

Dr. Hanaa Youssef Shaarawy Ismail

**A cognitive semanto-pragmatic analysis of
the gesture-speech ensemble in
Field Marshal Al-Sisi's resignation and
presidency speech**

Hanaa Youssef Shaarawy Ismail

Assistant Professor of Linguistics

Faculty of Languages, MSA University

Abstract

Grounded in an integrative cognitive model in which the researcher incorporates McNeill's (2005, 2013) model of growth point (GP) where the two opposite modes of speech and gesture intersect in the context of speaking, together with Kendon's (2004) concept of gestures as visible actions and Müller's (2013) gestural functional model, the present article investigates the gesture-speech ensemble in Field Marshal Al-Sisi's resignation and presidency speech, delivered on 26th March 2014, from a cognitive semanto-pragmatic perspective. AKVIS Sketch software version 17.0.2946.11963-r and Adobe Photoshop CS5 Extended software version 12.0x64 were used as data transcription tools paving the way for the analysis. Findings indicate that the integrative cognitive model constitutes a valid tool of analysis in the present study. Moreover, the interplay of the two modes (speech and gestures) in Al-Sisi's talk is an instantiation of the discourse of charismatic leadership delineated in the content of the speech and discerned in the use of different gestures. This article, thence, contributes to the understanding of the rhetoric of charismatic leaders from a cognitive linguistic perspective.

Keywords: charismatic leadership discourse, cognitive semanto-pragmatic analysis, gesture-speech ensemble

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Assistant Professor of Linguistics
Faculty of Languages, MSA University

Introduction

In the aftermath of the 30th June Revolution, Egyptians called on Field Marshal Al-Sisi for the Egyptian presidency. In an important speech delivered on 26th March 2014, Al-Sisi announced his resignation as the Minister of Defense and his intention to run for the Egyptian presidency. In this speech, Al-Sisi discussed the current situation in Egypt, his vision for the future and the collaborative work needed to restore Egypt. Not only did Al-Sisi use speech to deliver his messages, but he also used gestures; thus, creating a gesture-speech ensemble which is a combination of two opposing thinking modes. The purpose of this article is to investigate the gesture-speech ensembles in Al-Sisi's speech from a cognitive semanto-pragmatic perspective. To the researcher's knowledge, no study has tackled this speech from any linguistic perspective, and no study has applied any theoretical framework on gesture-speech ensembles to any speeches, which is substantiated in the following section.

Literature Review

Gestures and speech have been discussed in many disciplines. Merola (2007) explored the relationship between gestures and emotions in sportive discourse. In the field of education, gestures and speech were of interest to

many researchers in vocabulary teaching (e.g. Belhiah, 2013; Morett, 2014; Smotrova & Lantolf, 2013) and as a type of support in classroom interaction (e.g. Kang, Hallman, Son & Black, 2013; Park, Carter, Wiebe, Reid-Griffin & Butler, 2006). Gestures alone were also used to enhance critical thinking in the classroom (e.g. Logan, Lowrie & Diezmann, 2014). Gesture and speech were further explored to enhance communication and language comprehension (e.g. Kelly, Özyürek & Maris, 2010). On the other hand, only one of the researcher's students has explored Field Marshal Al-Sisi's resignation and presidency speech in her unpublished term paper and its translation from a contrastive semantic perspective by investigating the lexical relations in the original version and its English translation. Consequently, to date, no research has investigated the gesture-speech ensembles in Al-Sisi's speech from a cognitive-semanto pragmatic perspective.

Theoretical Background and Framework

McNeill (2005, 2013) maintained that gesture-speech ensembles are “co-expressive” and “synchronous” “not-redundant”, since they express the same idea at the same time but in two different ways. The point of intersection of these two different opposing modes is called an “imagery-language dialectic”. This dialectic encompasses imagery/gesture that is “global”, “synthetic”, “instantaneous”, “non-combinatoric” and “dynamic” and language that is “compositional”, “analytic”, “sequential”, “combinatoric” and “static”. The “irreducible”, “minimal unit” of this imagery-language dialectic combination is the growth point (GP). The GP

is so named because it is a distillation of a growth process ... vastly sped up and made functional in online thinking-for-speaking. According to this framework, it is the initial unit for thinking-for-

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speaking ... out of which a dynamic process of utterance-level and discourse-level organization emerges. Imagery and spoken form are mutually influencing. It is not that imagery is the input to spoken form or spoken form is the input to imagery. The GP is fundamentally both. (McNeill, Duncan, Cole, Gallagher, & Bertenthal, 2008, p. 121)

McNeill (2005, 2013) added another factor for the dynamism of GP; namely, the context of speaking. GP and context are interdependent. GPs are realized through the synchronization and co-expressiveness of the gesture stroke and the speech tone unit occupying the same time in the speaker's cognition. (For a detailed discussion on the imagery-language dialectic and the growth point, see McNeill 2005, pp. 87-127 and McNeill 2013, pp.135-142). The realization of the growth point that reflects the speaker's thinking is the focus of the current study.

Kendon (2004), on the other hand, highlighted the relationship between speech and gesture:

[S]peakers create *ensembles* of gesture and speech, by means of which a semantic coherence between the two modalities is attained. This is not to say that speech and gestures express the same meanings. They are often different. Nevertheless, the meanings expressed by these two components *interact* in the utterance and, through a reciprocal process, a more complex unit of meaning is the result. (p. 108, italics in the original)

Kendon (2004) discussed the components of any gesture. He referred to the point of departure from a moment of relaxation to finally returning to it as the "*gesture unit*" (p. 111). Within one gesture unit, there is the "*stroke*", the phase when the "'expression' of the gesture is

accomplished”; the “*preparation*”, the phase leading to the stroke; and the “*recovery*”, the phase of relaxation following the stroke. Sometimes the stroke is sustained after performing it creating a “*post-stroke hold*”, and Kendon referred to the phase that includes the stroke and a post-stroke hold as the “*nucleus*”. He added that the preparation phase together with the stroke and any post-stroke hold constitute the “*gesture phrase*”, and he concluded that a gesture unit may contain one or more gesture phrases (p. 112). Speech, on the other hand, according to Kendon, is arranged in a series of tone units. These tone units associated with the strokes of gesture phrases represent the gesture-speech ensemble in the present study.

Kendon (2004) differentiated between two functions of gestures. The first function has to do with gestures that have a semantic or “*referential*” function that adds to the propositional content of an utterance either through “*representation*” with its classifications: “*modelling*”, “*enactment*” and “*depiction*” or through “*pointing*”. Representational gestures collaborate with speech to contribute to the referential meaning through six ways: “narrow gloss gestures used with equivalent verbal expressions”, “narrow gloss gestures with a non-matching verbal expression”, “gestures as semantic specifiers”, “gestures as an ‘exhibit’ or ‘specimen’”, “gestures showing object properties and spatial relationships” and “gestures as objects of deictic reference”. The second gestural function is a “*pragmatic*” one where gestures are not a part of the propositional content of an utterance. Pragmatic functions are either “*modal*”, “*performative*” or “*parsing*”. In this respect, Kendon offered four families of gestures: two of “precision grip actions” and two of the open hand. The interpretation of the gestural function depends mainly on the context of utterance. So, one gesture may have a specific function in one context, and the same gesture may have

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another function in another context. (For a detailed discussion on semantic and pragmatic gestural functions, see pp. 158-283).

Müller (2013) presented a further gesture-speech functional model where she asserted the “tight functional integration” between speech and gesture. She stated that any utterance carries three functions: a “representational” function that either portrays concrete actions or abstract concepts in the world; an “appealing” function directed to someone and an “expressive” function denoting feelings and emotions. All three functions are co-present at the same time of an utterance with one function being dominant (pp. 202-212). Elaborating on the representational function that depicts concrete actions, Müller (2014) discussed four basic modes of representation: “*acting, molding, drawing and representing*” (p. 1690). As for the representational function that portrays abstract concepts, they are achieved through metaphoric gestures. These metaphoric gestures “depict the source domain of a verbal metaphoric expression” (Müller, 2013, pp. 206-207), or are instances of conceptual mapping explaining one abstract domain in terms of another concrete one by adding an “image-schematic structure” to the abstract entity (Williams, 2008, p. 55). Cienki (2005) emphasized the relationship between image schemas and gestures, since gestures add more information than that provided by speech when stimulating image schemas. McNeill (2005) stated that metaphoric gestures or “*metaphoricity*” is one of the four gestural dimensions along with “*iconicity*”, “*deixis*” and “*beats*” that are often mixed in the same gesture (pp. 38-43), and Mittelberg and Evola (2014) asserted that iconic gestures, like metaphoric ones, depict pictorial image schemas, but unlike metaphoric gestures, they portray concrete rather than abstract entities.

In an attempt to use any of the aforementioned models as a single tool of analyzing the speech of the current study through a preliminary analysis, it was found that Müller's (2013) functional model is a macro contextual organizational model that classifies gestures into three categories without investigating any micro linguistic details of a gesture. On the other hand, Kendon's (2004) gesture-speech functional classification elucidates whether any gesture-speech ensemble has a semantic or a pragmatic function, and the concept of dealing with gestures as metaphoric image schemas deal only with the micro level of gestures analysis without placing them in a structural framework. Moreover, McNeill's (2005) growth point that is the smallest initial unit of the gesture-speech synchrony and co-expressiveness that triggers speech and thought could not be inferred without analyzing the different gesture-speech ensembles. Therefore, all models are integrated into one model to be used as the tool of analysis for the present study. First, gesture-speech ensembles are categorized into Müller's (2013) three functional categories: representation, appeal and emotion according to the verbal context. Then, each gesture-speech ensemble in each category is analyzed, which, in turn, uncovers the different growth points in the speaker's thoughts and cognition.

Research Questions

The purpose of the present study is to analyze the gesture-speech ensembles in Field Marshal Al-Sisi's resignation and presidency speech, delivered on 26th March 2014. To achieve this purpose, the following research questions are raised:

1. How is the integrated model, presented in the previous section, manifested as a tool of analyzing the different gesture-speech ensembles in the speech?
2. Do the inferred growth points reveal certain characteristics of the speaker's rhetoric?

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To answer these questions, a qualitative analysis is carried out in the following section.

Methodology

Materials

Field Marshal Al-Sisi's resignation and presidency speech, delivered on 26th March 2014 constitutes the data of the present study. The video of the speech was downloaded from <https://www.youtube.com/watch?v=8ZpmDBL7Xv4>. It lasted 15 minutes and 13 seconds. The original Arabic script was downloaded from <http://www.masreat.com/?p=62365>, and the English translation that appears in the article was downloaded from <http://www.atlanticcouncil.org/images/publications/20140326Sisi.pdf>. The method of data transcription and analysis underwent three phases. Phases one and two encompassed three cycles each, paving the way for the analysis of the different gesture-speech ensembles in phase three.

Data Transcription and Analysis (Phase One)

In the first cycle, an exhaustive descriptive analysis of all the gesture-speech ensembles was jotted down. The start and end time of each gesture, the physical descriptive movement of each gesture and the accompanying speech were written on paper. In the second cycle, Müller's (2013) functional model was deployed to classify all these descriptive gestures into three functional categories: representation, appeal and emotion basing this classification on the speech verbal context. In the third cycle, a stratified random sampling technique was followed; i.e. all repeated gestures in each of the functional categories were grouped together and only one gesture was randomly selected from each group to form the corpus of the study.

Data Transcription and Analysis (Phase Two)

To convert this corpus into accessible paper-based format, drawings were not used, the case with all available literature regarding speech and gestures. Instead, three different cycles were processed. Each gesture selected at the end of phase one lasts for a couple of seconds capturing two or three video images. So, in the first cycle, each video image was snapshot, saved as a picture (png) file and given a descriptive gesture label followed by a number that marks the sequence of the video images. These snapshots were converted, in the second cycle, to pencil sketches using AKVIS Sketch software version 17.0.2946.11963-r. In the third cycle, with the help of a colleague, an assistant professor of graphics and design at the Faculty of Arts and Design in the same University of the researcher, all sketches were edited using Adobe Photoshop CS5 Extended software version 12.0x64, a specialized software for image editing, to come up with only one sketch featuring the different sequential movements of each gesture. Thus, sketches grouped according to Müller's (2013) functional categories: representation, appeal and emotion, accomplishing the first step of the integrated model, have become readily accessible to be thoroughly investigated in the following section.

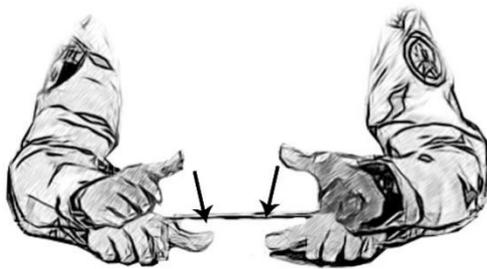
Data Transcription and Analysis (Phase Three)

In this phase, the gesture-speech ensembles within each of Müller's (2013) functional category is analyzed and discussed.

Gestures with a dominant representational function. Gestures with a dominant representational function may depict, according to Müller (2013), concrete objects, actions or events, and Kendon (2004) asserted that gestures have a representational function through one of six ways: "narrow gloss gestures used with equivalent verbal

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expressions”, “narrow gloss gestures with a non-matching verbal expression”, “gestures as semantic specifiers”, “gestures as an ‘exhibit’ or ‘specimen’”, “gestures showing object properties and spatial relationships” and “gestures as objects of deictic reference”. These types of gestures have a semantic function, since they add to the propositional content of the message. Müller (2013) added that gestures with a dominant representational function may depict abstract actions or events illustrating the source domain of a metaphoric verbal expression. These metaphoric gestures together with Williams’ (2008) conceptual metaphoric image schemas and McNeill’s (2005) “iconic-metaphoric-deictic-beat quartet” (p. 38) gesture dimensions may have a semantic and/or a pragmatic function according to the context of utterance, which is examined in the following section. Each sketch presented is illustrating the gesture time lapse, the gesture stroke and the speech tone unit (in bold in Arabic and in capital letters in the English translation) accompanying it.



00:54
اللحظة ديه لحظة مهمة
جدا بالنسبة لى

This is a **VERY**
significant moment
for me

Figure 1

In Figure 1, the speaker uses the Open Hand Prone (OHP) gesture accompanied by the tone unit (VERY) to imply stopping a line of action, wearing the military suit in this

case and being the Minister of Defense. The gesture has a metaphoric dimension, since the speaker uses an image schema of holding something and putting it down conceptualizing his sacrifice as a military man for the sake of greater responsibility. This gesture has a semantic and a pragmatic function. The semantic function is illustrated Kendon's (2004) "narrow gloss gestures with a non-matching verbal expression", by giving meaning a dimension not expressed in words; namely, the end of a phase in life. The pragmatic function is a parsing one, since the speaker marks the end of a phase in life and is ready to proceed with another thing. The growth point inferred from this ensemble is that of termination.

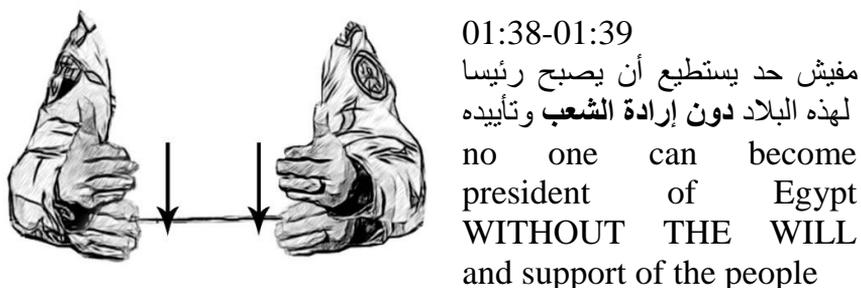


Figure 2

In Figure 2, the speaker is stressing the fact that no one can be president of Egypt without the will and support of the people through a complex gesture. On one level, the propositional meaning is conveyed through a "narrow gloss gestures used with equivalent verbal expressions" where a beat is equivalent to the stressed tone that emphasizes the same propositional content expressed in words (WITHOUT THE WILL). Another level contributes to the meaning

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through using “gestures as semantic specifiers” carrying an iconic dimension; the speakers' hands are curved slightly inwards enacting to be holding something. A third level shows a performative pragmatic function through a metaphoric schematic image of holding all Egyptians while talking to imply that he cares about their welfare and their psychological emotional state, which is not uttered in the tone unit. The growth point inferred from this complex gesture is that of confidence in the efficacy of Egyptians.

01:40-01:42



لا يمكن على الإطلاق أن يجبر أحد
المصريين على انتخاب رئيس همه
مش عايزينه.

NEVER CAN anyone force
Egyptians to vote for a
president they do not want.

Figure 3

The speaker in Figure 3 uses Kendon's (2004) Open Hand Prone (horizontal palm ZP) gesture to involve an action that is being cut off through the metaphorical dimension of “sweeping away irregularities on a surface” (p. 263). The gesture foreshadows a semantic function through “narrow gloss gestures with a non-matching verbal expression”. Past situations that used to influence Egyptians self-will and

decisions are compared metaphorically to irregularities that are swept away. The gesture carries also one of Kendon's ZP modal pragmatic functions as an "intensified evaluation" (p. 259), since it is a positive assessment made by a negative (NEVER CAN). The speaker is positively assessing the Egyptians will by intensifying the fact that no one can ever influence this will. The growth point inferred from this gesture-speech ensemble is confidence in the efficacy of Egyptians.



01:56-01:57

أنا وبكل تواضع

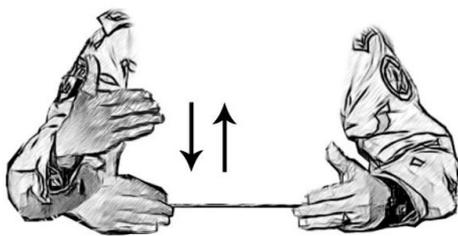
I am here before
you HUMBLLY

Figure 4

The meaning of gesture in Figure 4 carries a metaphorical meaning. The speaker unpacks humbleness from his inside self as if he is unpacking clothes out of a suitcase. Semantically, it is under the category of "narrow gloss gestures with a non-matching verbal expression", since the speaker unpacks humbleness and nothing else from his inside, and pragmatically, this metaphoric gesture has a performative function where the speaker asserts that he is not seeking presidency, but he is surrendering to the people's will. It also implies that he will not serve the country out of haughtiness or superiority, but out of modesty and

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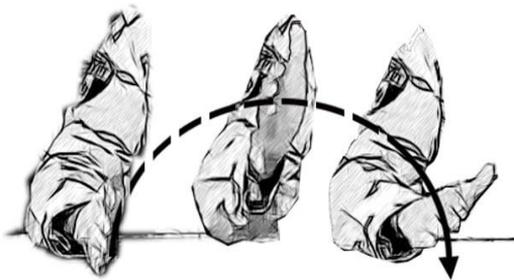
cooperation with all citizens. The inferred growth point is that of resemblance to people.



03:15-03:18
 الحقائق الاقتصادية والاجتماعية
 والسياسية والأمنية في مصر
 The ECONOMIC,
 SOCIAL, POLITICAL
 AND SECURITY
 realities in Egypt

Figure 5

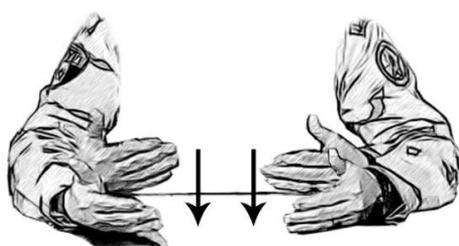
In Figure 5, the speaker lists realities in Egypt. The gesture is not equivalent to the verbal expression in the sense that it does not reflect ECONOMIC, SOCIAL, POLITICAL AND SECURITY realities, but it can be argued that it belongs to “narrow gloss gestures used with equivalent verbal expressions” corresponding to the referential concept of listing as an iconic gesture. Moreover, the speaker's right hand goes up and down highlighting the realities in Egypt by a beat. The inferred growth point is that of listing similar realities that need to be worked on hardly.



03:24-03:26
 سواء اللي كان قبل ثورة ٢٥
 يناير أو اللي تفاقم بعدها
 whether before January
 25th Revolution 2011
 OR THE
 ACCUMULATIONS
 afterwards

Figure 6

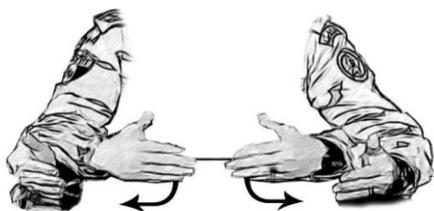
The gesture in Figure 6 immediately follows that presented in Figure 5. As the one presented in Figure 5, it is not equivalent to the verbal expression, but it is an iconic equivalent to a concept. Here it is equivalent to the referential meaning of comparison, since the speaker is comparing Egypt's status quo before and after January 25th Revolution, and the inferred growth point is that of comparing two different situations going from bad before January 25th Revolution to worse after it, which implies needed hard work.



04:49-04:50
كل ده لازم يكون في متناول
إيد كل المصريين
All of this must be
easily available to ALL
EGYPTIANS.

Figure 7

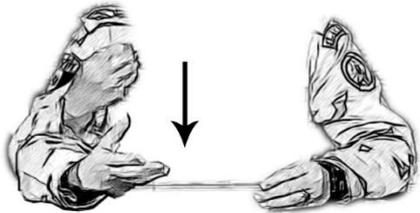
In Figure 7, the speaker uses a performative pragmatic offer through an Open Hand Supine (OHS) gesture. This offer is presented metaphorically through “narrow gloss gestures with a non-matching verbal expression”, since the speaker is comparing work, food, education, medical treatment and homes (mentioned in the previous utterance) to a concrete object that is to be presented to ALL EGYPTIANS. The inferred growth point is that of hard work for a bright future.



06:10-06:11
جعلت من هذا الوطن في بعض
الأحيان أرض مستباحة للبعض
has caused the nation at
times to be VIOLATED
Figure 8

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Figure 8 designates an iconic gesture that belongs to “narrow gloss gestures used with equivalent verbal expressions”, since the speaker uses a “referential depictive” gesture in Kendon’s (2004) sense creating a land that is open to anyone; hence VIOLATED. It is also a representation gesture in the “representing mode”, according to Müller (2014), since “the spatial-material quality of the object ... is highlighted” (p. 1689). The inferred growth point is the intolerability of the current situation.



06:20-06:21

هذا بلد له احترامه وله هيئته

This is a DIGNIFIED and respected country

Figure 9

The gesture in Figure 9 is what Kendon’s (2004) labels “grappolo or finger bunch” (p. 229). This gesture is the end of a complex action of gestures. It is, according to Kendon, a form C grappolo that is often used in combination with forms A and B to give a performative pragmatic function. In form A, “the hand closes to a grappolo” (p. 229) from an open position, and the hand is close to the speaker’s body. Kendon maintains that this form is used in contexts where the speaker “can bring a topic to the fore and emphasize that it is this that is to demand attention, or that it is this that is of immediate pertinence in the discussion” (p. 299). In form B, the grappolo “is held in a supine forearm” (p. 231) and is “oscillated upwards and inwards towards the speaker several times” (p. 299). When this form is added to form A, it means “the addition of an action that serves to make salient

the pertinent object *for the other*” (p. 232). Form C that appears in Figure 9 is when “the grappolo opens to a hand shape in which the fingers are extended” (p. 229), and “the main feature of the stroke is the *opening* of the hand, often combined with a forward or downward thrust (p. 233). When this form is used in a sequential combination with forms A and B, “the thrusting or delivering of the object to the other ... is made prominent” (p. 236). So, the speaker, in form A, establishes the topic by bringing Egypt to the fore and asserting that this COUNTRY is of utmost importance and attention; the oscillation of the grappolo in form B makes the importance of Egypt prominent to the addressees’ attention (forms A and B are not present in sketches), and finally, in form C that appears in Figure 9, it is the delivering of the fact that Egypt is a respected and DIGNIFIED country to his addressees that is made prominent. This complex action is a metaphoric schematic gesture of a parsing pragmatic function, marking the importance, respect and dignity of Egypt that are compared to an object that is seized, and then this object is made prominent to others, and finally it is given to them. The inferred growth point is the intolerability of the current situation.

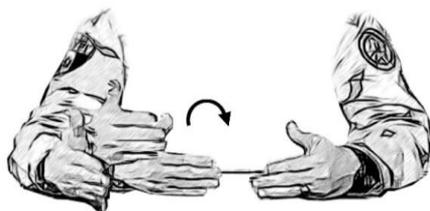


Figure 10

In Figure 10, the speaker uses an iconic gesture that belongs to “narrow gloss gestures used with equivalent verbal expressions”. The speaker is extending his hand as if in the procedure of shaking hands with somebody, which is

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equivalent to the tone unit ARMS. This gesture is also accompanied by a beat, the downward arrow, to highlight the speaker's readiness to talk with anyone. The inferred growth point is that of accepting the other.



14:14-14:15

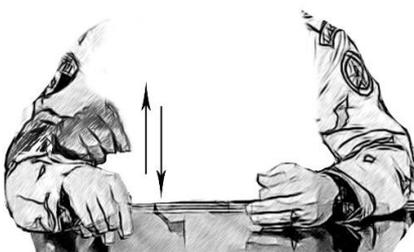
تعلم العالم كما علمته من قبل
teach the world AS IT
DID before

Figure 11

In Figure 11, the speaker is using a metaphoric gesture that belongs to “narrow gloss gestures with a non-matching verbal expression”, since he is comparing Egypt's leadership in the past to a distal, far away object that he aims to bring to the front, proximal position once more. This is to be achieved by overcoming and traversing all difficulties and hardships in the way. The inferred growth point is the continuity between Egypt's position in the past and the future.

Gestures with a dominant appealing function.

Müller (2013) maintained that gestures with a dominant appealing function are used to “regulate the behavior of others” (p. 212). Each of these appealing gestures carries one or more of McNeill's (2005) “iconic-metaphoric-deictic-beat quartet” (p. 38) gestural dimensions, as presented in the following analysis.



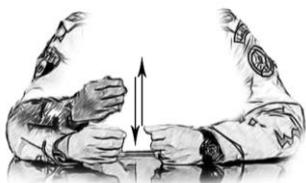
05:25-05:32

عجلة الإنتاج يجب أن تعود إلى
الدوران في كافة قطاعات الدولة
بكل قوة

THE WHEEL OF
PRODUCTION has to
resume in all sectors with
all of its power

Figure 12

In Figure 12, the speaker uses a multi-dimensional gestural speech ensemble. First, there is the deictic dimension designated by the index finger pointing downward. Second, there is a beat dimension shown in the index finger going up and down in recurrent movements highlighting the tone unit (THE WHEEL OF PRODUCTION). Third, there is the metaphoric dimension revealed in speech when comparing production to a wheel that must be rotating once more accompanied by a metaphoric gesture clarifying that this wheel is circular in shape, and that the index finger is pointing downward at the center of the circle denoting that work and production are the core of any development. This complex gesture carries a parsing pragmatic function, since the speaker wants to mark the end of a phase where work has stopped and the beginning of a new phase where work proceeds. The growth point inferred from this multi-dimensional gesture-speech ensemble is the importance of work for production.



05:39-05:42

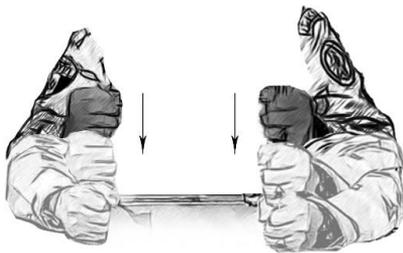
لابد من إعادة ملامح الدولة وهبتها

The state needs to REgain its
image and prestige

Figure 13

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In Figure 13, the speaker uses Kendon's (2004) form B grappolo where the hand is "oscillated upwards and inwards toward the speaker several times" (p. 229). This gesture is accompanied by the verbal tone unit RE in the suffix (REgain) making the intended meaning pertinent for the addressees. This gesture carries a metaphoric dimension, since the speaker is comparing the image and prestige of the state to an object that needs to be restored, and this object is made obvious to the addressees. The gesture has the pragmatic function of parsing and marking the end of an unpleasant situation. The inferred growth point is that of collaborative work.



05:48-05:49

مهمتنا استعادة مصر وبنائها

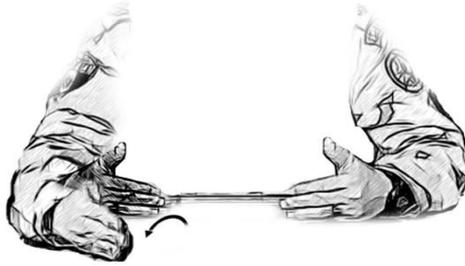
OUR MISSION is to
restore and rebuild
EGYPT

Figure 14

In Figure 14, the speaker uses a gesture with a beat dimension highlighting the tone unit (EGYPT). Moreover, this gesture is a metaphoric gesture inherent in "internal and external" metonymy (Mittelberg & Waugh, 2009, p. 334). Internal metonymy or "synecdoche" is depicted in the tight folded fists accompanied by the inclusive (our) in (OUR MISSION). It denotes unity, power and collaboration of all Egyptians. It is a part whole relationship; i.e. fists for the whole body. External metonymy or "metonymy proper" is portrayed in the semantic relationship between hands and work. Hands are the main instrument in work. Powerful

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unity presented in collaborative work will, in turn, destroy all obstacles. Obstacles and challenges are compared to a solid entity that will be smashed by unity and collaborative work that are also compared to a strong effective destroying tool. This metaphoric/metonymic gesture implies a performative pragmatic function, since the speaker is pleading Egyptians to work with him to restore Egypt's place among nations. The inferred growth point is that of collaborative work.



09:05- 09:06
لتغيير مصر إلى الأفضل
to change Egypt to
the BETTER

Figure 15

The speaker, in Figure 15, uses a metaphoric gesture when he compared the current and future situation in Egypt to the beginning and end of a bridge that is to be crossed to reach prosperity, which is shown in the curved arrow going from inside/proximal to outside/distal and accompanied by the tone unit (BETTER). The inferred growth point is that of better future.

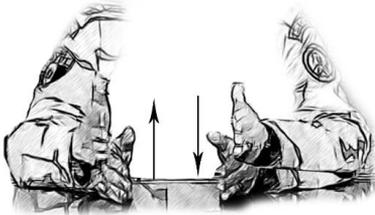


09:12-09:15
والدفع بها إلى مكانها الذي تستحقه
بين الأمم المتقدمة
and usher it to its rightful
place among ADVANCED
nations

Figure 16

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In Figure 16, the speaker uses a metaphoric gesture accompanied by the tone unit (ADVANCED) where he compared his inner state that views Egypt as one of the advanced nations to an object that is unpacked from his inner self and transferred to the people through a curved movement. The curved, not a straight, movement signifies that the way from the start to the end is not short; it needs a lot of effort and hard work to implement the speaker's vision. The inferred growth point is collaborative hard work to reach a better future.



09:56-10:01

صناعة المستقبل هي عمل مشترك

The making of the future is a
JOINT effort

Figure 17

In Figure 17, the speaker uses an iconic-beat gesture denoting parallelism. The gesture stroke (two hands going up and down several times in a parallel movement) accompanied by the tone unit (JOINT) designates the importance of collaborative, not one-sided, hard work between the ruler and the people each in his own specialization. A performative pragmatic function is prominent in this gesture, since the speaker is asserting the importance of collaborative work and pleading his audience to work with him. The inferred growth point is collaborative work for a better future.

Gestures with a dominant emotional function.

Müller (2013) asserted that gestures with a dominant emotional function “come with a particular facial expression

... and with a particular bodily posture. They are actually expressions of the entire body” (p. 210). Thus, the following sketches portray not only the speaker’s hands as in the previous two functions, but all the body parts that appear in the video.



04:19-04:20

مصر البلد الغنية بمواردها وبشعبها
(...) بتعتمد على الإعانات
والمساعدات

Egypt is [*a country*] rich with
its resources and people
(PAUSE), yet it relies on
donations and assistance.

Figure 18

The gesture in Figure 18 is accompanied by a PAUSE. The speaker said that Egypt is rich with its resources and people, and then PAUSES while performing a gesture of sorrow that precludes the following utterance: its reliance on donations and assistance. The gesture is performed not only by the hands but also by the head movement and a sad facial expression as apparent in Figure 18. This gesture does not accompany the speech that corresponds to it. It precedes speech. It signals the introduction of meaning before this meaning is surfaced in the “lexical affiliate”. “A *lexical affiliate* ... is the word or words deemed to correspond most closely to a gesture in meaning” (McNeill 2005, p. 37, italics in the original). The gesture is metonymic in the sense that it is an attribute of sorrow. The inferred growth point from this gesture-lexical affiliate is that Egypt must fulfill its needs and terminate its reliance on donations and assistance, which implies hard work for a better future.

13:19

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صحيح النهاردة آخر يوم ليا
بالزى العسكرى
It is true this is my last
day in UNIFORM

Figure 19

The gesture in Figure 19 carries a deictic dimension. The speaker appears to be pointing at the uniform while uttering the tone unit (UNIFORM) when, in fact, he is pointing at his heart implying how dear the Egyptian Army Uniform is to him. The gesture-speech ensemble is realized by the right hand and the unsmiling facial expression. The inferred growth point is that of termination. The speaker is ending up a cherished phase in his life for the sake of a greater mission.



13:52-13:54
الأمل هو نتاج العمل الجاد
hope that is the outcome of
HARD WORK

Figure 20

In Figure 20, the speaker uses a beat gesture accompanied by the tone unit (HARD WORK) and a joyful facial expression

as if he is visualizing the bright future that results from hard work. The inferred growth point is hard work with hope in a better future.

Results and Discussion

The previous analysis divulges that the integrated model discussed in the theoretical background section constitutes a valid tool of analysis for all the selected gesture-speech ensembles, which answers the first research question upon which the study is based. The semantic analysis adds to the propositional content of the message through “narrow gloss gestures used with equivalent verbal expressions”, “gestures as semantic specifiers” or through “narrow gloss gestures with a non-matching verbal expression”, and the pragmatic analysis implies a function that is performative, parsing or modal, which lie within the framework of the integrated model. On the other hand, the cognitive inferred growth points of the selected gesture-speech ensembles lie within the following categories:

- Termination of a line of action designated in two out of the twenty ensembles (10%)
- Confidence in the efficacy of the Egyptians in two ensembles (10%)
- Resemblance to people in one ensemble (5%)
- Intolerability of the current situation in two ensembles (10%)
- Accepting the other in one ensemble (5%)
- Continuity between the past and the future in one ensemble (5%)
- Hard/collaborative work for a better future in ten ensembles (50%)
- Hope in the last ensemble (5%)

This result shows that most of the ensembles deal with working hard collaboratively to have a better future (50%).

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Moreover, most of the remaining categories also imply hard and collaborative work; i.e. intolerance of the current situation (10%) requires hard/collaborative work to put it to an end, accepting the other (5%) implies surpassing any differences and working together for the welfare of the country, continuity between the past and the future (5%) needs hard/collaborative work in the present, and hope (5%) entails hard/collaborative work for a better future. So, the category of hard/collaborative work encompasses 75% of the ensembles selected for analysis either explicitly by mentioning the term "hard/collaborative" work or implicitly by alluding to it to end an undesirable situation, which foreshadows the deteriorating situation in all aspects of life in Egypt before the 30th June Revolution. The remaining 25% encompasses three more categories: termination of being affiliated to the Egyptian Army (10%) which is a dear sacrifice to the speaker for the sake of the collective common good of Egyptians, confidence in the efficacy of Egyptians (10%) and resemblance/similarity to people (5%). These three categories together with the category of hard/collaborative work comply with the propositional content frame of the discourse of charismatic leaders as presented in the literature (e.g. Abbasiyannejad, Silong, Ismail, Othman, & Wahat, 2015; Conger & Kanungo, 1987; Hartog & Verburg, 1997; Shamir, House, & Arthur, 1993; Tan & Wee, 2002).

Furthermore, most of the gestures, semantic or pragmatic, used in the selected gesture-speech ensembles carry a metaphoric dimension by presenting a mental image of the speaker's vision. This metaphoric dimension comes solo (9 gestures representing 45%) or in combination with other gestural dimensions: beat, iconic and/or deictic (3 gestures representing 15%). All metaphoric gestures

presented in this study are “monomodal metaphors”; i.e. the metaphor is expressed in the gesture without being mentioned in the accompanying speech (Müller and Cienki, 2009, p. 300), which foreshadows the high efficiency of the speaker in deploying gestures. Two other gestures carry an iconic dimension only (10%); three gestures have an iconic and a beat dimension at the same time (15%); one gesture is deictic only (5%); one has a beat dimension only (5%); and one has a metonymic dimension (5%). This variety in the message delivery is another characteristic of a charismatic leader, which is in accordance with the rhetoric of charismatic leaders as presented in Hartog and Verburg (1997) and Holladay and Coombs (1994). Therefore, the inferred growth points (GP) of the gesture-speech ensembles reveal the charismatic leadership characteristics of Al-Sisi’s way of communication, which answers the second research question upon which this study is based.

Conclusion

The aim of the present article is to investigate the gesture-speech ensembles in the speech delivered by Field Marshal Al-Sisi on 26th March 2014 from a cognitive semanto-pragmatic analysis. Different phases of transcription and analysis were undergone, and an integrated cognitive linguistic model was generated to investigate the speech. Findings indicate that the integrated theoretical cognitive linguistic model constitutes a valid tool of analysis for the selected gesture-speech ensembles. Moreover, the gesture-speech ensembles used in this speech reveal the charismatic leadership characteristics in Al-Sisi’s communication with respect to the content and delivery of the speech.

The present article does not tackle gestures alone or speech alone. The analysis is limited only to the gesture

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stroke and its accompanying speech tone unit. It is not concerned with transcribing gestures in terms of their components: preparation, stroke, post-stroke, recovery or with transcribing speech in terms of stress and intonation. The present article is also limited to only one of Al-Sisi's speeches. Other speeches, planned or spontaneous, delivered by Al-Sisi need to be investigated, in future research, to find out whether being a charismatic leader is substantiated in all his other speeches or his use of gesture-speech ensembles is an idiosyncratic feature of this particular speech. Moreover, the integrated cognitive linguistic model that is used as a tool of analysis requires verification in future research by applying it to other speeches.

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