

MULTIMODAL ANALYSIS OF JUDGES' EVALUATION IN AGT¹

ANÁLISE MULTIMODAL DA AVALIAÇÃO DOS JUÍZES NA AGT

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Received: 16 Apr 2023

Accepted: 30 Apr 2023

Published: 29 May 2023



Abstract: This study aims to identify and describe the kinds of evaluative expressions in terms of lexicons and parts of speech as well as the style of using these evaluative expressions in spoken Arabic. Also, it aims to describe proxemics, layout, gestures, head movements, gaze, and facial expressions that accompany not only the evaluative expressions but also the spoken interaction in the interview and judging. The selected clip was from Arabs Got Talent to conduct the purpose of this study. This current study is considered as a new contribution to the analysis of language evaluation in spoken Arabic and to the multimodal analysis in studying the gestures that accompany language evaluation in spoken Arabic. The results showed that Arabic speakers used various kinds of evaluative expressions (e.g. adjectives, adverbs, nouns, and verbs), the styles of evaluation (e.g. repetition, using determiners, gradability and etc.), gestures (iconic, metaphoric, and deictic), and facial

expressions that indicate to emotions (e.g. happiness and sadness). In addition, the results revealed two kinds of ideology; religious and cultural ideology.

Keywords: Evaluation. Style. Multimodal analysis. Spoken Arabic.

Resumo: Este estudo tem como objetivo identificar e descrever os tipos de expressões avaliativas em termos de léxicos e classes gramaticais, bem como o estilo de uso dessas expressões avaliativas no árabe falado. Além disso, visa descrever proxêmica, layout, gestos, movimentos de cabeça, olhar e expressões faciais que acompanham não apenas as expressões avaliativas, mas também a interação falada na entrevista e no julgamento. O clipe selecionado foi do Arabs Got Talent para realizar o propósito deste estudo. Este estudo atual é considerado como uma nova contribuição para a análise da avaliação da linguagem no árabe falado e para a análise multimodal no estudo dos gestos que acompanham a avaliação da linguagem no árabe falado. Os resultados mostraram que os falantes de árabe usaram vários tipos de expressões avaliativas (por exemplo, adjetivos, advérbios, substantivos e verbos), estilos de avaliação (por exemplo, repetição, uso de determinantes, gradabilidade e etc.), gestos (icônicos, metafóricos e dêiticos), e expressões faciais que indicam emoções (por exemplo, felicidade e tristeza). Além disso, os resultados revelaram dois tipos de ideologia; ideologia religiosa e cultural.

Palavras-chave: Avaliação. Estilo. Análise multimodal. Árabe falado.

¹ This study is supported via funding from Prince sattam bin Abdulaziz University project number (PSAU/2021/02/18275)

1. Introduction

People tend to take different positions to express their points of view and attitudes on events or persons. These positive, negative, or neutral opinions or comments can be explicit or hidden, and conscious or unconscious (Bloor and Bloor, 2013). Reading positions are very complex field because a single clause can be read in numerous ways; therefore, there was a shift on the focus from grammar to lexis under developing a theory, which is called appraisal resources, including affect, judgment, and appreciation (Martin, 1995). There are many studies that have been conducted on the analysis of opinions, but with different purposes. Two of these notable studies show two different terms; ‘stance’ and ‘evaluation.’ Biber and Finegan (1989) define stance as “the lexical and grammatical expression of attitudes, feelings, judgments, or commitment concerning the propositional content of a message” (p.92). Hunston and Thompson (1999) came up with approach, which is called evaluation, covering the purpose of appraisal and stance.

Hunston and Thompson define evaluation as “the broad cover term for the expression of the speaker or writer’s attitude or stance towards, viewpoint on, or feelings about the entities or propositions that he or she is talking about” (1999, p.5). Evaluation is used to perform for three functions as the authors mention them. First of all, it is used to express the speaker’s or writer’s opinion, which reflects the value system of evaluator and his/her community. That is the component of ideology. Stance always indicates various aspects of ideology such as political, social, cultural, and economic, religious, and etc. (Jaworski and Thurlow, 2009). Secondly, evaluation is used to construct and maintain relations between evaluator either speaker or writer and hearer or reader, e.g. manipulation, hedging, and politeness. Thirdly, evaluation is used to organize discourse.

To identify the linguistic identifications of evaluation, there are three aspects that the authors depend on them in evaluation; lexis, grammar, and text. Lexis concerns with items such as adjectives, adverbs, nouns, and verbs. Grammar has a relationship with evaluation, but different writers have different aspects of grammar associated with evaluation. Thus the authors, Hunston and Thompson, used Labove’s (1972), Stubbs (1986), and Biber and Finegan (1989) because they are the most notable aspects of grammar in evaluation. Finally, evaluation appears in a text rather than one particular part of it.

2. Literature review

There are various studies on evaluation and stance that have similarities and differences in the purpose or they overlap in some points. Some of these studies aim to identify and describe the styles of stance in spoken and written language such as Biber and Finegan (1989), and Conrad and Biber (2000). Others aim to create a special system for its purposes like Marin and White (2005) in appraisal analysis and Hunston and Sinclair (1999).

Biber and Finegan (1989) have conducted a study to identify and describe the various styles of stance in English in both spoken and written text. This study aims to analyze the lexical and grammatical marking of affective and evidential stance in English in adverbial, adjectival, verbal, and modal markers of stance from 500 texts in 24 genre categories in the LOB and London-Lund corpora of written and spoken British English. To achieve the purpose of study, the researchers divided the stance markers into 12 categories based on the following criteria; semantics, grammar, and the frequency of each category in each text to come up with six styles of stance in English.

These categories are affect markers (adverbs, verbs, and adjectives), certainty adverbs, certainty verbs, certainty adjectives, doubt adverbs, doubt verbs, doubt adjectives, hedges, emphatics, possibility modals, necessity modals and finally predictive modals. These twelve categories have been sorted into clusters by using cluster analysis to consider each cluster as a stance style. The cluster analysis identified six stance styles; emphatic expression of affect, faceless stance, interactional evidentiality, expository expression of doubt, predictive persuasion, and oral controversial persuasion.

Another study was conducted by Conrad and Biber (2000) on adverbials in spoken and written language. Data included conversations, academic writing, and news reportage to identify a variety of grammatical forms in adverbials. These forms can be mainly adverbs (e.g. probably), prepositional phrase (e.g. in most cases), and subordinate clauses (e.g. I think), which express meanings that are related to the attitude or stance of speaker or writer towards a particular idea. In these adverbs, the authors could identify three kinds of meanings; (1) epistemic stance, (2) attitudinal stance, and (3) styles stance. The first one means the certainty of speaker or writer or the source of information, e.g. according to the president. Attitudinal stance, which is the second one, indicates feelings or judgments of

speaker or writer about opinion, e.g. surprisingly. The third one, which is styles stance, indicates the in which the opinion is said or written.

The study could identify the most frequent meanings and grammatical forms in each register, i.e. conversations, academic writing, and news reportage. The results of study found that adverbials of stance are lower frequent in academic prose and news reporting than conversation. It means that the adverbials of stance are used more in conversations than the other registers. Moreover, the adverbials of epistemic stance is the most frequent kind among the other kinds of adverbial meanings. In all registers, the stance of adverbs is the most frequent one, followed by clauses, and finally, followed by prepositional phrases.

Marin and White (2005) worked on the system of appraisal analysis that is considered one of the three major discourse semantic resources (i.e. alongside negation and involvement), which interpret interpersonal meanings. There are three interacting domains in appraisal; ‘attitude,’ ‘engagement,’ and ‘graduation.’ The first one, attitude, concerns with our feelings, including emotional reactions. The second one, engagement, concerns with the source of attitudes and the play of voices around speakers’ opinions in discourse. Graduation, which is the third one, “attends to grading phenomena whereby feelings are amplified and categories blurred” (p.35). Each one deals with different purposes in appraisal analysis.

Attitude, for instance, is divided into three systems of feelings; ‘affect,’ ‘judgment,’ and ‘appreciation.’ Affect concerns with analyzing emotional expressions (e.g. happiness, anger, etc.). Judgment deals with moral assessment or evaluation of behavior, e.g. miserly, honesty, etc. Appreciation, which is the last system of attitude, concerns with aesthetic assessments, e.g. remarkable, desirable, etc.

Engagement deals some resources such as projection, modality, polarity, concession and many adverbials position in comments by quoting, reporting, acknowledging, denying, countering, affirming, and etc. The last domain in appraisal is graduation. It concerns with gradability in evaluation. Graduation includes a number of patterns such as intensification, the morphology of comparative and superlative, repetition, and the various features of graphology and phonology. They show the strengths and weakness of feeling toward the evaluative object.

Hunston and Sinclair (1999) created an approach for the applications in automatic parsing. It focuses on a local grammar of evaluation in terms of the patterns of evaluative adjectives and nouns. This approach assists us with understanding the pattern of evaluation

that is whether the main purpose is to evaluate or to attribute evaluation to another speaker. Also, it aims to identify the purpose of adjectives use. It means that speaker uses adjective for different goals such as judgment, feeling, or response on others. Adjectives and complementation have features and patterns in this approach.

The features of adjective behavior appear in affixes, gradedness, and position. Affixes are related to evaluative adjectives such as *hyper*, *ill*, *over*, etc. Gradeness have comparative and superlative forms, and sometimes they are used with some grading adverbs such as *more* and *most* with irregular adjectives. They includes two types; 'ungraded and not evaluative,' e.g. "the original building was destroyed in the Great Fire" and 'graded and evaluative,' e.g. "Newsweek called it the most original horror film in years" (p. 92). Position indicates two kinds of adjectives. The first one is that 'the attributive position' when adjectives come before a noun. The second one is that 'the predictive position' when adjectives follow linking verbs. Finally, adjectives, in complementation patterns, are followed by prepositional phrase, finite, or non-finite in predictive position. They refer to subjective judgment or what someone feels.

3. Methodology

a. Research questions

- 1- What are the evaluative expressions in spoken Arabic?
- 2- How are these evaluative expressions used in spoken Arabic?
- 3- What are the meanings or interpretations of proxemics, layout, gestures, head movements, gaze, and facial expressions that accompany the evaluative expressions and the spoken interaction in the interview and judging?

3.2. The clip (data)

The selected clip is an audition from *Arabs Got Talent* for American participant. The length of this clip is 7:21 seconds but the analyzed part was from 1:46 to 7:20 seconds. It includes the interview, performance, and evaluation. In this clip, there are four judges, one participant, two hosts in the backstage, and the audience. The four Arabic judges are Ahmad (a comedian actor), Nasser (an actor), Najwa (singer), and Ali (the dean of American University in United Arab Emirates) as well as an American participant, Jennifer. The participant sang a classical song with oud (a pear-shaped stringed instrument commonly used in Middle Eastern music) in Arabic although she does not speak Arabic.

Judges, audiences, and viewers in YouTube were very surprised by her professional performance in that song. That audition is on this link <http://www.youtube.com/watch?v=VQ580YpZQZY>.

b. **Method**

This part explains the method of analysis for this study. First of all, I transcribed the spoken language based on Jefferson's (2004) system (see appendix 1) (as cited in Stokoe and Benwell, 2006). For analyzing language evaluation, I focused on lexis (e.g. adjective, adverbs, nouns, and verbs), grammar (e.g. comparative), and style, e.g. repetition, stress the pitch, and etc. (Hunston &Thompson,1999; Martin & White, 2005) in the interview and evaluation. In multimodal analysis, I analyzed proxemics, layout, gestures, head movements, gaze, (Norris, 2004) and facial expressions (Wallbott, 1998) that accompany not only the evaluative expressions but also the spoken interaction in the interview and judging (Norris, 2004).

4. **Results and discussion**

This section aims to analyze and discuss proxemics, gestures, head movements, gaze, layout, and evaluation. Therefore, I divided this section into three parts; interview, audition, and evaluation. In the interview, the analysis focuses on spoken language and body language. In the audition, the analysis only focuses on the body language because there is no spoken language. In the evaluation part, the analysis concerns with language evaluation and body language that accompanies the evaluative expressions. Before starting the division of this section, we need to describe the proxemics between the judges, participant, and audience.

Proxemics

The following two snapshots show the distance for the four judges, participant, and the audience. The four judges are Ahmed, Nasser, Najwa, and Ali. The participant is Jennifer.



We can see the distance which is considered public for Ali to the other judges, participant, and audience (Norris, 2004). This distance is similar to the other judges' which means that the relationship is formal and respectful. Also, there is a distance between Jennifer and judges and between Jennifer and the audience. This formal distance shows the formality in this setting between the participants and judges and the audience as well. Moreover, the setting we have is to evaluate participants based on some criteria that reflect the institutional identity of this program, Arab Got Talent (Benwell and Stokoe, 2006). We can see various objects such as the table, buzzing devices, microphones, and a stage to facilitate the task for judging and the participant for performance. This setting and objects refer to the layout we have with the judges and participant.

a. The interview

This part analyzes the nature of language use and body language between the judges and the participant. In this audition, the main speaker is Ahmad and the nature of questions are about participant's name, age, talent, and background. However, the style of main speaker was different in this audition for the following reasons. First of all, the participant is American, and she does not speak Arabic. The second reason is that the main speaker speaks English, but it is not sufficient. He could not ask the participant more than two questions, i.e. name and age. Therefore, he was complimented ironically and criticized by another judge, Najwa. Also, he evaluated himself about his ability in English, which is

considered the first evaluation in this clip, and he was evaluated by one of the hosts in the backstage. The language use will be analyzed widely in this part.



- 1 Ahmad: mumkin nitarraf ala ismik?
[Could you tell us your name?]
- 2 Jennifer: sorry::
- 3 A: what's your name
- 4 J: jennifer
- 5 Stage (man): balash inta ya Ahamd
[oh not you Ahmed]
- 6 A: how old are you?=
7 J: = I'm twenty three =

In line one, the main speaker started asking the participant about her name in Arabic. It is obvious that his facial expressions are normal. Unexpectedly, the participant responded in English by saying 'sorry,' and she did not expect for the Arabic question. Therefore, we can see her eyebrows represent surprise in the second snapshot. I think she expected that the judges had been told about her status, i.e. she does not speak Arabic. The main speaker received the message and shifted from Arabic to English to ask the two questions he have, i.e. her name and age. In line 5, there was a comment from one of the hosts in the backstage saying 'oh not you Ahmed.' It seems that the host knows that Ahmad's English is not qualified to control this interview with the non-Arabic participant.



8 A: = da akhri [had ysalha ba'ah

[That's all I can say. Someone else asks her]

9 Nasser: [hehehehehehe]

10 Najwa: [hehehehe]

11 Nasser: [clapping]

12 Audience: [clapping]

13 Stage (M): autilak

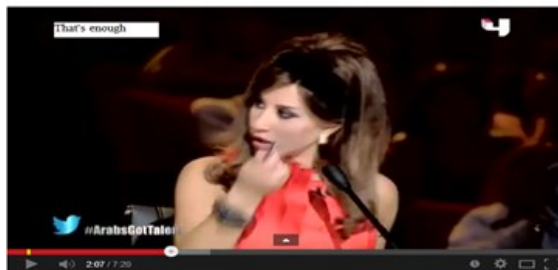
[I told you so!]

14 Stage (woman): thlath kalimat bas=

[Just three words]

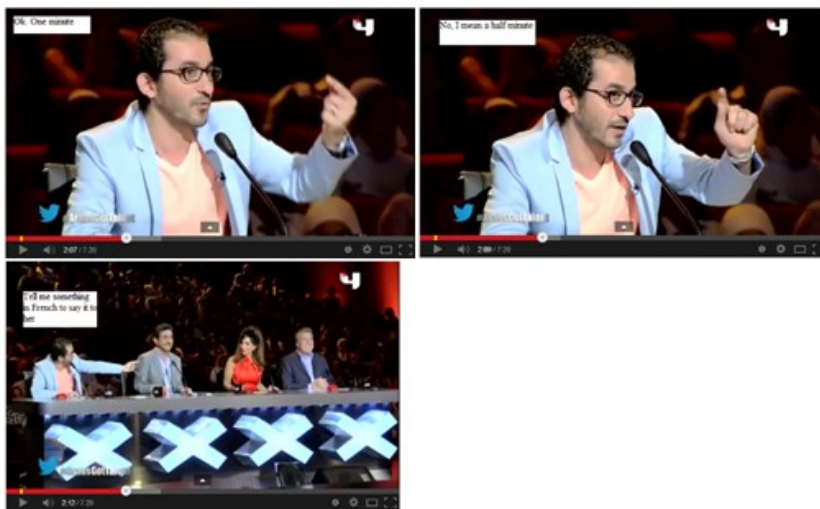
The main speaker uttered saying ‘That’s all I can say, someone else asks her.’ As we can see in the first photo, the judge is raising his right hand confirming his evaluation about his English. In the second snapshot, he is using a deictic gesture by his right hand pointing to the judges. This evaluation is a self-evaluation, and it is acknowledgement about his limited ability in communication in English (Martin and White, 2005). Also, there is a graduation, which is ‘all,’ to raise the limited ability of speaking English (Martin and White, 2005). The judges, Nasser and Najwa, and the audience started laughing and clapping for the main speaker due to evaluating or commenting on himself. Clapping and laughing are interpreted emotionally as signs of joy (Wallbott, 1998). In line 13, the man host, who said

‘oh not you Ahmad,’ now he is saying ‘I told you so.’ Again, this indicates that this host knows the ability of the main speaker in English. In the backstage, there is a woman host, and we can see her in the third snapshot. She is raising her right hand while she is evaluating the main speaker by saying ‘just three words’ to confirm the limited ability in English. This evaluative comment to the main speaker includes a metaphor. Literally, ‘three words’ mean the main speaker knows only three English words. However, it means that he knows a limited number of English words metaphorically, and he cannot say more than that. Also, the host used the determiner ‘just’ to lower the number of English words in her evaluation.



- 15 Najwa: = ya lughat
[What a bilingual man!]
- 16 A: shufti
[you see]
- 17 wannabi tawli li hagah aih yani [frinsawi] aawlah lah
[please tell me something in French to say it to her]
- 18 Najwa: [ya lughat]
[you are bilingual!]
- 19 A: Awli li hagah frinsawi aawlah lah
[tell me something in French to say it to her]
- 20 Najwa: haram alaik =
[that's enough]

In line 15, the woman judge, Najwa, is complimenting the main speaker, Ahmad, by saying ‘what a bilingual man.’ In addition, we can see her open hands where she is trying to stress her compliment for ‘Ahmad.’ In fact, this comment is an ironic compliment, and it is a kind of exaggeration for two reasons. First of all, the main speaker could not ask more than two questions, and he asked the judges to complete asking the participant. Secondly, the pitch of compliment does not express any serious compliment although she repeated the compliment twice. In fact, this repetition is to stress her ironic compliment. Therefore, the judge, Najwa, blamed the main speaker by saying ‘that’s enough,’ because she feels that he embarrasses the participant by his style. He stopped himself to complete the interview. Najwa blamed Ahmad when he asked her for a French sentence to say it to Jennifer as we can see that in 17 and 19. In the second snapshot, we see the deictic gesture pointed to the participant to defeat her.



- 21 A: = taiib (.) one minute
[ok. One minute]
- 22 No (.) yanii half a minute
[no, I mean a half minute]
- 23 J: ok
- 24 A: awli li hagah filfrinsawi a awlha lah [
[tell me something in French to say it to her]
- 25 Najwa: kamon[ta]
- 26 A [la awlha] li ana aawlah laha
[no, say it to me and I will say it to her]

The main speaker requests the participant directly to wait for one minute in 21 and for half minute in line 22. At the same time, as we can see in the first and second snapshot, he is employing metaphoric gestures to indicate the one and half minute. The participant accepted the request directly when she said ‘ok.’ It is possible that she did not know that he was he is trying to get a French sentence to say it to her. In the third snapshot, he is using a deictic gesture pointed to ‘Najwa’ to emphasize the request. In line 25, ‘Najwa’ misunderstood the request and she started saying the sentence to Jennifer. However, ‘Ahmad’ immediately interrupted her because he wants to say it to Jennifer.

- 27 Najwa: kamonta ta tabayl? =
[what’s your name]
- 28 A: = kamonta ta tabayl?
[what’s your name]
- 29 J: Jannifer =
- 30 A: = yani aih?
[what does it mean?]
- 31 J: [hehe]
- 32 Audience: [heheh]
- 33 Najwa: [hehe]
- 34 J: hehe
- 35 A: da [ismaha?]
[is it her name?]
- 36 Ali: [hehe]

As we can see in line 27, ‘Najwa’ said the French sentence to Ahmed and after that he said it to Jennifer at the same moment, as it is indicated in line 28. Although the question was in French, Jennifer could answer the question, which was about her name. It means that she can speak French. However, the main speaker showed that he did not understand the response. He was wondering by saying ‘what does it mean?’ It is obvious that he is joking because the answer was Jennifer’s name. In line 35, he asked another question ‘is it her name?’ to make sure whether it is her name or not. Obviously, it is a kind of exaggeration to show that he did not understand the meaning of the question although the participant told her name.



- 37 Ahmad: Ok jennifer
 38 Ana shaiif hagtain aksi ba’ath
 [I see two different things]
 39 → Inglizi wa awud
 [English and oud (the Arabic musical instrument)]
 40 ma alaina
 [it does not matter]
 41 → a::
 42 (using iconic and metaphoric gesture) [it means
 start playing the oud]

In line 38, the main speaker employs his first evaluation for Jennifer. It is ‘I see two different things, English and oud.’ The judge compared between English and the Arabic musical instrument, and he sees that they cannot be played by Western people. The reason is that it may not possible for someone who does not speak Arabic can play this Arabic instrument. Practically, it requires Arabic sense in Arabic songs, which cannot be existed with non-Arabs. This evaluation might refer to a cultural ideology with the speaker and his society in how they look at the West in singing in Arabic (Jaworski and Thurlow, 2009). While he was saying this evaluation, he uses deictic gestures by both right and left hand. In the first photo, we see the movement of right hand to the right to indicate the direction of ‘English’; whereas the direction of left hand to the left showing where the Arabic musical music is. These deictic gestures emphasize how the talent, i.e. singing Arabic, and the participant’s national identity are different (Bloor and Bloor, 2013) and away from each

other. In the third photo, we can see the movement of hands from inside to outside confirming his meaning in the sentence ‘it does not matter.’



- 41 Ahmad → a:::
 42 (using iconic gesture) [it means start playing the
 oud]
 43 Audience: hehehehe
 44 J: ok
 45 Audience: hehehe
 46 Nasser: heheheheheheheh
 47 Audience: clapping
 48 J: singing (2.44 to 4:44)

In these three snapshots, the main speaker could not ask the participant to start the audition in English. Therefore, he used some metaphoric gestures in the first and second snapshot that means ‘start.’ In the third snapshot, the judge used some iconic gestures by his right and left hand, which mean start playing the oud. He did not say anything at that moment. Jennifer understood the request; thus, she said ‘ok’ in line 44. The audience and Nasser start laughing at the mimicking of the metaphoric gestures.

To sum up, our analysis found a self-evaluation and other evaluation by using some determiners such as ‘all’ and ‘just’ to stress the meaning of evaluation. In addition, there was an interesting type of evaluation, which is a metaphoric evaluation. Moreover, the analysis revealed a cultural ideology in one of the judges’ evaluation because of the negative comparison, i.e. English with the oud. At the beginning of interview, there was an ironic compliment, and it was employed as a kind of exaggeration to describe the ability of

speaking English. A number of iconic and metaphoric gestures have been found in this part. Finally, the language use shed light on some linguistic behavior such as shift from one language to another (e.g. shifting from Arabic to English, and shifting from Arabic to French) and some performative expressions, e.g. request and compliment.

b. The audition

This part shows the reactions of judges such as facial expressions, head movement, and gestures. They occurred when the judges were listening to the song. Also, Jennifer shows some emotional expressions that are interesting to explain them here. They appeared as a result of this classical song that shows sadness and sorrow.

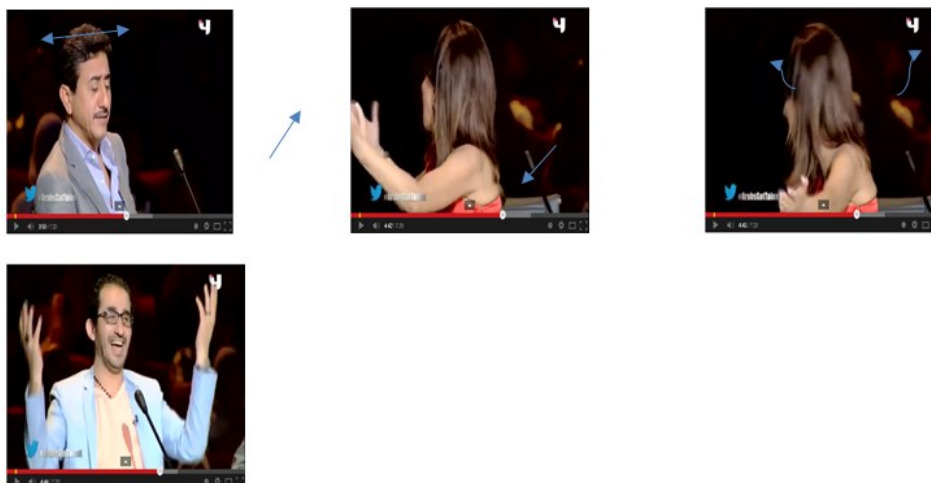


In these snapshots, Jennifer's head direction is to the left, and she is looking down. The reason is that the song expresses sadness and sorrow (Wallbott, 1998). This song talks about missing a lover and how the singer could not sleep and forget him. The snapshots indicate sad emotions which are affected by the words of this classical Arabic song. I think the head movement and the gaze may have more interpretations from the perspective of psychology.



These four snapshots show the reaction of judges when Jennife started singing this Arabic classical song. It is obvious that all judges are smiling, they seem that they did not expect this professional performance in the Arabic song from non Arab participant.

In the first snapshot, we see Ahmad’s hands are joined to each other, which have various meanings. In this situation, it may mean ‘you are doing a great performance.’ In the second snapshot, Nasser is elbowing, perhaps to focus more on the performance or to show that he is more attracted. In the third snapshot, Najwa seems that she is thinking in the words of the song. Ali, in the fourth snapshot, seems that he did not expect from Jennifer to sing this Arabic song in a professional way. Therefore, we see his eyebrows are going up. Finally, we see Ali’s diectic gesture by the finger of left hand, which probably means ‘he is focusing more.’



These four snapshots mostly show what is going there at the end of the song, especially the last three snapshots. In the first snapshot, we see Nasser is emotionally attracted to the song. His eyes are closed, and he is moving his head shortly from right to left with the deep meaning of the words of the song. In the second and third snapshot, Najwa turned left to the audience and started moving her hands from up to down when Jennifer was about to finish the song. These movements have a particular meaning in musical situations, that is we come to the end. In the fourth snapshot, the hand movements are from down to up. They express the admire for Jennifer’s performance in the audition.

c. The evaluation

In this part, the judges give their evaluations for Jennifer. It shows the real evaluation based on Jennifer’s performance. Obviously, it differs from the previous evaluation that basically depended on cultural ideology or unknown criteria. The evaluation concentrates only on the participant’s performance and it is direct (Nkwain, 2011) and conscious (Bloor and Bloor, 2013). Different people employ different ways in evaluation, i.e., the judges used different ways in performing their evaluations, and we observed various gestures accompanied their evaluative expressions. These gestures differ among cultures and individuals in terms of the kinds of hand shapes and distance of hand excursions; however, they underly for some governing principles, which exist in the study of gesture and speech in discourse (Quek, Mcneill, Bryll, Duncan, Fengma, Kirbas, McCullough, Ansari, 2002).



49 Audience: ho::::::::::::[::::::::::::

50	Clapping [
51	Najwa: [>jennifer< >jennifer< >jennifer< >jennifer< >jennifer< >jennifer<]
52	ma btarifi tihki wala kilameh arabi [you don't know any Arabic word]
53	→ wghnaiti arabi ahla min illi bighannu [and you sang better than arabic singers]
54	kul umruna bnilha (.) ilgharb [we always follow the West]

Najwa is the first judge to evaluate Jennifer. In line 51, She repeated her name six times indicating how she admired her performance in the song and how she did not expect that from Jennifer. The judge stated the evaluation mentioning the expected barriers that may face Jennifer and how she succeeded in this problem. She started the valuation by saying 'you don't know any Arabic word.' This barrier was emphasized by the determiner 'any' to raise the status of language barrier in terms of Arabic vocabulary. In the first snapshot, we can see that head was bent to the left when she uttered the first evaluation. Then, she shifted from the left to right when she said 'and you sang better than Arabic singers. This shift might stress the two different ideas in the evaluation. In the second evaluation, the judge compared Jennifer with Arabic singers, and used the a comparative description to show that Jennifer sang better than Arabic singers.

In line 54, the judge employed a negative evaluation for us as Arabs by saying 'we always follow the West.' This sentence means that we always follow to use what the developed nations, i.e. the West, have invented for the modernity. In addition, it means that we do not participate into developing or inventing new objects for the world like the developed countries. At the same time, this evaluation expresses acknowledgement for Arabs' status in the world, comparing to the West. The judge used the adverb 'always' in her evaluation to sharpen the meaning of sentence. Also, she used her right finger to emphasize the adverb 'always.' Finally, she used a deictic gesture pointed to the West in the fourth snapshot.



55 Najwa awwal marrah (.) awwal hadan

[It is the first time someone]

56 ma bihki lughah Arabi

[who doesn't speak Arabic]

In these four snapshots, the same finger of right hand used to refer to a sentence, word, and phrase in this evaluation. In the first snapshot, the judge used the finger for this sentence 'it is the first time' indicting to the time. In the second snapshot, the finger is used with someone refering to Jennifer. In the third snapshot, the finger is employed with the embeded clause 'who doesn't speak' indicating also to the participant. In the fourth snapshot, it is used refering to the langauge 'Arabic.'



57 Najwa → wala bimut silah lhadan arabi

[and doesn't belong to Arab people]

58 → Wbighanni arabi whwwah amrikani

[sings Arabic and she's American]

59 Jennifer: hehe

60 Audience: [clapping]

61 Ali: [()]

In line 57, the judge completes her evaluation by saying ‘and doesn’t belong to Arab people.’ The negation ‘doesn’t’ and the hand movements in the first snapshot emphasizes and sharpen the meaning of the sentence. After that, she said ‘sings Arabic and she is American.’ It is a comparison between Arabic song and American singer. While she was saying ‘sings Arabic, she was moving her right and left hand from up to down. This movement indicates the professionalism of Jennifer in singing this Arabic song. She used a deictic posture pointing to herself in the third snapshot when she said ‘she is.’ In the fourth snapshot, she also used a deictic posture, but pointing to Jennifer, when she uttered the word ‘American.’



62 Jennifer: (she is looking at the people in the stage)
 63 Stage (woman): heheh
 64 good news
 65 Stage (man): good news↑
 66 Jennifer: [thank you]
 67 Ahmad: [Najwa said (thank you)]
 68 Stage (W): [good good]
 69 Stage (M): [good good]
 70 Jennifer thank you
 71 Jennifer: thank you

After Najwa completed her evaluation, Jennifer started looking at the hosts in the stage. She seems that she did not understand most of the evaluative expressions. Therefore, the hosts started telling her that the gist of evaluation is positive by saying ‘good news’ and ‘good good.’ In the first snapshot, the host used a metaphoric gesture referring to the positive evaluation. In line 68 and 69, we observe the repetition in the use of the adjective ‘good.’ The purpose of using the strategy of repetition, in this context, is to

confirm the positive evaluation (Martin and White, 2005; and Nkwain, 2011). In the second snapshot, the second judge (i.e., Ali) started his evaluation after Najwa, and he was gazing at Jennifer, without using any gestures head movements, or postures.

- 79 Ali: jennifer inti
[jennifer, you]
- 80 → a::: yani addaiti a:::
[you performed]
- 81 → arth jaiid jiddan
[a very good performance]
- 82 → wa::: wsawutink hillu
[and your voice is beautiful]
- 83 → wa::: sawtik fih shajan
[there is sorrow in your voice (positive in Arabic culture for singers
)]
- 84 → wa azfik ala alawd
[and your playing on the oud]
- 85 → a::: wasalni wahassait fih
[I felt it]
- 86 → an biatiqadi
[I think]
- 87 → a::: yani a:::
[I mean]
- 88 inti ilik mustaqbal
[you have a future in singing]
- 89 → wallah youfik
[may God bless you]

The Judge, Ali, divided his evaluation into three parts; performance, voice, and playing the oud. He described the performance as ‘a very good performance.’ This adjective phrase is sharpened by the adverb ‘very.’ Then, he tended to use another adjective and noun to describe her voice. He said ‘your voice is beautiful’ and ‘there is sorrow in your voice’ This description shows the beauty of her voice that has a deep voice, including sorrow and sadness. The reason is that he felt this beauty and sorrow in playing the oud, especially when he said ‘I felt your playing the oud.’ He used the verb ‘think’ which

expresses uncertainty to tell her that she will have a future in Arabic singing (Biber and Finegan, 1989). To conclude his evaluation, he said ‘May God bless you.’ This expression reflects the religious ideology for the speaker and Arabic society (Jaworski and Thurlow, 2009). Arabs usually tend to employ some prayers after making a compliment or positive evaluation (Nelson and El Bakary, 1996).



- 90 N: la an awwal a::: auhaiiah
[no, first, I hailed her]
- 91 → Auhaiiah akthar kunha
[I hailed her more because]
- 92 hiyyah malha ilagah bil alam al arabi
[she doesn't belong to the Arabic world]
- 93 witghanni hatha allawn ishshargi il asil
[and she sings this classical middle eastern song]

- 94 wtiatini iah bi:: yani
 [and it gives me, I mean]
- 95 bi shajan yusalna ihna
 [with sorrow in the song that we could feel it]
- 96 fa hatha shai jamil
 [it is something beautiful]

In this part, Nasser started his evaluation by saying ‘I haild her more.’ The Judge used the derminer ‘more’ to raise his hailing for Jennifer. The main reason for his hailing is that Jennifer sang a classical Arabic song although she does not belong to the Arabic world. Also, we felt the sense of the song, which is considered as a beautiful thing. In the first snapshot, he used his hand to show that Jennifer does not belong to the Arabic world. In the second snapshot, the movement of closed hand confirms that this song is a classical middle eastern song. In the third snapshot, the closed hand is used refering to the performance before he says what he means. In the fourth snapshot, the hand emphasizes the deep voice with sorrow that we could feel it. He used a diectic gesture pointing to himself in the fifth snapshot but it refers to us as Arabs.



- 97 Nasser hatha talaquh↑ aththaqafat aljil
[this is the cross culture, generations]
- 98 ihna nutalib↑ min hatha
[we demand something like this]
- 99 Nutalib min hath allwan iljamil
[we demand this beautiful show]
- 100 bravo alaik amtaa'tina
[bravo, you enjoyed us]
- 101 Shukran
[thank you]
- 102 Audience: clapping

Nasser is completing his evaluation and describes Jennifer's participation as a cross culture in the program. In the first snapshot, the judge is using his hands to express the intervention of cross culture. Also, he demands non Arabs to participate not only in songs but also in any other arts. In the second snapshot, he used a deictic gesture pointing to the stage. After that, he shifted from Arabic to English to say bravo and you enjoyed us before he finishes his evaluation. The verb 'enjoy' describes the emotional reaction of the judge to this classical song, which confirms his feelings to the song. The last evaluation offered by Ahmad, and he had a different way in the evaluation. He used gradability in his evaluation.

- 103 Ahmad: bighath annathar an ilazf wi assawt il hilu
[with disrespect of playing the aud and the beatiful voice]
- 104 shuft ihsas bi klam
[I saw a sense of langauge]
- 105 mush kalamha wala lughatah il um
[although it is not her speech nor her language,]
- 106 wa ma thalik ana hassait innaha
[I felt that she is]
- 107 a:: arabiah miah fil miah
[Arabian 100%]
- 108 → bithis bikalam arabi miah bilmiah
[she has a sense of Arabic 100%]
- 109 → wa:: da shai a:: adkhal ILBAHJAH ila sadri

[and that brings joy to my heart]

What was attracted Ahmad not only Jennifer's professionalism on playing the oud or her beautiful voice but also the sense of language she feels. He felt her sense in the song although the language, i.e. Arabic, it is not her language. However, the judge felt that she is Arabian 100%, and she feels the sense of Arabic 100%. The judge used gradability '100%' to show his evaluation by using percentage to stress the evaluation. The result of the professional performance is that it brings joy to his heart. This noun 'joy' describes his emotions to the song and confirms us that he felt the song. When he uttered the word 'joy' he stressed his pronunciation as we can see in the third snapshot. This stress also strengthens the positive evaluation on the song.

To sum up, this part of analysis and discussion found various evaluative expressions (e.g. nouns, verbs, adverbs, and adjectives), various ways in using these expressions (repetition and gradability), and various gestures to stress the meaning of evaluative expressions. Moreover, we found various emotional facial expressions.

5. Conclusion

This study aims to identify and describe the evaluative expressions, and the non verbal language that accompany the expressions and exist in this context, i.e. gestures, head movements, facial expressions. This study could identify and describe the kinds of evaluation (e.g. adjectives, adverbs, nouns, and verbs), the styles of evaluating (e.g. repetition), gestures (iconic, metaphoric, and diectic), and facial expressions that indicate to emotions (e.g. happiness and sadness).

In adjectives, the judges used a comparative adjective (e.g. better than), an attributive adjective (e.g. a very good performance), and predictive adjective (e.g. your voice is beautiful) (Hunston and Sinclair, 1999). Also, they used adverbs (e.g. 'always' and 'very') and verbs as 'think,' 'hail,' and 'enjoy.' Moreover, the judges employed some nouns, e.g. sorrow and joy. The verb 'enjoy' and the nouns 'joy' and 'sorrow' express affect in appraisal analysis because they show the emotions and the feelings of evaluator (Maritin and White, 2005). These various kinds of evaluation were used by the judges in different ways.

These ways are repetition (e.g. 'good' 'goog'), using determiners (any, first, more, and just), gradability (e.g. 100%), explaining expected barriers (e.g. Arabic and sense of language), metaphor (just three words), acknowledgement (e.g. 'we always follow the West'),

and stress the pitch (e.g. it brings JOY to my heart). Also, the analysis could identify one cultural ideology and one religious ideology. Most of the responses tend to explain the expected barriers that Jennifer could overcome them, e.g. Arabic and the sense of Arabic.

The judges used various iconic (e.g. playing the oud), metaphoric (e.g. one minute and a half minute), and deictic (time, place, person and stage) gestures. We also found various emotional features (e.g. sadness and happiness) in facial expressions, i.e. smile and gaze. Finally, these gestures are often used to stress the meaning of evaluative expressions.

6. Limitations and suggestions

This study is like any study, i.e. it has limitations and suggestions. In this study, I faced one limitation with the translation from Arabic to English. The problem is not with the translation itself; however, with the different structure of Arabic and English. In some cases, the structure of sentence plays an important role in the meaning of evaluation. When translating the meaning, the structure changes in English. Therefore, the meaning of sentence in English and the structure of Arabic sentence do not make sense for readers. I suggest for researchers to add another translation beside the meaning of sentence, which is the literal translation for every word in the sentence like what we have in syntax to avoid the problem of different structures.

The nature of spoken evaluation is positive in this study. Therefore, I suggest for future studies to investigate the negative evaluation in spoken Arabic and the positive and negative position in written evaluation. The purpose is that to identify the differences and similarities between spoken and written evaluation in terms of lexis, grammar, and style. Finally, I suggest to examine the variable of gender differences among Arabic speakers

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Appendix 1

The name of clip: Jennifer Grout in Arabs Got Talent

Time: 1:44 to 6:59

The link: <http://www.youtube.com/watch?v=VQ580YpZQZY>

Apr 9, 2014

1 Ahmad: mumkin nitarraf ala ismik?

[Could you tell us your name?]

2 Jennifer: sorry::

3 A: what's your name

4 J: jennifer

5 Stage (male): balash inta ya Ahamd

[oh not you Ahmed]

6 A: how old are you? =

7 J: = I'm twenty three =

8 A: = da akhri [had ysalha ba'ah

[That's all I can say. Someone else asks her]

9 Nasser: [hehehehehehe]

10 Najwa: [hehehehe]

11 Nasser: [clapping]

12 Audience: [clapping]

13 Stage (M): autilak

[I told you so!]

14 Stage (female): thlath kalimat bas =

[just three words]

15 Najwa: = ya lughat

[What a bilingual man!]

16 A: shufti

[you see]

17 wannabi tawli li hagah aih yani

[frinsawi] aawlha lah

- [please tell me something in French to say it to her]
 18 Najwa: [ya lughat]
 [you are bilingual!]
 19 A: Awli li hagah frinsawi aawlah lah
 [tell me something in French to say it to her]
 20 Najwa haram alaik =
 [that's enough]
 21 A: = taiib (.) one minute
 [ok. One minute]
 22 No (.) yanii half a minute
 [no, I mean a half minute]
 23 J: ok
 24 A: awli li hagah filfrinsawi a awlha lah [
 [tell me something in French to say it to her]
 25 Najwa: kamon[ta]
 26 A [la awlha] li ana aawlah laha
 [no, say it to me and I will say it to her]
 27 Najwa: kamonta ta tabayl? =
 [what's your name]
 28 A: = kamonta ta tabayl?
 [what's your name]
 29 J: Jannifere =
 30 A: = yani aih?
 [what does it mean?]
 31 J: [hehe]
 32 Audience: [heheh]
 33 Najwa: [hehe]
 34 J: hehe
 35 A: da [ismaha?]
 [is it her name?]
 36 Ali: [hehe]
 37 Ahmad: Ok jennifer
 38 Ana shaiif hagtain aksi ba'ath
 [I see two different things]
 39 → Inglizi wa awud
 [English and oud (the Arabic musical instrument)]
 40 ma alaina
 [it does not matter]
 41 → a::
 42 (using iconic gesture) [it means start playing the oud]
 43 Audience: hehehehe
 44 J: ok
 45 Audience: hehehe
 46 Nasser: heheheheheheh
 47 Audience: clapping
 48 J: singing (2:44 to 4:44)
 49 Audience: ho::::::::::::[::::::::::::]
 50 Clapping [
 51 Najwa: [>jennifer< >jennifer< >jennifer< >jennifer< >jennifer< >jennifer<]
 52 ma btarifi tihki wala kilameh arabi

- [you don't know any Arabic word]
53 → wghnaiti arabi ahla min illi bighannu
[and you sang better than arabic singers]
54 kul umruna bnilha (.) ilgharb
[we always follow the West]
55 awwal marrah (.) awwal hadan
[It is the first time someone]
56 ma bihki lughah Arabi
[who doesn't speak Arabic]
57 → wala bimut silah lhadan arabi
[and doesn't belong to Arab people]
58 → Wbighanni arabi whwwah amrikani
[sings Arabic and she's American]
59 Jennifer: hehe
60 Audience: [clapping]
61 Ali: [()]
62 Jennifer: (she is looking at the people in the stage)
63 Stage (F): heheh
64 good news
65 Stage (M): good news↑
66 Jennifer: [thank you]
67 Ahmad: [Nagwa said (thank you)]
68 Stage (F): [good good]
69 Stage (M): [good good]
70 Jennifer thank you
71 Jennifer: thank you
72 A: Nagwa (.) Nagwa said thank you
73 J: thank you (.) hehe
74 thank you (leaving the stage)
75 A: >no< >no< >no< (.) >where are you going?<
76 Wait a minute
77 heheh (.) >where are you going<
78 Ali
79 Ali: jennifer inti
[jennifer, you]
80 → a::: yani addaiti a:::
[you performed]
81 → arth jaiid jiddan
[a very good performance]
82 → wa::: wsawutink hillu
[and your voice is beautiful]
83 → wa::: sawtik fih shajan
[there is sorrow in your voice (positive in Arabic culture for singers)]
84 → wa azfik ala alawd
[and your playing on the oud]
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[no, first, I hailed her]
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[I hailed her more because]
92 hiyyah malha ilagah bil alam al arabi
[she doesn't belong to the Arabic world]
93 witghanni hatha allawn ishshargi il asil
[and she sings this classical middle eastern song]
94 wtiatini iah bi::: yani
[and it gives me, I mean]
95 bi shajan yusalna ihna
[the blues song that we could feel it]
96 fa hatha shai jamil
[it is something beautiful]
97 hatha talaquh↑ aththaqafat aljil
[this is the cross culture, generations]
98 ihna nutalib↑ min hatha
[we demand something like this]
99 Nutalib min hath allwan iljamil
[we demand this beautiful show]
100 bravo alaik amtaa'tina
[bravo, you enjoyed us]
101 Shukran
[thank you]
102 Audience: clapping
103 A: bighath annathar an ilazf wi assawt il hilu
[with disrespect of playing the aud and the beautiful voice]
104 shuft ihsas bi klam
[I saw a sense of language]
105 mush kalamha wala lughatah il um
 [although it is not her speech nor her language,]
106 wa ma thalik ana hassait innaha
[I felt that she is]
107 a::: arabiah miah fil miah
[Arabian 100%]
108 → bithis bikalam arabi miah bilmiah
[she has a sense of Arabic language 100%]
109 → wa::: da shai a::: adkhal ILBAHJAH ila sadri
 [and that brings joy to my heart]
110 J: hehe
111 (music)
112 Ahmad: Ali↑
113 Ali: yes
114 Audience: clapping
115 Najwa: naam

[yes]
116 Nasser: naam
[yes]
117 Ahmad: NAAM
[yes]
118 Jennifer: thank you
119 → Shukran
[thank you]
120 Shukran
[thank you]
121 (music)