighted the presenter's guiding part in the show. Al-Fitaihi (2013, 2014) attempted to clarify his recommendations, stated in assertive speech acts, and foster their comprehension by attaching them with **metaphorical gestures** to create a mental image of these recommendations in the audience's minds that allows visualizing and remembering them. In Frame 17, the presenter referred to children's possible faulty attitude as a ball-shaped object with his left hand with his left hand and pointed at it with the index finger of his right hand, asking the intended audience to focus on this behavior that needs modification without insulting or hurting their children (see Example (17)). Frame 18 also depicts family security that should be maintained for the children as a crucial protective method from sexual assault, with the two hands open palms facing each other as if they are holding a ball that figuratively entails inclusion or containment of the children in a safe environment (see Example (18)).

Frame 17   Frame 18

(17) **ننتقد السلوك الخاطئ بعيداً عن** الإهانة والتجريح لشخصهم.

[***We criticize the faulty attitude away from*** *insulting and humiliating them.*]

(18) 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**.*]

In his monologue-based argument, Al-Fitaihi (2013) attempted to build virtual connections with his audience via the use of self-evidenced rhetorical questions, such as those shown in Examples (19) and (20) from *"And If Anyone Saved a Life"* and *"Comprehensive Concept of Medication"* episodes. He sought to create a common ground with the viewers to foster the persuasiveness of the arguments and respond to potential rebuttals by establishing the logical link between the standpoints and their defenses. The presenter's body language pinpointed the *agreement-seeking function* of the directive speech acts of the rhetorical questions. In Frame 19, the raised eyebrows signify questioning,

and in Frame 20, he relies only on his side-tilted head and this stable eye contact with the viewers to communicate the intended effect of the corresponding rhetorical question.

Frame 19

Frame 20

(19) فهل هناك شيءٌ أقيم وأغلى وأثمن يتعلمه أبناؤنا من إحياء النفس؟

[*Is there something more valuable, priceless, and precious that our children can learn than reviving a soul?*]

(20) وهل أُرسِلَ الرسل إلا ليقدموا لنا نموذج حياة؟

[*Were the messengers sent for anything but to present a life model for us?*]

The second common illustrators employed in *"And My Life"* encompass the **punctuation gestures**, which have similar functions as grapheological devices to highlight certain pieces of information in written texts and punctuation marks to organize the flow of ideas. The frames below depict various **punctuation gestures** with *emphasis*, *listing*, and *transition* functions. *Emphasis and precision* were realized verbally in assertive speech acts and nonverbally in three body signals. First, the OK hand gesture, sometimes with all fingers curved to form an O shape, was the most frequently used to accentuate a specific point, specifically when pronounced with stress, such as underlining the superiority of self-preservation in Shari'a that shall be obtained by rescuing the injured with instant first aid (see Example (21), Frame 21), the crisis of trust in our capabilities to explore the world caused by educational systems (see Example (22), Frame 22), and the possibility of developing optimistic and pessimistic mindsets via learning, as Dr. Seligman (2006) confirmed (see Example (23), Frame 23). The OK gesture can also be performed to add specificity to certain phrases, warning that the excessive use of e-communication devices can lead to addiction (see Example (24), Frame 24), defining the mood-regulating hormone as "dopamine" or "happiness hormone" (Example (25), Frame 25), and specifying the "mother" as the one from whom children can learn optimism and pessimism (see Example (26), Frame 26). Second, the steepling gesture (i.e., the fingertips of both hands are touching each other, forming a steeple), as shown in Frame 27, was also made to intensify the authority and credibility of Dr. Camprly Yung as "one of those who dedicated themselves to studying the phenomenon of Internet addiction"(see Example (27)). Third, the other body signals that communicated emphasis include a forward side-tilted head movement with serious facial expressions, as portrayed in Frame 28, to affirm the efficacy of the "few minutes" of rapid first aid in saving one's life (see Example (28)).

Frame 21

Frame 22

Frame 23

Frame 24

| Frame 25 | Frame 26 | Frame 27 | Frame 28 |

(21) وفي الأخذ بأسباب إنقاذ المصاب تحقيق أولى **وأعلى مقاصد الشرع** ألا وهي حفظ النفس.

[*Taking measures to rescue the injured achieves the first **and most superior objectives of Shari'a**, i.e., self-preservation.*]

(22) وهكذا يسير التعليم بمجتمعاتنا بخطى ثابتة نحو الوراء **لأنه ببساطة يخلف وراءه أزمة ثقة** في قدراتنا على استكشاف الحياة.

[*That's how education moves our societies steadily backward **because it simply leaves behind a trust crisis** in our capabilities to discover life.*]

(23) **يؤكد د. سيلجمان** أن التفاؤل والتشاؤم يعلَّمان.

[***Dr. Seligman stresses** that optimism and pessimism are taught.*]

(24) استخدام شبكة الإنترنت لما يزيد عن 38 ساعة أسبوعيا أي ما يعادل 5 ساعات في اليوم **يعد إدماناً**.

[*Using the Internet for more than 38 hours weekly, that is around 5 hours a day, is considered "**addiction**"*]

(25) فتغذية الدماغ بصورة إيجابية يؤدي إلى زيادة إفراز هرمون **يسمى بهرمون الدوبامين أو هرمون السعادة**.

[*Feeding the brain positively leads to an increase in the release of a hormone **called dopamine or happiness hormone**.*]

(26) ويتعلم الأطفال التفاؤل والتشاؤم من خلال علاقتهم بوالديهم، **وخاصة الأم**.

[*Children learn optimism and pessimism through their relationship with their parents, **especially the mother**.*]

(27) وتؤكد عالمة النفس الأمريكية كامبرلي يونغ والتي تعد من أوائل أطباء علم النفس **الذين عكفوا على دراسة ظاهرة إدمان الإنترنت** بأن...

[*The American psychologist Camprly Yung, one of the pioneers of psychology, **who dedicated themselves to studying the phenomenon of Internet addiction**, confirms that…*]

(28) ولكن بمعرفتنا بمبادئ الإسعافات الأولية يمكن أن نصبح بإذن الله سبباً في إنقاذ حياة إنسان **في تلك الدقائق القليلة**.

[*With our knowledge of first aid principles, we can become -God willing- a reason to save one's life **at those few moments**.*]

Punctuation gestures, in addition, are used for *organizational purposes*, such as *listing*, *pauses*, and *transitions*. Frames 29, 30, and 31 display listing key points corresponding with the highlighted phrases in the assertives in Examples (29), (30), and (31). Using fingers to visually list aims to emphasize the listed elements and aid the audience in retrieving the multiple factors under discussion. Concerning pauses, they are made between phases or sub-phases to mark the end of a segment and prepare the audience for the next. They coincide with the last utterance of the segment and are illustrated in a steady no-body-movement posture with sustained eye contact and serious or frowny facial expressions, conveying the intensity of the presented ideas, as shown in Frames 32, 33, and 34 from *"Questions"*, *"Forgotten Dutifulness"*, and *"Health Enhancement*", respectively.

Frame 29

Frame 30

Frame 31

Frame 32

Frame 33

Frame 34

(29) ننتقد السلوك الخاطئ بعيداً عن **الإهانة والتجريح لشخصهم.**

[*We criticize the faulty attitude away from **insulting and humiliating them**.]*

(30) العنف اللفظي...بل وتؤثر سلبا على نمو الطفل **جسدياً وعقلياً وروحياً ونفسياً وعاطفياً واجتماعياً وأكاديمياً.**

[*Verbal abuse…also negatively affects the child's growth **physically, mentally, spiritually, psychologically, emotionally, socially, and academically***.]

(31) وهي السرية التي تغلب على مثل هذا النوع من الجرائم خوفاً من الفضيحة والخزي والعار وحمايةً من الملاحقة القانونية للمعتدين **من الأقرباء أو الأصدقاء أو الجيران.**

[*It's the confidentiality that dominates such kinds of crimes due to the fear of scandals and shame and the tendency to protect the assaults, **if relatives, friends, or neighbors**, from legal pursuit.]*

As for the *transitional* gestures, they were observed in *contrast*, *correlative*, and *conditional* structures, expressed in assertive speech acts. The shared nonverbal signal between the three organizational structures is the raised eyebrows to stress the communicated idea, accompanied by varied head movements and hand gestures. Al-Fitaihi (2013, 2014) denotes *contrast* with his side-tilt head movement as in Frame 35 when he introduced the opposite sad example of the Saudi kid who drowned in the pool (see Example (32)), compared to the previously-highlighted successful model of Jeffrey, who managed to rescue his younger brother thanks to the fast first aid he provided see example. Likewise, *contrast* is portrayed in a forward side-tilted head motion in Frame 36, in which the presented demonstrated the problem of stress, despite its relative necessity in life (see Example (33)). Moreover, the two *correlative* structures represented nonverbally in Frames 37 and 38 are signaled by raising the index finger with the eyebrows to accentuate the "but also" clause of the given structures, highlighted in Examples (34) and (35). The "unless" *conditional* clause in Example (36) is similarly illustrated, as shown in Frame 39, yet with positioning the raised index finger in front of the presenter's face, magnifying the importance of realizing the issue's cruciality. However, the conditional and result clauses in Example (37) were marked with tilting heads right and left for each (see Frames 40 and 41).

Frame 35 | Frame 36 | Frame 37 | Frame 38

Frame 39 | Frame 40 | Frame 41

(32) **في المقابل** نجد أن ماجد ذا السبعة عشر ربيعاً في مدينة جدة غرق في رحلة مدرسية.

[**In contrast**, we find Majid, 7 years old, from Jeddah, who drowned in a school trip.]

(33) التوتر هو ردة فعل الإنسان واستجابته البدنية والعقلية والعاطفية تجاه حدث معين وكل إنسان يحتاج إلى مستوى معين من الضغوط والتوتر لإنجاز أي عمل ولكن المشكلة تكمن في حدة هذا التوتر واستمراره لفترات طويلة.

[*Stress is one's reaction and physical, mental, and emotional response towards a specific event. Every person needs a certain level of pressure and stress to accomplish any work, **but the problem** lies in the intensity of this stress and its continuation for long periods of time.*]

(34) إن أطفالنا أمانة في أعناقنا فالتربية ليست طعاماً وشراباً ولباساً وأموراً مادية فحسب **إنما** هي رعاية وعناية جسدية وعقلية وروحية.

[*Our children are our responsibility; upbringing them is not only limited to food, drink, clothes, and materialistic matters, **but** it is physical, mental, and spiritual care.*]

(35) وهذا ما يؤكده علماء البرمجة اللغوية العصبية من أهمية أن ننظر إلى جميع التحديات التي نواجهها في الحياة على أنها قابلة للحل، **بل** وأن نستثمرها ونحوِّلها من سلبية إلى إيجابية.

[*This is what neuro-linguistic programming scientists confirm: The importance lies in looking at all challenges we encounter in life not only as resolvable **but also** as opportunities to invest, turning them from negative to positive.*]

(36) ولن ننجح في نشر الوعي، **إلا إذا أدركنا أهمية القضية**.

[*And we won't succeed in spreading awareness **unless we realize the importance of the cause**.*]

(37) إذا استمر رفضه كثيراً، فسيكف عن السؤال وسيغط في نوم عميق.

[*If rejecting him continues for a long, he will stop asking and sleep deeply*.]

4.2 Nonverbal Communication in *"Live the Moment"*

Similar to Al-Fitaihi (2013, 2014), the most common gestures Husni (2014) utilized are the speaker's-relation-to-the-referent. They mainly function to *build rapport* and manifest *warning* and *urgency*. First, Husni was concerned throughout the episodes of *"Live the Moment"* about establishing a trustworthy relationship with his audience, demonstrated, hence, in **speaker's-relation-to-the-referent gestures**. Despite their absence, he used some interactive linguistic structures, supported by face and body illustrators, which aimed to create a bond with them.

This desired intimacy stems from Husni's (2014) role as a preacher or a mentor to his audience, so he tends to directly address them with directive speech acts using second-person pronouns, highlighted in the examples below. Nonverbally, Husni's concern to inform and advise his audience is manifested in his overall body language, including hands, head, eyes, and face. For instance, the rhetorical question in Example (38) was asked with raised eyebrows, wide-open eyes, downward tilted head movement, and his two hands attached in a punched fingers gesture, as shown in Frame 42.
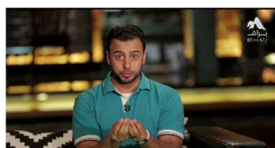
Frame 42

(38) عارف حكمة ربنا إيه بإنه بيعرض عليك وبيحط في طريقك فرص الخير؟

[*Do you know what the wisdom of Allah is of offering you and putting opportunities of benevolence in your way?*]

In addition, imperatives were also used to give instructions, advice, or motivation. First, in Frame 43, the presenter firmly instructs the audience to pay attention, urging them to thoroughly contemplate the definition of the moment of anxiety, as shown in Example (39). He wants them to realize that there is no actual reason for the pain they feel during this moment. Therefore, he tilts his head downwards as he maintains eye contact with raised eyebrows, and his two palms are slightly curved inward and positioned opposite to each other as if he is holding a ball. Second, Frames 44 and 45 visually display the negative directives in Examples (40) and (41), in which the presenter advises the audience not to ignore or procrastinate acts of kindness. Thus, in the first, he raises his index finger and shakes his hand right and left in a rejection gesture, and in the latter, he uses the OK gesture with curved fingers in a cautionary gesture, followed by a multiply pointed index finger directly towards the audience, as illustrated in Frame 46, that accompanied the multiple second-person pronouns, highlighted in Example (41). Moreover, the raised index finger with raised eyebrows and wide-open eyes can be interpreted as an advisory gesture that aligns with the directive speech act in Example (40). Third, the motivational directive speech act in Example (42) is communicated with raised eyebrows, stable eye contact, and clenched fists raised up and slightly shaken repetitively to imply strength and resilience (see Frame 47).

Frame 43

Frame 44

Frame 45

Frame 46

Frame 47

(39) **ركز معايا،** لحظة ألم وخوف من أشياء قد تحدث ولكن بدون منطق.

[***Pay attention to me****! [Anxiety moment is] a moment of pain and fear of things that may happen, yet irrationally!*]

(40) أي حد يقدر يعمل خير، بفكر حضراتكم، يا تعملها بإيديك، يا تنقلها برسالة، بتليفون لحد يقدر، **لكن متدّيش ضهرك.**

[*Anyone is able to do good. Let me remind you! Either do it yourself or pass it with a message or a call to someone else who can, **but don't turn your back***!]

(41) **إوعى تسوِّف،** خليك إنت دايما سبَّاق بالخير، لإن ربنا بيعرضها عليك **إنت**، ويقصدك **إنت** في لحظة عمل الخير.

[***Never procrastinate****. Always hasten in benevolence because God offers it to **YOU** and means **YOU** at the moment of charity.*]

(42) **اجمد وسيطر** وعيش لحظة القلق بالطريقة الربانية.

[***Be strong, take control****, and live the moment of anxiety in a divine way.*]

In addition to second-person pronouns manifested in directives and visually represented in **speaker's-relation-to-the-referent** gestures to build rapport with the audience, these gestures can communicate the same function with the use of plural first-person pronouns. This combination of verbal and nonverbal resources creates a common ground between the two involved parties by fostering a sense of unity. By the end of each episode, Husni's (2014) prayers are conveyed in directive, expressive speech acts: They are directive because they represent humble requests from God and are expressive as these prayers reflect spiritual connection and encompass sincerity. While praying, he raises his hands in a *du'a* gesture, cupping his two attached palms and sometimes closing his eyes, which signifies humility and supplications. This religious act emphasizes the shared beliefs between the audience and the presenter, enhanced with the inclusive plural first-person pronouns used in the prayers, as indicated in Examples (43) and (44) in Frames 48 and 49, respectively.

Frame 48

Frame 49

(43) اللهم يا رازق البشر والطير افتح علينا جميع أبواب الخير واجعل ما رزقتنا سبباً في إسعاد الغير، يا الله!

[*O Allah, O provider and sustainer of humans and birds, open all goodness doors to us and make what you granted us with a reason to make others happy. O Allah!*]

(44) فاللهم يسِّر علينا كل عسير من أمرنا واكتب لنا السعادة فيما بقى من عمرنا يا الله يا الله!

[*O Allah, make difficult matters easy for us and grant us happiness for the remainder of our lives. O Allah, O Allah!]*

Warnings can also be communicated verbally in the form of directive speech acts and nonverbally in **speaker's-relation-to-the-referent** gestures. Compared to advice, warnings are expressed with a higher pitch, more stress on keywords, and more intensified, prohibitive body language. Hence, the Arabic warning marker "اوعى" (i.e., "never") that starts the negative directives in Examples (45), (46), and (48) is delivered with a raised index finger, serious facial expressions, and downward or upward tilted head, movement, as in Frames 50 and 51, respectively. Besides, the divine warning articulated in an assertive speech act in Verse 231, Surat Al-Baqarah, concerning wrongdoings against women in divorce (see Example (47)) and Husni's (2014) directive remark on the same point in Example (48) are visually illustrated with another form of the OK gesture, positioned inwards on the edge of the hand, as shown in Frames 52 and 53. The face is also expressive of the warning force of the act; the frown on the face in the former and the glaring eyes and upward tilted head in the latter indicate absolute disapproval.

Frame 50

Frame 51

Frame 52

Frame 53

(45) خد بالك، **اوعى تتجنب حياتك** لو قلقت من شيء!

[*Be careful!* **Never avoid living your life** *if you are worried about something!]*

(46) أنا هطلَّع عينيكِ عشان تبريني، **اوعى تعمل كده.**

[*I'll give you a hard time to waive me (of your rights)!* **Never do that!**]

(47) **"ومن يفعل ذلك فقد ظلم نفسه"** (البقرة، آية 231)

[***"And whoever does that, then he has wronged himself"*** *(Al-Baqarah, 231)]*

(48) **"اوعى تضيِّع الحق!"**

[**Never deprive someone of their right!**]

In addition to *rapport building* and *warning*, the **speaker's-relation-to-the-referent gestures** help illustrate *urgency*. The words stress on the number of the world population suffering from anxiety in the assertive speech act shown in Example (49), and the surprising facial expressions with raised eyebrows and a glaring eye gaze illustrated in Frame 54 convey the magnitude of the problem and the necessity to address it and find out solutions to deal with such moments. Similarly, the gesture on the presenter's face and hands and his backward tilted head movement in

Figure 55 seamlessly reflect the assertive speech act stating the shocking percentages of divorce in the Arab countries, followed by the exclamatory expression "يا نهار أبيض" (i.e., "Oh, my goodness!) in Example (50).

Frame 54

Frame 55

(49) **ربع سكان العالم، بنتكلم أكتر من مليار ونص** مثلا بيشعروا بالقلق من حاجة.

[*A quarter of the world population-we're speaking about around more than a billion and a half- feels anxious about something.*]

(50) وأنا بقولك تاني: نص إللي بيتجوّز بيطلَّق، 40% قربوا على النص، وساعات في بعض الدول الإسلامية 45%، **يا نهار ابيض!**

[*And I'm telling you again! Half of those who marry get divorced; they're 40%, almost half, and sometimes in some Arab countries, it's 45%. **Oh, my goodness!**]*

Like *"And My Life"*, **punctuation gestures** in *"Live the Moment"* mark *emphasis*, *lists*, and *transitions*. First, when **punctuation gestures** are integrated with some prosodic aspects, such as high pitch and word stress, they can signify *emphasis* or *confirmation* to draw the audience's attention to the highlighted premises. The most frequent punctuation gesture employed to accentuate a certain claim is the raised index finger. In addition, facial expressions, such as the raised eyebrows and wide-open eyes in Frames 56 and 57 or the serious look in Frame 58, and head movements, such as the backward tilted head in Frame 57, can also contribute to grabbing attention to the stressed claims in the assertive speech acts in Examples (51), (52), and (53). Another variation for the index finger that can also imply affirmation is the pointed index towards the viewers, displayed in Frame 59 to endorse the assertive speech act in Example (54). Moreover, confirmation can be communicated via different gestures, such as the O gesture made with the two hands, and the fingers are curved and attached to each other, as shown in Frame 60, which corresponds with the assertive speech act in Example (55). Additionally, the inward, sideway OK gesture with the edge of the hand directed downwards aligns with "حقاً" (i.e., "truly") in Verse 241, Surat Al-Baqarah (see Example (56), Frame 61). The very close shot of Frame 62 displays the role of closed eyes in stressing the divine threat in Verse 81, Surat At-Tawbah (see Example (57)).
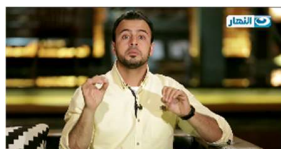

Frame 56

Frame 57
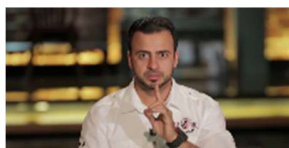
Frame 58

Frame 59

Frame 60   Frame 61   Frame 62

(51) علماء النفس **ليهم كلام خطير في الحتة دي!**

[*Psychologists **have a serious say in this part**!*]

(52) "لا تكلَّفُ نفسٌ **إلا** وُسعها" (البقرة، آية 233)

[*"No person shall have a burden laid on him greater **than** he can bear." (Al-Baqarah, 233)*]

(53) لأنه ديننا كامل وقت ما تستحيل العِشرة ففي منفذ، **ولكن** شاء ربنا يظهر معادن الناس في لحظة الانفصال.

[*Because our religion is complete, whenever it feels impossible to remain in this relationship, there is a way out, **BUT** Allah wills to reveal the true colors of people at the breakup moment.*]

(54) دي فايدة لحظة القلق!

[*This is the benefit of anxiety!*]

(55) إذن لحظات القلق لحظات تضخيم المخاوف بدون منطق.

[*Thus, anxiety moments are moments of nonsense fear exaggeration.*]

(56) "وللمطلقات متاع بالمعروف "حقا" على المتقين" (البقرة، آية 241)

[*"And for divorced women, maintenance (should be provided) on reasonable (scale). This is a duty on Al-Muttaqun (the pious)." (Al-Baqarah, 241)*]

(57) "قل نار جهنم أشد حراً لو كانوا يفقهون" (التوبة، آية 81)

[*"Say: "The Fire of Hell is more intense in heat", if only they could understand!" (At-Tawbah, 81)*]

Second, **punctuation gestures** are also manifested to *list* sub-arguments, as shown in Frames 63, 64, 65, and 66, in which the presenter uses his fingers to outline the distinct people's reactions to the four selected moments, as shown in Examples (58-61). Third, the bodily pauses made by the presenter at the end of a segment prepare the audience for the next and allow them to take these few seconds to absorb the information they have received in the previous segment. Therefore, the deliberate silence and stillness instantly precede the blackout transitions between segments; the two Frames 67 and 68, for instance, are the last ones in the second segments of "Anxiety" and "Divorce," respectively.

Frame 63   Frame 64   Frame 65

| Frame 66 | Frame 67 | Frame 68 |

(58) لما الإنسان بتحصلُّه لحظة القلق دي، **بيعدي بتلات ردود أفعال، المسارات.**

[*When a man experiences such an anxiety moment, **he goes through three reactions (or paths).**]

(59) لما بتهجم عليك لحظة الفرحة، **إنت عندك اختيار من تلاتة.**

[*When the happiness moment strikes you, **you have one of three choices**.*]

(60) وتتعرض عليك لحظة عمل الخير هدية من ربنا عشان يشغّلك في وظيفة "إني جاعلٌ في الأرضِ خليفة"...**حاجة من إثنين والقرار عندك،** مين اللي هيسيطر: البشرية ولا الربانية؟

[*And the moment of charity is offered to you as a gift from Allah to employ you in the job ""...**One of two and the decision is yours**. Which will dominate: humanity or godliness?*]

(61) ف **يا ظلم، يا حق، يا إحسان!**

[*So **either wrongdoing, righteousness, or benevolence**!*]

5. Discussion

Because the TV shows under study are monologue-induced, and there are no interactions with interviewees or the audience, the presenters need to ensure clarity and enhance the persuasiveness of their points of view to achieve the objectives of these didactic shows. Therefore, no emblems are performed by the two presenters; instead, every speech act is accompanied by illustrators with different functions. Similar to Mancera and Díez-Prados' (2024) findings, nonverbal cues utilized in both shows aimed at engaging the audience, appealing to them emotionally, grabbing their attention, reinforcing critical points, and structuring the speech. However, unlike Mancera and Díez-Prados' English political TV interviews context, some functions characterize the genre of the didactic socio-religious TV shows, such as warnings, urgency, and criticism.

Concerning speech acts, assertives were found to be the most dominant in both shows. This is similar to the context of political TV interviews; Radhi et al. (2022) asserted that "[a]ssertive is the most frequent strategy which is used by the interlocutors to emphasize and explain their viewpoint" (p.504). Nevertheless, in the context of didactic TV shows, the use of assertives verifies their roles as advocates and preachers who attempt to inform, clarify, advise, and deliver moral messages. In addition, assertives can also reflect confidence in their information, which projects their credible persona and develops a trustworthy relationship with their audience. However, more directives were used in *"Live the Moment*," basically in the form of negative or affirmative imperatives to advise, warn, or motivate the audience, than in *"And My Life,"* structured in rhetorical questions to seek agreement.

Facial expressions are the most frequent body language in the two shows. They were used mostly to effectively communicate the meaning beyond speech acts and emotionally influence the audience. For instance, Al-Fitaihi's (2013, 2014) frowny face with dramatic effects of sorrow, disappointment, or grief, and Husni's (2014) surprising or shocking facial features

with his glaring eyes conveyed urgency to impel the audience to step forward and change the status quo. Moreover, warnings were expressed both in the face (i.e., Al-Fitaihi's frown and Husni's seriousness) in addition to other cautionary hand gestures. Pauses also were marked in both by a freezing pose with a serious look and sustained eye contact with the camera to reflect the severity of the addressed claims.

Both presenters depended mainly on two kinds of gestures to achieve relatively similar functions: the speaker's-relation-to-the-referent and punctuation gestures. In terms of function, the first indicates urgency and warning and engages the audience either by seeking agreement, as in Al-Fitaihi, or by building a trustworthy relationship by giving constructive instruction, advice, or encouragement, as in Husni. The second, mainly stated in assertives in the two shows, regulates the speech serving the functions below: emphasis, precision or confirmation, listing, and transition. Regarding the form of the nonverbal cues employed by Al-Fitaihi and Husni, despite the variations to achieve each of the aforementioned functions, a few gestures are common, maybe due to their universality, such as the raised pointed index finger for warning and the display of the emotional attitudes of the speakers on their faces to communicate urgency. Finally, another nonverbal similarity between the Saudi and Egyptian shows is the integration of some prosodic features, such as high pitch and word stress, with nonverbal and verbal aspects, yet they are highly prominent for warning and emphasis to highlight the phrases meant to attain the force of the uttered speech acts.

6. Conclusion

Presenters of didactic TV shows tend to influence their audience and attempt to convince them with the topics they discuss to make a change either on the self or the societal levels. The emergence of new ideas and influential speakers, especially at the critical times of the Arab Spring, greatly affected the form of religious speech on TV. They do not depend in their discussions on religious arguments, but they address them from other perspectives. Al-Fitaihi (2013, 2014), in his doctor's gown and Saudi attire, tackled the issues from social, scientific, and religious perspectives, and Husni (2014), in his casual wear, discussed turning points in one's life from social and religious viewpoints. They do not present this genre of shows to preach, but they also aim to provide information and advocate.

Having ample time to prepare and fix shots, they try to foster the effectiveness of their messages by using all possible resources to convey the intended meanings. Thus, the interplay between verbal and nonverbal cues plays a critical role in persuasive, guiding, and informative communication. This paper, hence, investigated the relation between speech acts and body language to achieve these purposes of this genre. The findings showed that the Saudi and Egyptian presenters only used speech-dependent gestures to avoid any ambiguity on the part of the audience. The similarities between the two shows may reveal some of the features of this genre, such as the use of speaker and punctuation gestures for audience engagement, warning, urgency, clarity, and speech organization. The most frequent speech acts employed in didactic TV shows are assertive to establish the speakers' credibility due to their confidence in the presented claims and their attempt to inform and explain. Besides, directives can be used economically to warn, advise, and motivate; in this case, they are not used out of power or domination but out of guidance. Presenters of this show may use distinct forms of nonverbal communication to fulfill the intended meanings, yet some bodily cues remain universal, such as facial expressions of despair, criticism, sorrow, etc., and some cautionary hand signals, such as the pointed index finger.

The large number of the selected episodes included in the study and their relatively long duration aimed at validating the generalizability of the results to uncover the features of nonverbal communication and their corresponding common speech acts that may distinguish the genre of Arab didactic TV shows. Therefore, future researchers need to apply quantitative methods to a limited number of episodes from different shows of the same genre to guarantee the internal validity of the results. Moreover, further studies can be conducted to compare the verbal and nonverbal meaning-making resources in this genre to other genres of TV shows.

Awareness of effective hand gestures, eye gaze, eyebrow movements, head movements, and facial expressions that match their speech acts while presenters of this genre of TV shows prepare for their episodes will foster their overall communication proficiency. Therefore, as social influencers, they are encouraged to deepen their knowledge about the common nonverbal features that would help them enhance the persuasive impact of their argumentations on their audience, taking into consideration the skeptic ones, and effectively achieve the didactic purposes of the show of preaching and informing. Likewise, Bassey-Duke (2018) and Habulan and Bagaric (2021) recommended producers and narrators of TV documentaries and journalists, especially sudden crisis reporters, respectively, to further study the nonverbal channels to ensure conveying powerful communication with the audience.

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