

## Do Modern Arab Televangelists Argue or Preach? A Pragma Dialectical Analysis of Mustafa Husni's *Live the Moment* TV Show

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### ABSTRACT

*Modern Arab didactic TV shows are widely categorised as religious; however, most of them target social issues from different perspectives to ensure a persuasive impact on a broad audience, specifically the youth. Despite their significance, almost no research has been conducted to determine the remarkable features of this genre. Therefore, this study aims to reveal the argumentative features of Arab didactic TV shows and investigate their preaching and persuasive functions. Four episodes from Mustafa Husni's (2014) *Live the Moment* show were randomly selected, downloaded from Husni's YouTube Channel, and manually transcribed. Following a qualitative-quantitative approach, the researchers translated selected examples and quantified the frequencies of the argumentative aspects utilised in the show, which were then descriptively analysed in terms of the pragma-dialectical theory (van Eemeren et al., 1996, 2002). The study findings indicated that the remarkable macro-structure features include the domination of the argumentation stage, the implicitness of both the confrontation and opening stages, and the absence of the conclusion stage due to the show's monologue nature. Moreover, the most frequent micro-structure argumentation elements are the coordinative and multiple structures and the causal and symptomatic schemes, respectively, for their persuasive and didactic functions. The study contributes to interdisciplinarity by enhancing the understanding of pragma-dialectics, uncovering the persuasive features of argumentation in this genre, and boosting the media literacy of producers of awareness-raising TV shows.*

*Keywords: Argumentation stages; argumentation schemes; argumentation structures; didactic TV shows; Pragma-dialectics*

### INTRODUCTION

Didactic TV shows aim to raise people's awareness regarding various issues that might affect their lives. Therefore, their function is to deliver information, teach, and provide moral instructions. However, they target people with different ideologies and diverse backgrounds; some of the audience would accept the presented discussions, whereas others might disagree or deny the premises offered. Recently, didactic TV shows have been increasing and taking a prominent place among other kinds of shows in the Arab world. Although they are most commonly categorised as

merely religious, some sub-genres have emerged recently, handling different aspects of life and discussing vital issues of major concern to people in society. These shows have been presented by modern religious televangelists whose preaching tends to approximate the distance between the clear religious boundaries of Halal (i.e., permissible and lawful actions and behaviour, according to Islam's laws) and Haram (i.e., what is forbidden and prohibited in Islam) and the realistic matters and challenges of modern life in Arab Muslim societies. Echchaibi (2011, p. 97) stressed that "[t]he realism of televangelist discourse is an important dimension in building authority and credibility." Mustafa Husni is one of the most popular modern religious televangelists in the Arab world. According to Franke (2023), his influence over the youth can be observed in the remarkable number of followers on social media platforms and the high views of his videos.

Argumentation theories have been traced back over fifty years, during which time they have witnessed many developments. Among the most significant argumentation studies is the **pragma-dialectics** theory, which handles argumentation as a difference of opinion that needs a resolution. **Pragma-dialectics** was primarily the result of van Eemeren and Grootendorst's (1984, 1987, 1992, 1996, 2002) along with other researchers' study of both Argumentation Theory and Discourse Analysis, from which they took into account a number of linguistic and logical concepts such as Austin's (1962) and Searle's (1969, 1979) speech act theory, Grice's (1989) logic of ordinary discourse, Lorenzen's (1969) dialogue logic, and Barth and Krabbe's (1978, 1982) formal dialectics.

Argumentation theories have been of interest to many scholars in a wide range of disciplines, e.g., religious (Keating, 2021), literature (Abd Al Khanaif sawy, 2021; Svačinová, 2021), socio-religious (Hashmi et al., 2022), legal (Liepina et al., 2023; Smolka, 2022), and pedagogical (Castro & Toro, 2023). Pragma-dialectics, in particular, has been utilised to examine various discourses, including media, specifically newspapers. For instance, Ashmawi (2012) applied pragma-dialectics to unveil the different ideologies of some writers concerning the issue of the niqab ban law tackled in written English and Arabic newspaper articles. Besides, Jamil (2023) analysed the argumentative aspects in editorials and columns of governmental Malay-language newspapers to reveal ideologies and power relations during the 2013-2018 election campaign.

To the best of the researcher's knowledge, the didactic TV show genre has not been analysed pragmatically. Therefore, the current study examines the argumentative aspects employed by Husni (2014) in *Live the Moment* to explore the common features of this genre, whose major concern is preaching and persuading the target audience. Accordingly, the following research questions are posited:

1. What are the argumentation stages implemented in Husni's (2014) *Live the Moment*?
2. What are the prevailing argumentation structures in the show?
3. What are the most frequent argumentation schemes applied in the show?
4. What is the function of the argumentations utilised in Husni's show?

Exploring these aspects of argumentation would aid in identifying the distinguishing features of this genre of modern Arab didactic TV shows and justifying their persuasive, preaching, and teaching objectives.

## METHODOLOGY

*ʿish El-lahza* (i.e., *Live the Moment*) was broadcast in Ramadan 2014 on *An-Nahar* TV channel, a non-governmental Egyptian entertaining TV channel, and prepared and presented by Husni, one of the eminent young *da'iyas*, i.e., Islamic preachers and televangelists in Egypt, whose impact is not limited to his audience on the television or the radio, but extends to the social media users. The show can be categorised as a socio-religious show, comprising (29) episodes; each episode, aside from the first one, tackles a certain moment, either positive or negative, which Husni refers to as turning points shaping one's personality and mentality and changing one's life path either for better or worse. Self-values, according to Husni (2014), can influence the inner voices that arise in these crucial moments. He motivates the audience to control their self-prone-to-evil in the different critical moments.

The researchers implemented the following procedures to obtain the objectives of the current study. First, to ensure representative coverage of the discussed topics in the show, the researchers randomly selected four episodes from Husni's show *Live the Moment* using the stratified method: two episodes tackling negative moments and two illustrating positive ones. The sufficiency of the selected number of episodes under study emerges from the systematic organisational pattern followed in each episode and their durations (about 24 minutes/episode). The selected episodes were downloaded from his channel on YouTube via the YTDDownloader application. Second, to validate the data, two researchers manually transcribed the scripts of the selected episodes, and a third researcher compared the two transcripts to verify the data accuracy and consistency. Third, the macro- (stages) and micro-structures (structures and schemes) of the argumentations manifested in the verbal text were analysed in terms of the pragma-dialectical theory developed by van Eemeren et al. (1996, 2002). The researchers also developed the figures of the argumentation structures of the selected episodes. Fourth, the utilised examples were translated by the researchers, and Muhsin Khan and Taqi-ud-Din al-Hilali's (2024) translation of the Quranic verses was adopted. Finally, the results were tested against the objectives of the study and the research questions posed.

Following a qualitative-quantitative approach, the current study examines the frequencies and functions of the argumentative and didactic features of four selected episodes, two of which encompass negative moments, i.e., Ep.4, *Anxiety Moments*, and Ep.24, *Separation/Divorce Moments*, and the other two deal with positive moments, namely, Ep.10, *Happiness Moments* and Ep.20, *Charity Moments*. Qualitatively, the selected data is investigated in terms of the pragma-dialectical theory's various argumentation aspects, including the argumentation stages, structures, and schemes. Obtaining the triangulation method in research, the robustness of the descriptive pragma-dialectical analysis of the data, and the precision of the results were enhanced by quantifying the frequency of the argumentative markers' occurrences, presented in numerical values and illustrated in tables and figures.

In pragma-dialectics, argumentation seeks “the justification or refutation of opinions” (van Eemeren et al., 1987, p. 5). van Eemeren et al. (1996) provided an analytical overview of the pragma-dialectical theory, including the standpoints, the argumentation stages, argumentation structures, and argumentation schemes (van Eemeren et al., 1996, pp. 288-291). The **standpoints** advanced in the critical discussion constitute “the object of argumentation” (Houtlosser, 2001, p. 31).

In the ideal model of a critical discussion, the resolution process of the difference of opinion develops through **four stages** (van Eemeren et al., 1996, 2002). First, **the confrontation stage** is where a difference of opinion between the parties is identified. Second, **the opening stage** is where the roles of the two parties, i.e., the protagonist and the antagonist, participating in the discussion, are determined. Third, **the argumentation stage** is where the protagonist attempts to convince the antagonist with his standpoint, defending it by encountering the antagonist's objections and doubts; this stage, in practice, is considered the '**real**' discussion. Fourth, **the conclusion stage** is where the discussion comes to an end, marked by assessing the extent of the difference of opinion and resolving it in favour of one of the two parties. The model is theoretically ideal until it approaches real-life argumentative discussions because the parties might decide to drop one or more of the four stages or to proceed through all of them yet in a different order, might leave some elements of the four stages unexpressed, or might fail to approach an agreement on the outcome of the discussion (van Eemeren et al., 2002).

Determining the structure of the critical discussion, van Eemeren et al. (2002, 2007) sorted out argumentation into two categories: **simple** and **complex** categories. The **simplest** form of argumentation is represented in only one **single** argument, which typically consists of only two premises in an explicit argument, yet it most likely includes one premise as the other is often left unexpressed, whereas **complex** argumentation is subdivided into three types of argumentations called **multiple**, **coordinative** and **subordinative**. First, in **multiple argumentations**, alternative defences are provided for the same standpoint; each is independently sufficient to defend the standpoint as they are all equally significant. Second, **coordinative argumentations** are composed of a combination of standpoints, each of which is insufficient to stand alone, so they depend on each other. Finally, Henkemans (2001) named **subordinative argumentations** 'serial' because they consist of some defences presented in the form of layers supporting one another.

**Argument schemes**, according to van Eemeren et al. (1996), are remarked as the 'internal structure' of a single argumentation. van Eemeren and Grootendorst (1984, 1992) classified them into three categories, characterising three types of relations and linking the arguments with the standpoint they defend. First, in **argument schemes based on a symptomatic relation**, some action might be characterised as a *symptom* or a *sign* of something more general, such as examples and definitions. Second, **argument schemes based on a relation of analogy** are determined in the form of an analogue, i.e., a model that should be imitated or an example that should be avoided. The third **argument scheme based on a causal relation** can be presented in the following cases based on the idea that something leads to another: a cause whose effect is already stated in the standpoint, a means to reach an end, or an action to obtain a certain effect or result. **Pragmatic argumentation** is a subtype of the causal scheme concerned with some suggested favourable or unfavourable consequences for a particular action (van Eemeren et al., 2002, p. 102).

## RESULTS

### MACRO-STRUCTURE OF *LIVE THE MOMENT*

In terms of the show's macro-structure, Ep.1, *The Beginning*, functioning as an introduction to the show's objective, implicitly includes the three stages of critical discussions: **confrontation**, **opening**, and **argumentation**. The monologue's nature of the show's argumentation justifies the lack of a **conclusion stage** due to the absence of the antagonists, whose doubts and rejections are most likely anticipated and considered. For their cruciality, Husni (2014) refers to the discussed

moments as "turning points" that could take one's life to a better or worse path. At the onset of Ep. 1, he postulated his standpoints as follows:

أغلب البشر حياتهم نمطية عايشين بنفس الطريقة... وبيعدي العمر وفجأة يُفاجأ الإنسان إنه كبير... وفجأة يلاقي نفسه في حياة ثانية خالصة، في الدار الآخرة... لغاية ما تعصف بالإنسان لحظات مش عادية تهز كيانه، تسيطر عليه. اللحظات دي إما إن هي تدينا رؤية وخبرة في الحياة أو بتسلب أجمل ما فينا، بيسموها الأجانب "turning points" نقاط التحول اللي بتغير الإنسان.

*[Most people live their routine similarly... Time flies, and suddenly, a man finds himself old, living a totally different life in the afterlife, until unusual moments strike and dominate him. These moments can either give us vision and experience in life or take away the best in us; foreigners call them turning points that can change people.]*

He claims that the selected moments are critical in shaping people's characters and changing their lives, although they may not realize the significance of these moments.

Aiming at persuading the audience with the show's objective based on the afore-mentioned standpoint, Husni asks a rhetorical question in Ep.1 anticipating some projected doubts regarding the show's rationale:

لكن ليه؟ ليه الأيام دي بالذات إحنا جايين لحضراتكم بـ "عيش اللحظة"؟... ناس كتير فينا اتغيرت بعد فترة وهو مش واخد باله... بكمية الرسائل اللي ربنا قال عليها في القرآن: "وبلونا هم بالحسنات والسيئات لعلمهم يرجعون"، ربنا ببيغيرنا باللحظات دي: اللحظات الحسنة اللي فيها نشوة وسعادة وانسباط وراحة وحب، واللحظات الصعبة اللي فيها قهر ومثلة وتعب وحزن... وإحنا في الأيام دي بالذات حياتنا مليانة باللحظات اللي فيها تغيير.

*[But why? Why have we chosen "Live the Moment" for you these days in particular?... Many of us have changed after a while without noticing the multiple messages Allah mentioned in the Qur'an: "And We tried them with good (blessings) and evil (calamities) in order that they might turn (to Allah's Obedience)." Allah changes us with these moments: the good ones, including ecstasy, happiness, joy, comfort, and love, and the tough ones, including subjugation, humiliation, discomfort, and sadness. Our lives, these days, in particular, are filled with such life-changing moments.]*

Unfortunately, the answer does not verify the question provided by the protagonist, i.e., the presenter himself. The presenter attempts to highlight some of the moments that people often experience as turning points in their lives.

To examine the implicit **confrontation** and **opening** stages, the argument at hand could be analysed from two perspectives. From a broader perspective, Husni is the protagonist who addresses all sorts of audiences, including the supporting, neutral, and resistant. As he prepares his recorded arguments, he keeps an eye on the anticipated antagonists who might doubt or refute his claims or their defences. From a deeper perspective, Husni presents himself and the viewers as the protagonists. In contrast, their prone-to-evil selves represent the antagonists that could prevent themselves from living these pivotal junctures wisely, as demonstrated in the example below using first-person plural pronouns such as **ن** and **نا** to create a sense of engagement with the intended audience:



فإننا كل يوم بإذن الله بعون الله هنعيش لحظة من اللحظات اللي بنمر بيها كلنا... طول شهر رمضان... الكل يتعدي بيه اللحظات دي، هنسمع مع بعض صوت مشاعرنا... فيه حاجة علماء النفس اتكلموا عليها كبيرة قوي اسمها الصوت الداخلي، الحوار الداخلي، بيسموه inner voice، صوتك اللي من جوه، ده اللي بيشكل مشاعرك، والمشاعر هي ما يسبق التصرف، فهنتكلم عن المشاعر اللي جواك، عارف ليه؟ عشان لما تسمع نفسك من جوه في لحظاتك العاصفة، تعرف إنت بتفكر إزاي وتوجه المشاعر إنك تعيش اللحظة بالطريقة اللي ربنا بيحبها.

[So every day in Ramadan, we'll\_ God willing.. with God's help\_ live one of the moments we all go through. All live these moments. We'll listen together to the voice of our feelings. Psychologists addressed something significant called "the inner voice" or the inner dialogue, the voice that comes from within that shapes your emotions that precede actions. So we'll talk about your inner emotions; you know why? Because when you listen to your inner voice during your storming moments, you should know how to think and direct your emotions to live these moments in a godly-satisfying way.]

However, he sometimes detaches himself and addresses the audience with second-person pronouns, such as "نفسك" and "تـ" emerging from the didactic role the presenter plays in his show. In addition, it could also have a rhetorical function as if the presenter speaks to himself or to a particular person standing for the rest.

Despite the implicitness of both the **confrontation** and the **opening** stages in addition to the elimination of the **conclusion** stage as a result of the absence of the antagonists of the broader argument, i.e., the skeptic audience, the **argumentation** stage is the only clear stage that starts from the first episode where the presenter attempts to convince the audience with the show's objective and the validity of his standpoint. For example, he provides various evidence to support his viewpoint in the introductory episode. He mainly appeals to authority by quoting from the Qur'an and the Prophet's Hadiths. In addition, he mentions historical examples of various prophets to highlight their reactions and attitudes during their turning points. He also resorts to real-life examples and recites some of his personal stories to shed light on the feelings and thoughts of the participants in these stories during some particular crucial moments and accordingly evoke the audience's emotions. The argumentation stage also extends through the subsequent episodes, during which each moment is discussed in detail. The microstructure analysis of the four selected episodes elaborates the argumentation structure and schemes as illustrated below.

#### MICRO-STRUCTURE OF *LIVE THE MOMENT*

To analyse the microstructure of the argumentations handled in every episode in terms of the structures and schemes employed, the researcher observed that all the selected episodes, either positive or negative moments, follow the same pattern and are similarly divided into similar segments. In other words, the episodes start with an introduction when Husni (2014) gives a glimpse of the given moment in the form of real-life examples the audience can relate to, sometimes presented visually in acting scenes with the presenter's voice-over followed by shots of Husni speaking in the studio and two intervals of some short interviews with some guests—some of whom are familiar such as Omar Taher, a well-known writer, and Eman Riad, a TV presenter, whereas the others are not—briefly commenting on the given topic in every episode.

#### HUSNI'S ARGUMENTATION: STRUCTURES OF *LIVE THE MOMENT*

Every episode delivers a single non-mixed standpoint derived from the show's overall argumentation introduced in *The Beginning* episode; each one examines a moment in one individual standpoint developed in a complex structure, enabling the show's protagonist to provide

an extended defence for his standpoints against the anticipated doubts, rejections, or inquiries. The four selected episodes are similarly structured, as indicated in Figures (1), (2), (3), and (4) below, with a few distinctions. They all follow the same organisational pattern, where four main premises are addressed: What is the moment? Why do we live it? What are its distinct directions? How to live it righteously? Thus, the standpoints advanced in the four episodes are defended by means of the three argumentation structures, as illustrated in Table 1.

TABLE 1. Argumentation Structures of the selected episodes from *Live the Moment*

	Coordinative		Multiple		Subordinative	
	Major Standpoints	Supporting Premises	Major Standpoints	Supporting Premises	Major Standpoints	Supporting Premises
<i>Anxiety Moments</i>	1	7	--	1	--	4
<i>Separation/Divorce Moments</i>	1	7	--	--	--	2
<i>Happiness Moments</i>	1	5	--	7	--	1
<i>Charity Moments</i>	1	5	--	3	--	2
<b>Total</b>	<b>4</b>	<b>24</b>	<b>--</b>	<b>11</b>	<b>--</b>	<b>9</b>
<b>Total</b>	<b>28</b>		<b>11</b>		<b>9</b>	

FIGURE 1. The Complex Argumentation Structure of *Anxiety Moments* (Husni, 2014)

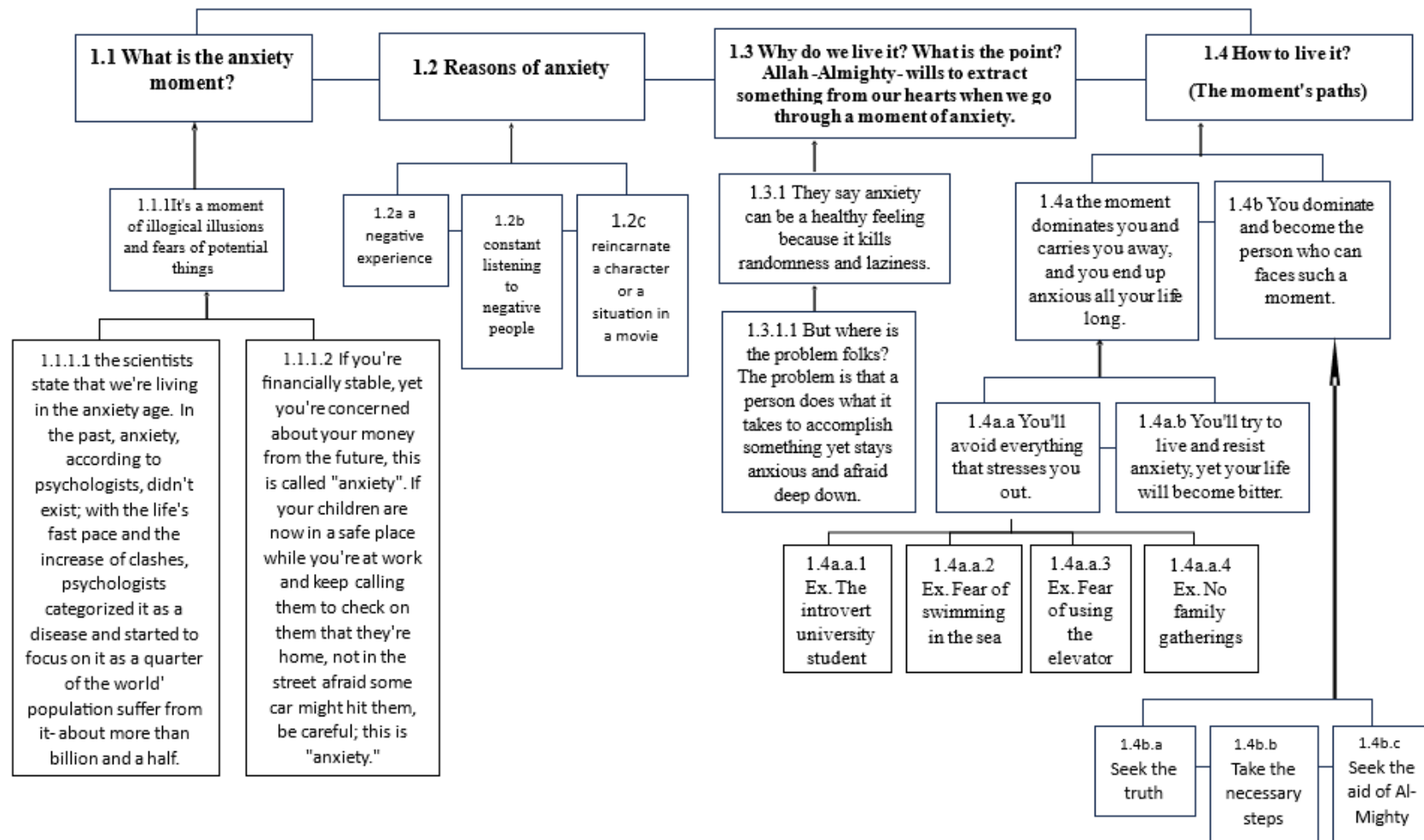




FIGURE 2. The Complex Argumentation Structure of *Happiness Moments* (Husni, 2014)

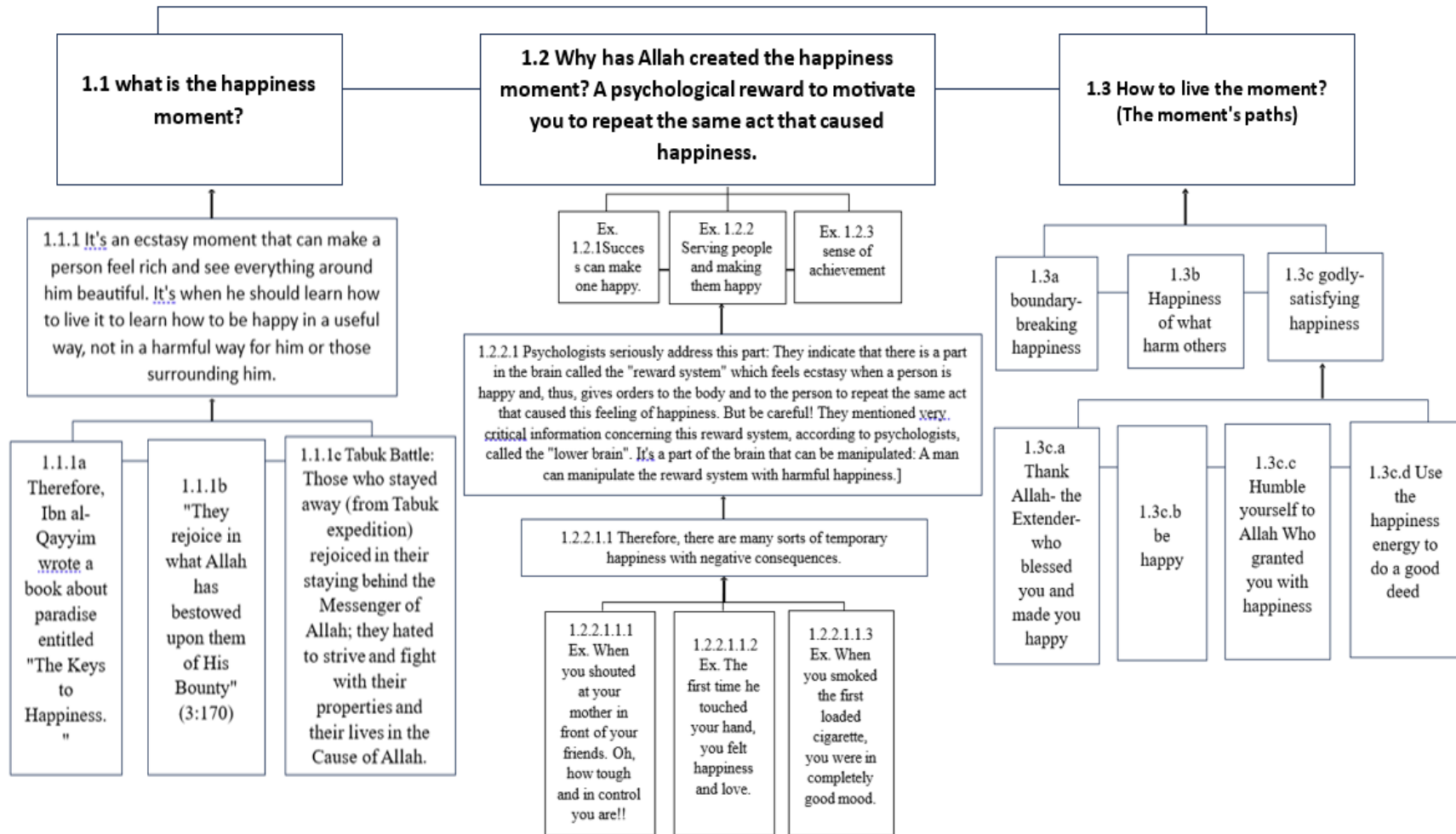


FIGURE 3. The Complex Argumentation Structure of *Charity Moments* (Husni, 2014)

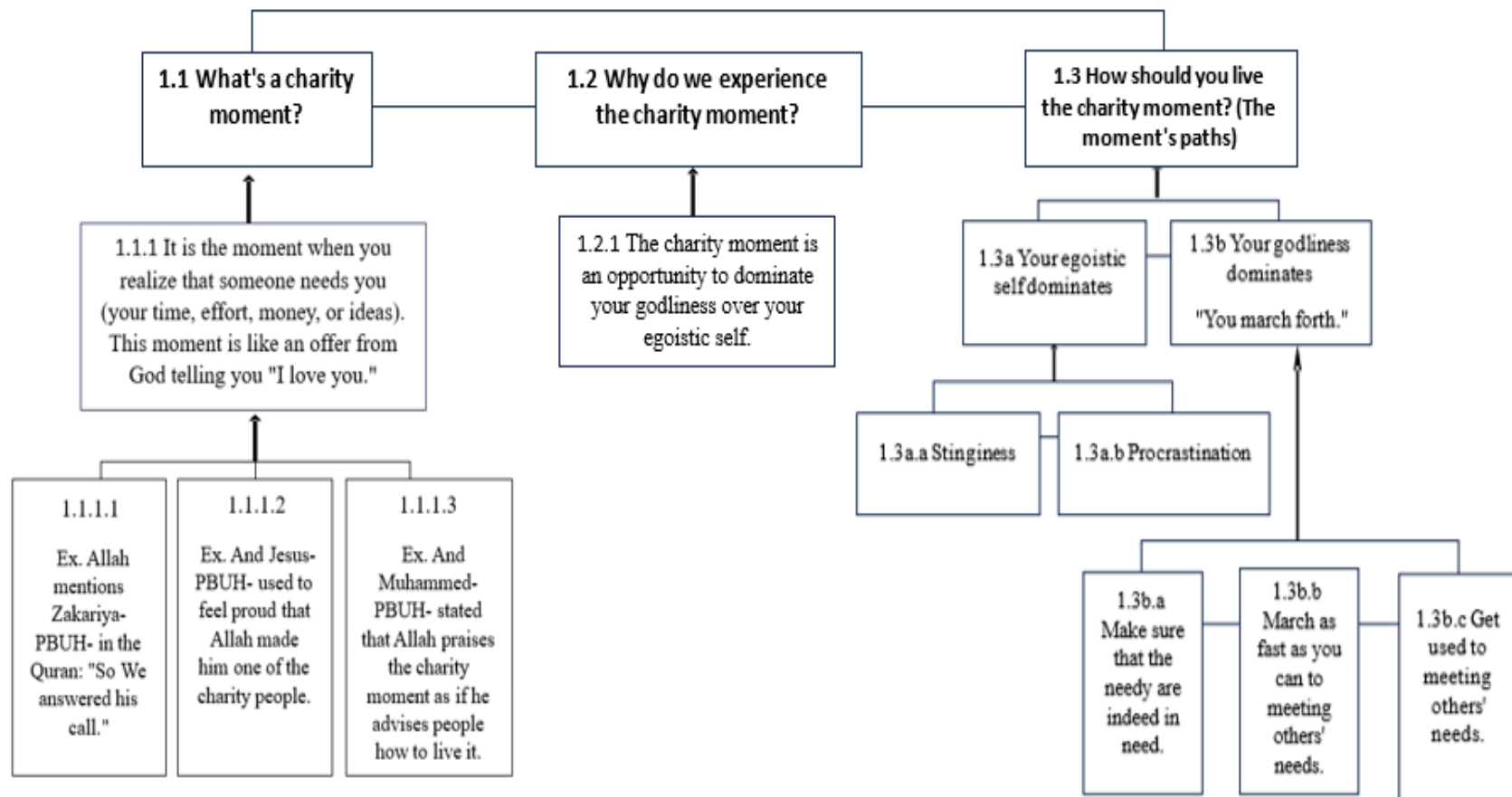
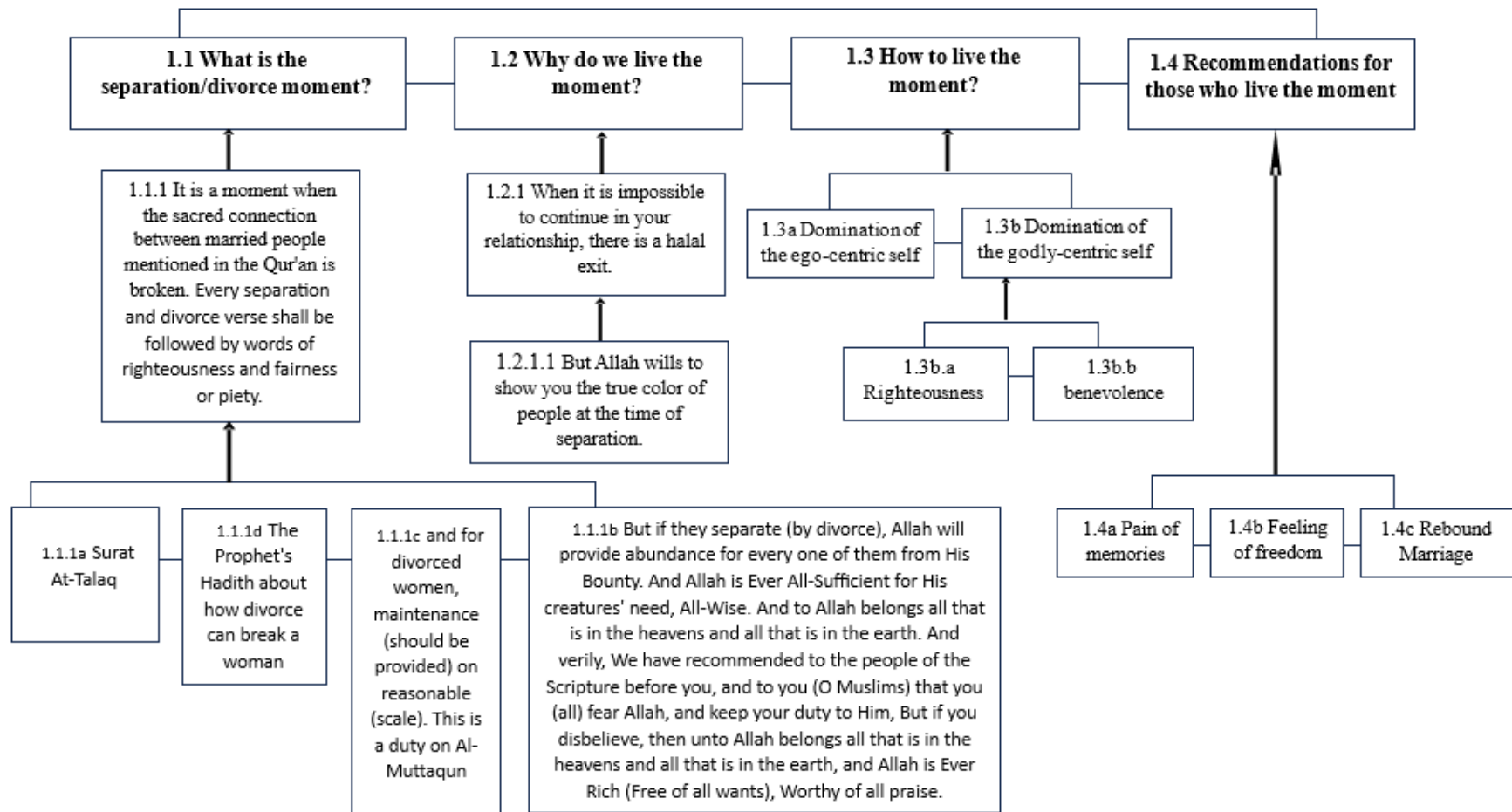


FIGURE 4. The Complex Argumentation Structure of *Separation/Divorce Moments* (Husni, 2014)



The **coordinative argumentation structure**, however, dominates, as demonstrated in each episode's overall argument and the minor defences. For the episodes' major arguments, the aforementioned main premises justifying the significance of each moment need to be considered collaboratively to justify the standpoint. In addition, they are the most frequently used argumentation structures in supporting defence, performing various functions.

**Coordinative argumentations** mostly have a **classification** function. First, they validate the last premise introduced in every episode in the form of sub-arguments organised coordinatively to show the distinct people's reactions to the moments that Husni calls "paths of the moment". They mainly fall into two major categories: negative reactions denoting the egoistic voice and positive ones signifying the godly inner voice. The two choices are displayed against each other to warn the audience of the ego's dominance over the divine consciousness, despite their somewhat different descriptions given in each episode. For instance, Husni bases his classification of the possible reactions to the anxiety moment on the personification of the moment as a dominant devil pertaining to some external factors that result in the given negative feelings: You let it control you; otherwise, it haunts you down, i.e., (see Arguments 1.4a and 1.4b in Figure 1). For *Charity Moments* and *Separation/Divorce Moments*, the coordinative arguments 1.3a and 1.3b in Figures (3) and (4) similarly account for the constant inner clash between the godly-centred tendency to live the moment and the man's prone-to-wrong self.

The **classificational** function of **coordinative argumentations** in Husni's episodes can also extend to include **sub-sub-arguments** dependently structured to manifest the various forms of living each moment, either godly-satisfyingly or egocentrically. The former's sub-classifications aim at guiding the audience in the righteous direction. Therefore, the presenter proposes some steps dependent on each other as those suggested in *Anxiety Moments* (i.e., Arguments 1.4b.a, 1.4b.b, and 1.4b.c in Figure (1) ), *Happiness Moments* (i.e., Arguments 1.3c.a, 1.3c.b, 1.3c.c, and 1.3c.d in Figure (2)), and *Charity Moments* (i.e., Arguments 1.3b.a, 1.3b.b, and 1.3b.c in Figure (3)). Besides, Husni sometimes proposes a variety of proper alternative reactions for particular situations, as in *Separation/Divorce Moments* (i.e., Arguments 1.4a, 1.4b, and 1.4c in Figure 4). On the other hand, the ego-dominating approach to moments is markedly tackled with **coordinative sub-classifications** only in the two positive moments of happiness and charity, as shown in Arguments 1.3a, 1.3b, and 1.3c in Figure 2 and 1.3a.a and 1.3a.b in Figure (3). The presenter seems to warn the audience about the horrendous side of these good moments—due to the occasional dominance of the prone-to-wrong self—embodied in the various forms of the possible iniquities that might ruin the beauty of these moments. Ill-mannered happiness, for instance, comprises either boundary-breaking happiness or happiness of what harms others; similarly, either stinginess or procrastination can demolish the essence of selfless philanthropical situations.

The least common function for **coordinative argumentation structures** manifested in Husni's show **comprises listing reasons or recommendations** identified in only two episodes. In *Anxiety Moments*, for example, coordinative structures realised in Argument 1.2 in Figure (1) play a fundamental role in one of the episodes' major standpoints demonstrating the reasons for stress and anxiety, i.e., post-negative experiences, constant listening to negative people, psychological influence of a character's role in a story of a book or a movie that might lead one to reincarnate it in their real life. Furthermore, Husni's three recommendations for anyone who encounters separation or divorce also come in a coordinative structure, as illustrated in Arguments 1.4a, 1.4b, and 1.4c in Figure 4.

The second most frequent structure in the selected episodes is the **multiple argumentations**. It can be noticed clearly in the **several examples** given to verify particular standpoints and the **different definitions** of a few moments. **Multiple argumentation structures** are employed to arrange minor details with reference to various, yet relatable, evidence to persuade the audience with the standpoints presented in each episode. The presenter endorses the major standpoints and their supporting premises with a wide range of **religious, historical, and realistic examples**. He sometimes resorts to Quranic verses and prophetic hadiths, real-life situations, or a combination of the three aforementioned kinds of evidence to strengthen his credible persona and maximise the persuasive impact of the advanced arguments. In both positive and negative moment episodes, the Quran and Hadiths have been the primary sources of proof Husni usually relies on for their highly authoritative status: All Muslims are obliged to fulfill Allah's and His Prophet Muhammad's commands of promotion and virtue and prevention of vice.

Instead of using directive speech acts to warn the audience of some wrong deeds in particular situations, the presenter tends to improvise various anecdotes or list many **real-life examples**. For instance, in the good-moment episodes, such as happiness and charity, the presenter attempts to alert the audience to the dark side of these moments, entailed in some people's negative reactions. The examples provided in this regard are structured in **multiple patterns**, although each point could have been clarified with only one or a few of them; nevertheless, the presenter aspires to approach a new range of people who can relate to the mentioned situations with the intention of appealing to their emotions. Hence, in the happiness episode, Husni relates to different realistic incidents that might give people a temporary feeling of happiness or false victory; each is also followed by a glimpse of its devastating consequences (see Arguments 1.2.2.1.1.1, 1.2.2.1.1.2, 1.2.2.1.1.3 in Figure 2). The didactic dimension of these multiple examples is insinuated in the presenter's commentary on each one to emphasise their moral and psychological consequences.

Besides everyday situations, **religious evidence** is observed to be structured in **multiple organisations** to support the directive premises presented by the end of each episode of the positive moments, where Husni directs people to the right paths. He sometimes relies on some hadiths and some brief anecdotes from the Prophet's life in addition to his companions and/or followers as a highly credible source of inspiration to urge the audience to imitate them, seeking the satisfaction of Allah and His Prophet. The presenter sometimes goes the extra mile and adds some real-life examples to support his conclusive proposals so that the audience can relate history to the present world. That enables the presenter to approach different kinds of potential sceptic audiences, e.g., those who might not be easily convinced unless the evidence relates to factual, current situations. For instance, the first two of the four steps Husni suggests in *Happiness Moments* to live the moment divinely (i.e., Arguments 1.3c.a and 1.3c.b in Figure 2) are backed up with **multiple religious and real-life examples**. Moreover, Husni in *Charity Moments* warns against procrastination (i.e., Argument 1.3a.b in Figure 3)—one of the two moments' two negative paths—and motivates the audience to hurry up to do charity, i.e., the righteous path, using multiple religious justifications.

In addition to the numerous supporting examples, **multiple argumentation structures** also present various ways to **define** some moments, such as *Anxiety Moments* introduced at the beginning of each episode. Husni resorts to the experts' scientific perspectives, such as psychologists, in defining the given moments (i.e., Argument 1.1.1.1 in Figure 1)—despite the lack of documentation of the mentioned sources, which in turn could affect the presenter's credibility to some extent. One additional thread of argumentation that would contribute to simplifying the essence of each moment for the audience involves relating to their everyday life;

therefore, Husni provides some real-life examples of anxiety (see Argument 1.1.1.2 in Figure 1). Religious proofs can also be independently exploited for the same function of the clarification of the given moment's meaning, as illustrated in the definition of *Charity Moments* in Arguments 1.1.1.1, 1.1.1.2, and 1.1.1.3 in Figure (3).

Although **subordinative structures** attain the third rank in *Live the Moment*, they play major roles in each episode as they present extended arguments in relation to the main points tackled to pinpoint the significance of the moments. They, thus, are realised in the following premises: the reasons why we live some moments, some moments' paths, and the religious approach to some moments' definitions. First, **subordinative structures** manage to involve a series of assertive speech acts—which tend to both inform and persuade—usually starting with a rhetorical question to draw the audience's attention to why Allah gets us to experience such moments, leading to the problems or challenges that might end up ruining the given moments, such as separation and happiness. Second, **subordinate argumentations** contribute to explaining some moments' paths in terms of their subclassifications, such as the two forms of the divine path of *Separation/Divorce Moments*: righteousness and benevolence (i.e., Arguments 1.3b.a and 1.3b.b in Figure(4)), and the two possible undivine attitudes of *Charity Moments* namely, stinginess and procrastination (i.e., Arguments 1.3a.a and 1.3a.b in Figure (3)). Finally, **subordinative structures** also assist in the religious justifications of the two moments' definitions. In *Anxiety Moments*, Husni mentions female infanticide in pre-Islamic times, as demonstrated in the Quran, in addition to people's fear of poverty, which the Prophet Muhammad (PBUH) and Ali bin Abi Talib warned from as two examples of fatal anxiety.

#### HUSNI'S ARGUMENTATION SCHEMES OF *LIVE THE MOMENT*

The three argumentation schemes are employed in the four episodes of *Live the Moment*, with the causal argumentation occupying the first rank, followed by the symptomatic scheme, whereas the analogous is the least frequent, with only one occurrence, as illustrated in Table 2 below. Husni (2014) focuses on particular argumentative features to achieve the show's rhetorical and didactic objectives. Because of the systematic organisational pattern followed in the episodes to tackle four major premises (What is the moment? Why do we live it? What are its distinct directions? How to live it righteously?), these features take place in each episode with relative variations. Each of the two predominant schemes, the causal and symptomatic, connects two of these premises to the show's ultimate primary standpoint.

TABLE 2. Argumentation Schemes of the selected episodes from *Live the Moment*

	Causal Argumentation Scheme		Symptomatic Argumentation Scheme		Analogous Argumentation Scheme
	Pragmatic Causal Argument	Arguments based on an action to obtain a result	Arguments based on definitions	Arguments based on a classification	
<i>Anxiety Moments</i>	1	1	1	3	--
<i>Separation /Divorce Moments</i>	5	2	1	2	--
<i>Happiness Moments</i>	2	1	1	1	--
<i>Charity Moments</i>	3	1	1	2	1
<b>Total</b>	<b>11</b>	<b>5</b>	<b>4</b>	<b>8</b>	<b>1</b>
<b>Total</b>	<b>16</b>		<b>12</b>		<b>1</b>



First, the **causal argumentation's subcategory, the pragmatic causal scheme**, prevails in the show's selected episodes to mainly demonstrate the **favourable consequences** of living each moment, involving the gloomy ones destined for people to experience, such as *Anxiety Moments* and *Separation/Divorce Moments*. Hence, the examples below represent pragmatic causal argumentation, which attains the answer for one of the primary episode's propositions: "*Why do we live in the moment?*" Husni confirms that Allah's creation serves the ultimate benefit of humanity. Happiness, for instance, is granted as a moral reward that could encourage people to repeat the same deeds to experience the same feelings. The negative moments also have profitable effects despite their bitterness, as shown in Example (1): Anxiety motivates planning skills and attentiveness, and eliminates randomness and laziness, and marital separation offers a halal, respectful solution for troubled couples who cannot proceed in their relationship for serious reasons.

1. لكن أكيد فيه فائدة من لحظة القلق..هم يقولوا إن القلق شعور صحي لأنه يبيقتل العشوائية والكسل. التركيز والتخطيط ده رد فعل إيجابي لكل إنسان عنده تخوفات، حتى لو مش منطقية، بس بيراجع نفسه، يعني مثلاً الامتحان بكره يبقى صعب، عشان كده أنا هرکز وهذا كويس تحسباً وقلقاً من الامتحان، فده خلاني مركز ومخطط كويس...دي فائدة القلق.

*[But definitely, there is a benefit from the anxiety moment... They say anxiety can be a healthy feeling because it kills randomness and laziness, and concentration and planning are positive reactions of a person having some fears, even if they don't make sense, but they keep reviewing themselves. For instance, the exam tomorrow is difficult, so I'll focus and study hard to prepare for the exam, which has made me more focused and well-planned. This is the benefit of anxiety.]*

In addition, **pragmatic causal argumentation** justifies another main proposition concerning the possible paths of each moment, which initially operates in a symptomatic scheme form; positive outcomes verify the effectiveness of the divine path and vice versa. Example (2) illustrates the ill effect of sinister happiness; it can negatively trigger the brain's reward system, which sends a signal to replicate the same action to encounter a similar sentiment. The other **subtype of the causal scheme**, named **the argument based on an action to obtain a result**, attests to the show's didactic aspect because the presenter tends to end each discussion with a precise answer for the last major premise, usually stated in a question form, namely "كيف تعيش" *[How do you live the divine moment?]* Husni attempts to help the audience with practical steps to enjoy the positive moments and overcome the negative ones rightfully, as shown in the example below. Therefore, most examples are formulated in directive speech acts because this sub-category of the causal scheme functions as a conclusive proposal, leaving the audience with a simple, clear, and practical message to remember (see Example (3)).

2. علماء النفس ليهم كلام خطير في الحنة دي: بيقولوا إن فيه في المخ مكان اسمه "مركز التعزيز"...ده بيشعر بالنشوة والإنسان فرحان، فيدي أوامر للجسد وأوامر للإنسان إن هو يكرر الفعل اللي حسس مركز التعزيز ده بالنشوة والسعادة...قالوا إن مركز التعزيز ده (وده كلام علماء النفس) اسمه "المخ الأدنى"، دي حنة عند الإنسان في المخ ممكن تُخدع، يعني الإنسان ممكن يخدع مركز التعزيز بأفراح مؤذية ومُضِرَّة.

*[Psychologists seriously address this part: They indicate that there is a part in the brain called the "reward system" which feels ecstasy when a person is happy and, thus, gives orders to the body and to the person to repeat the same act that caused this feeling of happiness. But be careful... It*

*is, according to psychologists, called the "lower brain". It's a part of the brain that can be manipulated: A man can manipulate the reward system with harmful happiness.]*

3. ويبقى رد الفعل الرباني... إيه الربانية؟ "وسارعوا"... هي دي المشاعر اللي جوه الإنسان اللي بيُسارع لربنا-سيحانه وتعالى-: رقم واحد، بيتأكد المحتاج محتاج فعلاً، رقم اثنين، بيُسارع بقدر الوسع، رقم ثلاثة، بيستمع خلاص كده، بيألف قضاء الحوائج، يُدمن قضاء الحوائج لأنه عارف إن سيدنا محمد -ص- بيقول: "من قضى لأخيه حاجة كان كمن خدم الله عمره."

*[And now the godly reaction... What's godliness? "And march forth." The following are the inner emotions of the man who marches forth to Allah-Almighty: First, he makes sure that the needy are indeed in need; second, he marches as fast as he can; third, now he can enjoy. He is used and addicted to meeting others' needs because he knows that Muhammad-PBUH-says: "Who meets a need to a brother (in Islam) is like a man who devoted his entire life to serving Allah."]*

While the causal argumentation scheme handles each episode's two main premises regarding why and how we live each moment, the **symptomatic scheme** tackles the other two premises related to the definitions and paths of the addressed moments in terms of its two sub-categories, i.e., **an argument based on a classification** and **an argument based on a definition**, respectively. Both argument schemes aim at persuasion and guidance. First, **the symptomatic arguments based on a classification** are mainly concerned with the distinct paths of each path, namely, the divine vs. human, as illustrated below. Besides, some of these directions are further classified, such as the human path of *Charity Moments* and *Anxiety Moments* and the divine path of separation moments illustrated in Example (4). In general, the classifications have a guiding function because they offer obtainable options for anyone experiencing each moment, and each path, including the possible sub-categories, is verified with pragmatic causal argumentation to point out the consequences of each option.

4. تعالوا مع بعض واحدة واحدة إزاي بالطريقة الربانية نعيش لحظة الانفصال: (3) اختيارات أدام أي راجل أوست بيمروا بلحظة الانفصال: إما اللحظة النفسية والأناية تسيطر عليه فيبقى فيها ظلم... أو تختار الاختيارين اللي ربنا ذكرهم في كتابه في حق المؤمنين: إما الإنسان في لحظة الانفصال يتعامل بالحق أو يتعامل بالإحسان. فيا ظلم، يا حق، يا إحسان.

*[Let's bit by bit (learn) how to live the separation moment divinely: (3) choices in front of any man or woman experiencing a separation moment. They can choose the emotional moment, and egoism dominates them and end up with wrongdoings, or they can choose one of the two options Allah mentions in His book concerning the believers: A person in the separation moments could either deal with righteousness or with benevolence.. So wrongdoing, righteousness, or benevolence!]*

The **arguments based on a definition** usually entail the intended objective of the episode, as exemplified below. At the beginning of each episode, they are employed as an influential starting point where Husni, in the four examples, appeals to the audience's sentiments using emotive language such as affective verbs and modifiers highlighted in Example (5). However, to boost the compelling impact, the definitions are supported by means of religious and scientific evidence. For instance, the moments' definitions are justified with the Qur'anic verses "فرحين بما آتاهم الله من فضله" *[They rejoice in what Allah has bestowed upon them of His Bounty (trans. Muhsin Khan and Taqi-ud-Din al-Hilali, 2024)]* in *Happiness Moments* and "وكيف تأخذونه وقد أفضى بعضكم" *[And how could you take it (back) while you have gone in unto each*

other, and they have taken from you a firm and strong covenant? (trans. Muhsin Khan and Taqi-ud-Din al-Hilali, 2024)] in *Separation/Divorce Moments*, in addition to the reference to Surat At-Talaq in the latter episode, the Prophet's words "إذا أراد الله بعبد خيراً استعمله في قضاء حوائج الناس" [If Allah destines something good to someone, He uses him to address people's needs] in *Charity Moments*, and psychologists' viewpoint regarding the distinction between feelings of fear and anxiety.

5. لحظة عمل الخير هي اللحظة التي بتعرف فيها إن حد محتاجك، محتاج لوقتك أو لجهدك أو لفلوسك أو لأفكارك، اللحظة دي بتبقى لحظة عرض من ربنا بيقولك فيها أنا بحبك...اللحظة دي هي لحظة توظيف ربنا ليك في وظيفة "إني جاعل في الأرض خليفة"، لحظة نفع الله يوصل للعباد عن طريقك إنت، اللحظة دي لحظة حاسمة في حياة كل إنسان: هومن أهل الخير ولا من أهل الأنانية؟

[The charity moment is the one when you realise that someone needs you (your time, effort, money, or ideas). This moment is like an offer from God telling you, "I love you." This moment is the one that Allah employs you in the job "Verily, I am going to place (mankind) generations after generations on earth (trans. Muhsin Khan and Taqi-ud-Din al-Hilali, 2024); it's a moment when Allah uses you to deliver his blessings to people. It's a critical moment in every man's life: Is he a man of goodness or self-centeredness?]

The **analogous argumentation** is the least frequent scheme in *Live the Moment*. It occurs only once in *Charity Moments* when the protagonist refers to the scholars' interpretations of the Qur'anic verse "من ذا الذي يقرض الله قرضاً حسناً" [Who is he that will lend to Allah a goodly loan (trans. Muhsin Khan and Taqi-ud-Din al-Hilali, 2024)] based on an analogy of a son who immediately lends his father the sum of money he needs to meet basic needs, and the son is utterly certain that his father will return the money, if not more. Thus, this analogous argumentation plays both persuasive and didactic roles: It is manifested to convince the audience with the implication of immediacy as the heavenly path of charity; in addition, it simplifies the notion conveyed in the verse with a relatable real-life example and aids in teaching some moral values.

## DISCUSSION

The qualitative-quantitative approach followed in the current study contributes to revealing the remarkable argumentative features of Husni's (2014) *Live the Moment* as one of the modern Arab didactic TV shows. Consistent with Ashmawi's (2012) and Keating's (2021) findings, the argumentations discussed in the monologue-based episodes are non-mixed because of the absence of the anticipated antagonists. Husni's role as a preacher mingles with his tendency to persuade his audience with his point of view, as illustrated in the macro- and micro-structure analysis.

### MACRO-STRUCTURE FINDINGS

Concerning the macro-structure of the show's argumentation represented in the **stages**, the conclusion stage is missing due to the absence of the antagonists. The confrontation and opening stages can be anticipated from the first episode, entitled *The Beginning*, which glues all the later episodes together under one standpoint: the significance of the positive or negative turning points in our lives. The only stage present explicitly is the argumentation, where Husni, i.e., the protagonist, advances a standpoint and attempts to defend it with several pieces of evidence to validate it in the entire show, as demonstrated in the first episode and elaborated in each episode

by means of a single related viewpoint. These results align with Ashmawi's (2012) findings concerning the absence of the concluding stage and the implicitness and overlapping between the confrontation and opening stages in some English and Arabic newspaper articles addressing the niqab ban in France, in most of which the writers are the protagonists.

#### MICRO-STRUCTURE FINDINGS

Regarding the first aspect of the micro-structure of the show's argumentation, the argumentation structures employed are complex in the episodes under investigation, unlike Ashmawi's (2012) results, which showed how the Arabic articles depended mainly on simple argumentation structures compared to the English ones. The most frequent **argumentation structure** the presenter depends on in his organisation is the coordinative, mainly for its classificational functions to simplify and thoroughly present the given arguments and marginally for the purpose of listing some reasons for living some moments and recommendations of how to live these turning points effectively in a godly-satisfactory manner. The multiple structure is the second occurring argumentation in the show through which Husni (2014) can provide several proofs of different kinds, including multiple definitions and real-life and historical examples to expand the persuasiveness of his standpoints among the potential antagonists. Finally, despite the minimal occurrence of the subordinative structure, it significantly contributes to further elaboration of the advanced premises by providing subclassifications. The three structures, however, reflect on the didactic direction of the argumentation at hand, i.e., the presenter tends to persuade by teaching morals and enhancing the audience's knowledge with religious and historical information.

As for the **argumentation schemes**, i.e., the second aspect of the micro-structure, the two dominating schemes are the causal and symptomatic, respectively, constituting two distinguishing features of this TV show genre. The former urges the audience to adopt or abandon specific ideas or attitudes via the demonstration of the favourable and unfavourable consequences illustrated in the pragmatic causal argumentations. It also motivates them, usually by the end of the episodes, via the other sub-category of the causal argumentation, namely, "Arguments based on an action to obtain a result," which is a conclusive practical remark. The symptomatic scheme reinforces the functions of the coordinative and multiple structures with its sub-categories of "arguments based on a classification" and "arguments based on a definition," respectively.

#### CONCLUSION

Didactic TV shows tend to preach, inform, and instruct by tackling a wide range of topics, such as morals and values. They aim to persuade a broad audience. The pragma-dialectical argumentation theory was applied to Husni's (2014) *Live the Moment* to indicate the utilised argumentation strategies for persuasion and didacticism. The current study is the first research to reveal the argumentative features of Arab didactic TV shows and pinpoint their functions. This interdisciplinary research provides valuable insights into the areas of pragmatics and media studies that can help linguists, media scholars, and producers of awareness-raising TV shows.

The current study focused on the argumentative analysis of the verbal text in an Egyptian didactic TV show. The limitation of the study, accordingly, is related to the analysis of these visual and nonverbal resources, such as the integration of acting scenes, sounds other than the presenter's, and body language, to maximise persuasion. Thus, future research needs to examine the interplay

between the multimodal representations. In addition, the long duration of the episodes posed a challenge in comparing Husni's show to others of the same genre to generalise the results. Therefore, future researchers can apply pragma-dialectics to a more significant number of episodes with a relatively short duration from different Arab didactic shows to obtain the external validity of the results. Moreover, further studies can be conducted to compare the argumentation presented in this genre to traditional religious preaching TV shows.

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