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Kinesics analysis of the Away gesture family in selected Arabic podcasts and TV shows

تحليل الحركات الجسدية لإيماءة الابعاد والرفض في البرامج التلفزيونية العربية المختارة

Maryam Kareem Saeed

مريم كريم سعيد

Prof. Hasan Shaban Ali Al -Thalab (Ph.D.)

أ.د حسن شعبان الثلاب

Tikrit University- College of Education for Humanities

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Abstract:

The current study examines multimodal approaches that highlight the range of modes people use to make meaning beyond language, such as gestures, facial expressions, and body posture. Kinesics plays a significant role in enhancing effective communication skills. It is employed to portray emotions, emphasize, or contradict what is being said. This study aims to identify how English and Arabic cultures diverge or converge in their use of kinesics. In addition to illustrating the structure of each gesture type by examining how gestures go hand in hand with verbal interaction, it also identifies the function of each gesture type by investigating the linguistic features of each gesture family in relation to its accompanying speech. Finally, to show how gestures mean. To achieve these aims, 16 Arabic TV shows and podcasts in four discourse types (social, political, religious, and sports) are analyzed qualitatively. The data are analyzed based on Kendon's (2004) segmentations (preparation, stroke, and retraction) to investigate the temporal relationship between gestures and speech. In addition, Bressem et al (2013) linguistic description, and Mittelberg's (2006) classification of metonymic processes are employed to investigate their function and meaning. The major findings revealed that Arabic interlocutors converge in employing the away gesture family; these gestures have conventionalized functions transcended across discourse genres. The most common syntactic slot that is occupied by gestures is the clausal level. Modal and performative functions are the most dominant functions that are associated with the Away gesture family. A complementary function is a common function. The Away gesture is motivated by internal metonymy. Finally, the study concludes that discourse type does not inherently influence the function of gestures.

Keywords: Kinesics, nonverbal communication, away gesture, away family.

المخلص:

الدراسة الحالية تهدف الى تحليل المناهج المتعددة الوسائط والتي تهتم بمجموعة متنوعة من الانماط التي تستخدم من قبل الناس لتشكيل معنى بما يتجاوز نطاق اللغة اللفظية كحركات اليد (الايماء)، تعابير الوجه ووضع الجسد. إن علم الحركة التواصلية أو الكينيسية يلعب دور مهم في تعزيز مهارات التواصل. فهذه الحركات توظف لتجسيد المشاعر، لتأكيد المعنى أو لمعارضة ما يقال. فإن الدراسة الحالية توضح الدراسة تركيبة ايماءة الابعاد عن طريق استكشاف كيفية تكامل هذه الايماءة مع التفاعل اللفظي المصاحب لها. تقوم ايضا بتحديد وظيفة الايماءة المستخدمة في الدراسة الحالية عن طريق تحليل الخصائص اللغوية للايماءة مع الكلام المصاحب لها. واخيرا تحديد كيفية اكتساب هذه الايماءات للمعنى. لتحقيق هذه الاهداف تم تحليل 16 برنامج عربي ب4 انواع من خطابات (اجتماعي، سياسي، ديني، ورياضي). لتحليل حركات الجسد تم الاعتماد على التقسيمات النصية لـ Kendon (2004) (preparation, stroke, and retraction) لايجاد العلاقة او الترابط الزمني بين الايماءة والكلام. فضلا عن ذلك تم اعتماد الوصف اللغوي لـ Bressem et al (2013) وتصنيفات Mittelberg (2006) للمجاز الكنائي لتحديد المعنى والوظيفة. كشفت أبرز النتائج ان هذه الايماءات تمتلك وظيفة متعارف عليها والتي تجاوزت الخطابات المختلفة. كما ان الموضع النحوي الأكثر شيوعا هو مستوى الجمل. فضلا عن ذلك، وظيفتي (Modal and performative) هما الأكثر شيوعا مع عائلة الإيماءات (Away). كما ان الوظيفة التكميلية هي الأكثر شيوعا. عائلة الايماءات التي تتضمن away معناها يحفز عن طريق المجاز المرسل الداخلي (internal metonymy). واخيرا، نوع الخطاب لايؤثر بصورة جوهرية على وظيفة الايماءة.

الكلمات المفتاحية: ايماءة الابعاد، الكينيسية، عائلة الايماءات، التواصل الغير لفظي.

1.1 Introduction

According to Whatron (2009, p. 1), people rarely utter sentences in a behavioral vacuum. They flavor and color their speech with natural vocal cues, bodily gestures, and facial expressions that reflect their

internal states. These cues convey information about their attitude toward the proposition expressed, as well as their feelings and emotions. Behaviors are often spontaneous and involuntary, beyond our conscious control. In most cases, understanding utterances relies on their interpretation. These behaviors reveal more about our physical and mental states than speech alone.

Ray Bird Whistle has divided kinesics into three parts: body movements, facial expressions, and gestures (Gunawan et al., 2024, p. 211; Indrawan et al., 2017, p. 8). Kinesics examines facial expressions, such as frowns, smiles, bows, and wrinkles. Ray Bird Whistle's main argument is that body language and verbal language are interdependent in the flow of conversation between interlocutors. Because the media of human behavior and communication are closely related, he suggested that when an observer knows body language, they should be able to listen to the conversation and accurately predict what the body language would be conveying. Likewise, the observer should be able to observe body language and infer the message's content (Walters, 2002, p. 25).

Hans and Hans (2015, p. 22) state that Kinesics is derived from the Greek word *kinesis*, which means motion or movement. Padula (2009, p. 1) illustrates that kinesics is the study and interpretation of body movements that can be understood as symbolic or metaphorical in social interaction. The typology of forming gestures is one of the earliest topics relevant to bodily semiotic analysis. The functional classifications in the current study help describe behavior patterns according to their presumed functions in interaction. Kendon (2004, p. 225) claims that speakers also use gestures to accompany utterances. They produce an utterance to achieve something. As participants in conversation, they may assert, complain, disagree, refuse, plead, evaluate, give an honest answer, ask, show deference, ignore, and many other things. Gestures play a significant role in conducting such actions.

Gesture families are groups of gestures that share one or more kinesics or formational features. The different forms within each family are distinguished by their unique movement patterns. Each family also shares a common semantic theme. Therefore, all forms in a given family communicate the same semantic message (Kendon, 2004, p. 227). Kendon (2004) explained the different subtypes of up-and-down open palms. The shape of the away gesture family is that the forearm is always in a prone position, in such a way that the palm faces either toward the ground or away from the speaker. In the context of use, this gesture family is used to deny, negate, interrupt, or stop something, whether explicitly or by implication. So, the semantic theme shared by all family members is to stop, interrupt, or cut off a line of action that is in progress, whether this line of action is physical, communicative (such as saying something), or mental (such as assuming a specific mental attitude toward something) (Kendon, 2004, p. 249).

Müller (2014) illustrates the family of Away gestures as used by German speakers: "This family is semantically motivated by the effect of actions of removing or keeping away of things" (Bressem & Müller, 2014, p. 1596). The hand movement during gesture production is a shared articulatory feature among the four gestures that constitute this family. The underlying semantics of these gestures, they are "bound together by the themes of rejection, refusal, negative assessment, and negation" (Bressem & Müller, 2014, p. 1596), which are all connected to the semantics of the underlying action scheme – the movement away from the body presupposes that "something present has been moved away or that something wanting to intrude has been or is being kept away from intrusion [and] the effect of the action is that the space around the body is empty" (Bressem & Müller, 2014, p. 1596). Holding away can be a one-handed or two-handed gesture, where the hand(s) are open and held vertically, with the palm(s) facing and moving away from the front of the speaker's body (López & Kuder, 2022, p. 77). The current study aims to identify the linguistic features of the away gesture family in the Arabic

discourse genre, which has not been studied yet, and to illustrate how it enhances the communicative message.

It is worth mentioning that the away gesture family in Arabic discourse has not been studied yet, leaving a substantial gap in the literature. This study attempts to bridge this gap by analyzing 16 samples of different discourse types introduced by different aerobic interlocutors.

This study aims to identify how Arabic interlocutors employ the away gesture family; illustrate the temporal relationship between the gesture and the accompanying speech, and how this gesture conveys meaning or how it means. Finally, to identify the linguistic features of the away gesture family.

1.1 Methodology

The data are selected from different TV shows and podcasts (كيف تتجج العلاقات مع ياسر الحزيمي فنان, الاتجاه المعاكس, القضية الفلسطينية إلى أين بعد طوفان الأقصى, كيف نبني علاقة مع الله؟ / بودكاست روايتهم). They are analyzed qualitatively. This study employs an eclectic model to analyze kinesics and its interaction with verbal communication. To accomplish the current study's aims and verify its hypothesis. Gestur phrases (preparation, stroke, and retraction) are used to analyze how gestures coordinate with speech. Bressem et al. (2013) linguistic description (syntactic, semantic, and pragmatic levels) of gestures is used to analyze the accompanying speech. The pragmatic level requires Kendon's (2004) classification of pragmatic functions (modal, performative, parsing, and interactive) and Searle's (1969, 1978) classification of speech acts (assertive, expressive, directive, commissive, and declarative). Finally, to identify how gestures mean, Mittelberg's (2006) classification of metonymic processes (internal and external).

1.2 Results and Discussions

1.2.1 Social Discourse

Image (1)



image (2)



image (3)



image (4)



The speech of image (1) رقم اربعة, العلاقات الميته is

At the syntactic level, the stroke of the gesture phase is synchronized with the adjective الميته (word level).

At the semantic level, the gesture is positioned at the beginning of the constructional unit to set the topic and initiate the turn. The gesture is complementary to the spoken utterance.

At the pragmatic level, the gesture has a semantic theme of negative assessment. The primary function of the current gesture is modal; it expresses the speaker's negative evaluation of such a relationship in which each party does not demand the other party to fulfill their obligations (dead). The secondary function is parsing; it segments the discourse by marking the fourth point. رقم اربعة The third function

is performative; it enacts the removal act of this type of relationship. An assertive speech act is performed; he asserts information.

Other kinesics features, the head is upright, leaning slightly backward to signal his desire to distance himself from such a relation. He makes a neutral facial expression with a direct gaze, moves one hand away to remove the dead relationship. These multimodal configurations are used to show that these types of relationships should be avoided because of their severe consequences.

Meaning motivation, internal metonymy is used in the creation of this gestural sign. The speaker metaphorically "acts as if" brushing away the dead relationship *العلاقات الميتة* from the conversational space, as if it were a physical object.

The speech of image (2) is *اي فكرة عشان تعرف هي صح او خطأ اطردھا*

اطردھا

At the syntactic level, the stroke of the gestural phase is synchronized with the noun phrase *هي صح او خطأ* Furthermore, with the verbal phrase

اطردھا (Phrase level).

At the semantic level, the gesture is positioned at the beginning of the constructional unit to introduce his idea. In this context, the gesture is complementary to the spoken utterance.

At the pragmatic level, the gesture has a semantic theme of assessment. It has a performative function to enact the act of removing and refusing the idea. It is the way to assess or test the quality of the idea. A directive speech act is performed *اطردھا*.

Other kinesics features, the head is tilted, and the body leans slightly toward the other interlocutor. One hand is used to push the other hand as if it were an imagined idea. He makes a neutral facial expression with a direct gaze. These multimodal configurations are used to show how to evaluate an idea objectively by distancing yourself before judging it.

Meaning motivation, Internal metonymy is used in creating the right gestural sign. The holding-away gesture is used as a barrier to push the target idea away. On the other hand, external metonymy is used in the creation of the left gestural sign; the other hand is turned into the idea itself that is pushed away by the other hand. Treating the idea as a tangible object.

The speech of image (3) is *لحظة لحظة ما اتفقنا ترى.. لا احنه ما اجتمعنا عشان كذا. لالا لا وكف*

At the syntactic level, the stroke of the gestural phase is synchronized with the negative verbal clauses *لا احنه ما اجتمعنا عشان كذا. لالا لا وكف لحظة لحظة ما اتفقنا ترى* (Clausal level).

At the semantic level, the gesture is positioned at the end of the constructional unit to end the discussion and cut the line of the Interaction. In this context, the gesture is redundant because both the gesture and speech express the same semantic feature: to stop the other interlocutor.

At the pragmatic level, the gesture has the semantic theme of negation. The primary function is performative; it enacts the act of stopping the argument and refuses the other interlocutor's opinion. The secondary function is interactive; he interrupts the turn-taking sequence. An assertive speech act is performed as he explains the situation *ما اتفقنا على كذا*. A directive speech act is also performed; he gives a direct command *وكف*.

Meaning motivation, Internal metonymy is used in the creation of this gestural sign. The holding away gesture is used to push away the other interlocutor's speech from his body, treating it as a tangible object.

Other Kinesics features, the head is upward. The body leans backward, oriented sideways toward the imagined speech to push it away. He uses both hands to stop interaction. He makes a neutral facial expression with a direct gaze to signal engagement. These multimodal constructions are used to depict a scene of a couple who are in a friendship, but when one of them confesses his love, the other person jolts, rejects him, and stops the line of interaction.

The speech of image (4) is أنا حر, خلاص, ما في قيود, ما في ولا شي و افعل في جسدي ما اشاء

At the syntactic level, the stroke of the gestural phase is synchronized with the noun phrase, ما في قيود. There is also a strokehold that is synchronized with the other noun phrase, ما في ولا شي. (phrasal level).

At the semantic level, in the current example, the stroke of the gestural phase is positioned at the beginning of the constructional unit to introduce the topic and keep the turn. In this context, the gesture has a complementary function to the spoken utterance.

At the pragmatic level, the gesture has the semantic theme of negation. The primary function is performative; it enacts the act of removing and dismissing obstacles or restrictions that he thinks may bind him. أنا حر, خلاص, ما في قيود. The secondary function is modal; it expresses the speaker's certainty of being free. أنا حر خلاص. An assertive speech act is performed; he describes his condition of being free.

Meaning motivation, Internal metonymy is used in the creation of this gestural sign. The throwing-away gesture is used to remove the abstract obstacles from the speaker's body, treating it as a tangible object.

Other Kinesics features, his head is upright, and he rapidly moves both his hands away from the speaker's body with each stroke. He looks sideways at the other interlocutor and raises his eyebrows. Oriented his head toward the other interlocutor to direct the speech to him and signal engagement. These multimodal constructions transform the utterance of being a reported speech of ideology into a strong rejection.

1.2.2 Political Discourse

image (5)



image (6)



image (7)



image (8)



The speech of image (5) is لحظة لحظة لحظة....

At the syntactic level, the stroke of the gestural phase is synchronized with the noun word.. لحظة. (word level).

At the semantic level, the gesture is positioned at the beginning of the constructional unit to interrupt the other interlocutor and take his turn. The function of this gesture is complementary to the spoken utterance.

At the pragmatic level, the gesture has the semantic theme of cutting the line of interaction. It has an Interactive function; the speaker tries to interrupt the other interlocutor and take the floor. A directive speech act is performed. The speaker commands the other interlocutor to stop talking.

Meaning motivation, Internal metonymy is employed in the creation of the gestural sign. A holding away is used to stop the line of interaction.

Other Kinesics features, the head is upright. The body slightly leans toward the other interlocutor, signaling engagement and confrontation. He makes a neutral facial expression with a direct gaze. These multimodal constructions are used to convey his disapproval of the other interlocutor's claim about the concept of victory, so he tries to suppress his speech.

The speech of image (6) is

في ظل صعود اليمين, تغور اليمين ومحاولة إنهاء ما يطلق عليه بالقضية الفلسطينية

At the syntactic level, the stroke of the gestural phase is synchronized with the entire declarative verbal clause *ومحاولة إنهاء ما يطلق عليه* (clausal level).

At the semantic level, the gesture is positioned in the middle of the constructional unit to keep the turn and emphasize the resolution attempt of the Palestinian case. The function of the gesture is complementary to the spoken utterance.

At the pragmatic level, the gesture has a semantic theme of negative assessment. It performs a modal function; it expresses the speaker's negative evaluative stance as he criticizes the current situation, moreover, emphasizing the delivered message of a resolution attempt. An assertive speech act is performed; he criticizes the elimination attempts of the Palestinian cause.

Meaning motivation, Internal metonymy is used in the creation of this gestural sign. The throwing-away gesture is used to remove the Palestinian cause. *القضية الفلسطينية*, treating it as a concrete object.

Other Kinesics features, the head is upright. The Body entirely oriented sideways toward the other interlocutor, which signals confrontation. He makes direct eye contact with a tense facial expression to show annoyance and dissatisfaction. He uses both hands oriented upward to remove the *Palestinian cause* to add emphasis and attract attention to the imagined object that is thrown away. These multimodal constructions are used to depict the elimination process of *القضية الفلسطينية*. In addition, to show his disagreement with the other interlocutor's speech.

The speech of image (7) is *انت لم تقا, انت عم تنظر علينا, لم تقا*

At the syntactic level, the stroke of the gestural phase is synchronized with the negative verbal clause. In this example, there is another stroke that is synchronized with the declarative verbal clause. *انت عم*, *تنظر علينا* (clausal level)

At the semantic level, the gesture is positioned at the beginning of the constructional unit to accuse the other interlocutor and keep the turn. The gesture is complementary to the spoken utterance.

At the pragmatic level, the gesture has the semantic theme of negation. The primary function of this gesture is performative; it enacts the act of accusation and dismissal. *لم تقاتل, انت عم تنظر علينا.* The secondary function is interactive; the speech is directed toward the other interlocutor, which causes a conflict between them. An assertive speech act is used in this example; he states a fact that he did not fight. *لم تقاتل.*

Meaning motivation, internal metonymy is used in the creation of this gestural sign. The throwing-away gesture is used to remove the fighting act from the conversational space. Treating it as a tangible object.

Other Kinesics features, Head is upright and stable. Body oriented slightly backward, fully facing the other interlocutors. A tense facial expression with closed eyes and a hand oriented upward to remove the imagined act of fighting, signaling his annoyance and his attempt to hold back his anger. These multimodal constructions are used to reject the other interlocutor's claim and to accuse and criticize him.

The speech of image (8) is *انت تعلم ما يحدث في لبنان, عملية تجريف كامل للجنوب والمقاومة*

At the syntactic level, the stroke of the gestural phase is synchronized with the noun phrase *عملية تجريف*. There is another stroke that is synchronized with the prepositional phrase *كامل للجنوب* (phrasal level).

At the semantic level, the gesture is positioned in the middle of the constructional unit to emphasize the spoken utterance. The gesture is redundant; both the gesture and the spoken utterance express the same semantic feature, comprehensiveness.

At the pragmatic level, the gesture has the semantic theme of removal and elimination. The primary function is modal; it expresses the speaker's evaluative stance of extremity that intensifies the scope of wholeness *عملية تجريف كامل*. In addition, he tries to create shared knowledge or common ground with the other interlocutor. *انت تعلم*. The secondary function is performative; it enacts the act of removing people. An assertive speech act is performed; he describes an event *تجريف*.

Meaning motivation, internal metonymy is used in the creation of this gestural sign; the sweeping away gesture depicts the mass displacement of people from their homes in southern Lebanon.

Other Kinesics features, Upright head, slightly angled. The body is slightly oriented forward and sideways toward the other interlocutor to express involvement and reinforce the common ground between them. Furthermore, he makes direct eye contact, raises his eyebrows, and maintains a neutral facial expression that signals disappointment. These multimodal constructions are used to depict the huge bulldozing of people in Lebanon.

1.2.3 Religious Discourse

image (9)



image (10)



image (11)



image (12)



The speech of image (9) is كل انسان يضعف ما في احد من عدنا, ما في, بس المعصوم عليه الصلاة والسلام

At the syntactic level, the stroke of the gestural phase is synchronized with the negative verbal clause, ما في احد من عدنا. In addition, there is a stroke hold that is aligned with a negative existential clause, ما في (clausal level).

At the semantic level, the gesture is positioned in the middle of the constructional unit to clarify and emphasize her opinion and keep the turn. The gesture is complementary to the spoken utterance.

At the pragmatic level, the gesture has the semantic theme of negation. The primary function of this gesture is performative; it enacts an exclusion act from the perfection category .

The secondary function is modal; it reinforces the universality of her claim by repeating (ما في) twice. The third function is parsing; it organizes discourse into two contrastive units (general, which includes all human beings, and an exceptional case that includes prophet Mohamed, peace be upon him). An assertive speech act is performed; she states that each person has a moment of weakness.

Meaning motivation, internal metonymy is used in the creation of this gestural sign. The brushing away gesture is used to remove all exceptions of not having a moment of weakness, except. المعصوم عليه الصلاة والسلام

Other kinesics features, Head is upright, body oriented backward away from the other interlocutor. She maintains a neutral facial expression and closed eyes to confirm the inclusiveness of her claim and convey quiet acceptance of such weakness. All these multimodal constructional units are used to acknowledge human imperfection and adapt to its presence.

The speech of image (10) is مو اولوية, اقول لك, الحمد لله صليت, الحمد لله يعني بالضبط كفيت الواجب. بس كفيت الواجب مع ربي؟

At the syntactic level, the stroke of the gestural phase is synchronized with the declarative verbal clause. الحمد لله صليت. There is also another stroke that synchronizes with the other declarative verbal clause.. الحمد لله يعني بالضبط كفيت الواجب. (Clausal level)

At the semantic level, the gesture is positioned in the middle of the constructional unit to exemplify how the relationship with Allah is not a priority. The function of this gesture is complementary to the spoken utterance.

At the pragmatic level, the gesture has the semantic theme of negative assessment. The primary function is performative; it disposes of prayer after it is fulfilled, as if it were a heavy burden. The secondary function is modal; the speaker negatively criticizes the way of treating prayer as an obligation, not as an inner spiritual commitment. صليت الحمد لله. An assertive speech act is performed, .. اقول لك... she reflects the reality of most Muslim people.

Meaning motivation, Internal metonymy is used in the creation of this gestural sign; the throwing-Away gesture is used to remove the prayer after being fulfilled. This prayer is treated as a tangible object.

Other kinesics features, Upright head, oriented backward away from the other interlocutor to signal discomfort and detachment. Furthermore, a neutral face with a direct gaze is employed. Using only one hand to remove the prayer. All these multimodal constructional units are used to criticize how Muslims

deal with their worship; even prayer is treated as an obligation, burden, or a duty to get rid of, not as a spiritual connection with Allah.

The speech of image (11) is *ولذلك ربي قالها في القرآن ثلاث مرات: وما قدروا الله حق قدره*.

At the syntactic level, the stroke of the gestural phase is synchronized with the negative verbal clause (Clausal level). *وما قدروا الله حق قدره*,

At the semantic level, the gesture is positioned at the end of the constructional unit to signal the end of the turn and topic shift. This gesture is complementary to the spoken utterance. The gesture is positioned in the middle of the constructional unit to exemplify how the relationship with Allah is not a priority. The function of this gesture is complementary to the spoken utterance.

At the pragmatic level, the gesture has the semantic theme of negation. The primary function is performative; it enacts the act of rejection and disapproval of people's failure to properly acknowledge Allah.

وما قدروا الله حق قدره. The secondary function is modal; it reinforces the speaker's negative evaluative stance of not appreciating Allah *ولذلك ربي قالها في القرآن ثلاث مرات*. It performs an assertive speech act since she exegetes the verse.

Meaning motivation, Internal metonymy is used in the creation of this gestural sign. The sweeping away gesture is used to remove the proper reverence that should be shown to Allah, treating it as a tangible object.

Other Kinesics features, Upright head, body is kept in a stable position, slightly backward. Tightened facial expression, raised eyebrows, and a direct gaze are used to signal dissatisfaction and discontent. These multimodal constructions are used to exegete the verse and convey the speaker's disappointment feelings of Muslim people who failed in their duty to Allah.

The speech of image (12) is *يعني الصلاة أتت في النهاية, مافي صيام, مافي زكاة, مافي حج. كلها في المدينة*.

At the syntactic level, the first stroke of the gestural phase is synchronized with the negative existential clause *مافي صيام*. The second stroke is synchronized with the next negative existential clause. *مافي زكاة*,

The third stroke is synchronized with the last negative existential clause.

مافي حج (clausal level)

At the semantic level, the gesture is positioned in the middle of the constructional unit to clarify the intended message. This gesture is complementary to the spoken utterance.

At the pragmatic level, the gesture has the semantic theme of negation and exclusion. The primary function of the current gesture is performative; it excludes these religious Islamic pillars from the Meccan period *مافي صيام*. The secondary function is Parsing; it organizes two chronological religious sequences (Meccan and Medinan) *كلها في المدينة*. An assertive speech act is performed; she describes a previous religious incident. *يعني الصلاة أتت في النهاية*.

Meaning motivation, internal metonymy is used in the creation of this gestural sign. The brushing away gesture is employed to exclude Islamic pillars from the Meccan period, treating them as tangible objects.

Other Kinesics features, upright head, body is in a stable position, leans a bit forward. She maintains a neutral facial expression while directing her gaze toward the other interlocutor and raising her eyebrows, since she conveys surprising and significant information about Islam. She uses both hands, moving them across each other, to brush the three Islamic pillars: صلاة, زكاة, حج. These multimodal constructions are used to convey how Islam, in its preliminary stages, was concerned only about establishing monotheism; there was no act of worship.

1.2.4 Sport Discourse

Image (13)



image (14)



image (15)



image (16)



The speech of image (13) كانت مؤجلة, بسبب مباريات الملحق, الي فقدنا فرصة الوصول فيها, لكن احنه ايضا عدنا مباراة ملحق امام الامارات.؟

At the syntactic level, the stroke of the gesture phase is synchronized with the verbal clause. (الي فقدنا (clausal level). فرصة الوصول فيه).

At the semantic level, the gesture is positioned in the middle of the constructional unit to add additional information about the match. The gesture is complementary to the spoken utterance.

At the pragmatic level, the gesture has the semantic theme of negative assessment and dismissal. The primary function of this gesture is performative; it enacts the act of dismissing the opportunity. (الي فقدنا). The secondary function is modal; the speaker expresses his negative evaluative stance of the consequences of the missed opportunity of the match. An assertive speech act is performed; he gives information about the matches.

Meaning motivation, Internal metonymy is used in the creation of this gestural sign. The brushing away gesture is used to brush away the opportunity, treating it as a tangible object.

Other Kinesics features: upright head, body is in a stable position, leans a bit forward. He makes neutral facial expressions with a direct gaze. These multimodal constructions are used to justify why their matches were postponed.

The speech of image (14) الاتحاد حتى بقاءهم صعب المفروض يعني, احنه ما نريد نكول اخفقوا, خلي نكول ما اتوقفوا

At the syntactic level, the stroke of the gestural phase is synchronized with the verb phrase /خفقوا/. In the current example, there is also a strokehold that is synchronized with the next verb phrase /ما اتوقفوا/. (phrasal level).

At the semantic level, the gesture is positioned at the end of the constructional unit to signal communicative closure and topic shift. This gesture has a complementary function to the spoken utterance.

At the pragmatic level, the gesture has the semantic theme of negation and negative assessment. The primary function of this gesture is performative; it enacts a dismissal act. The secondary function is modal; it expresses his stance of mitigating the negative evaluation and softening criticism. ما نريد نكول. اخفقوا, خلي نكول ماتوقفوا. An assertive speech act is performed; he reports the association's situation.

Meaning motivation, Internal metonymy is used in the creation of this gestural sign. The throwing-away gesture is used to throw away the outcome of success, treating it as a tangible object

Other Kinesics features, Upright head, body oriented sideways toward the other interlocutor. He makes a tight facial expression and a direct gaze to signal the importance of his information and express his disappointment. These multimodal constructions are used to acknowledge the deficient performance of the association. In addition, mitigating and euphemizing the expression نكول اخفقوا, خلي نكول ماتوقفوا

The speech of image (15) انشطة الاتحاد العراقي بمقاطعة وزارة التعليم العالي اصدرت قرارا

At the syntactic level, the stroke of the gestural phase is synchronized with the prepositional phrase بمقاطعة (phrasal level).

At the semantic level, the gesture is positioned at the beginning of the constructional unit to introduce the topic and keep the turn. The gesture is complementary to the spoken utterance.

At the pragmatic level, the gesture has the semantic theme of exclusion and removal. It has a Performative function; it performs the act of canceling or removing the Iraqi association activities. An assertive speech act is performed; he reports news about the higher education ministry.

Meaning motivation, Internal metonymy is used in the creation of this gestural sign. The sweeping away gesture is used to exclude the Iraqi association activities, treating it as a tangible object.

Other Kinesics features, Upright head, body in a stable position, leans a bit forward. He makes neutral facial expressions while directing a narrow gaze toward the audience. These multimodal constructions are used to convey breaking news to the audience.

The speech of image (16) ما عدنا شيء يذكر على مستوى مشاركاتنا

الاسيوية, لفرقتنا انديتنا

At the syntactic level, the stroke of the gestural phase is synchronized with the declarative verbal clause. ما عدنا شيء يذكر. There is also a stroke hold that is synchronized with the prepositional phrase. على مستوى مشاركاتنا (Phrasal and clausal level)

At the semantic level, the gesture is positioned at the beginning of the constructional unit to set the topic and initiate the turn. The gesture is complementary to the spoken utterance.

At the pragmatic level, the gesture has the semantic theme of negation. It performs a performative function; it enacts the act of pushing away the topic and excludes participation. مشاركاتنا الاسيوية, لفرقتنا. An assertive speech act is performed; he informs the audience about their participation.

Meaning motivation, Internal metonymy is used in the creation of this gestural sign. The holding-away gesture is used to push away the participation of Asian clubs and teams, treating it as a tangible object.

Other Kinesics features: upright head, body is in a stable position, leans a bit forward. He makes neutral facial expressions with closed eyes to express disappointed assessment. These multimodal constructions are used to criticize the team's performance.

explaining something that annoys the interlocutor or needs more justification.

The Away gesture family across discourse types has the semantic theme of negation, negative assessment, dismissal, and removing unwanted objects outside the area of the interlocutor's conscious attention. They have similar morphological features that are moved away from the speaker's body with a straight horizontal or vertical orientation, depending on the family members employed. This finding is in line with López and Kuder's (2022) and Bressem and Müller's (2014b) findings, as they found these gestures have the semantic theme of negation, refusal, and negative assessment. In addition, possess common formational features. They are synchronized with clausal and phrasal levels. It is worth noting that most strokes of away gestures synchronized with the nod negation, such as *not*, *مافي*, *لا*, etc., which is consistent with Harrison's (2009) results. Internal metonymy motivates the current family.

1.3 Conclusions

The away gesture family in Arabic discourse has a conventionalized function of negation, refusal, and dismissal. They perform systematic linguistic and pragmatic functions that contribute to discourse organization, interpersonal interaction, and meaning negotiation. Their recurrent association with particular speech acts highlights the interdependence between gesture and speech. For this reason, they naturally align with the clausal level to express a complete proposition. At the same time, the word level, especially adjectives that are used to modify the preceding noun. Furthermore, complementary functions are the most common. These gestures are mainly used to enrich the spoken utterance and enhance effective communication. Moreover, modal and performative functions are the most common pragmatic functions that are used to give the interlocutor's epistemic stance and perform an action epistemic stance and perform an action. The most common speech act is an assertive speech act, which is used to describe a situation. Directive and expressive speech acts rank second.

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