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(TJHSS) Transcultural Journal of Humanities & Social Sciences

تحية طيبة وبعد ،،،

تتقدم إليكم جامعة بدر بالقاهرة بالشكر على ما تبذلونه من جهد مادي ومعنوي لإصدار المجلة،
فتميزكم المشهود خير قدوة، ممتنين لعملكم الدؤوب وتفوقكم الباهر، ونتمنى لكم المزيد من
النجاحات المستقبلية.

تحريراً في يوم الأربعاء الموافق 2024/08/07.

رئيس مجلس الأمناء

د/ حسن القلا

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Editorial:

Embracing Diversity and Inclusion in the Age of Digital Humanity



The Third International Conference hosted by the School of Linguistics and Translation at Badr University in Cairo, titled “Diversity and Inclusion in the Age of Digital Humanity”, marked a significant milestone in the ongoing dialogue about the intersection of technology, language, and humanistic values. Held on October 26–27, 2024, the conference brought together scholars, researchers, and activists from around the world to explore how digital advancements can foster inclusivity while addressing the challenges posed by rapid technological evolution.

The Digital Transformation of Humanities

One of the central themes of the conference was the imperative for digital transformation in humanities disciplines. Keynote speaker Professor Ruslan Mitkov’s presentation, “Language and Translation Technologies in the Artificial Intelligence Era”, underscored the transformative potential of Natural Language Processing (NLP) and AI in translation and linguistics. Mitkov highlighted the evolution from rule-based systems to generative AI, emphasizing both the capabilities and limitations of Large Language Models (LLMs). His insights reinforced the idea that while AI can enhance efficiency, human expertise remains indispensable in navigating linguistic nuances, ambiguity, and cultural context.

The conference also addressed the need for integrating computational linguistics into academic curricula. Recommendations included developing undergraduate and postgraduate programs in digital humanities, equipping students with skills for emerging roles like AI translators and prompt engineers, and promoting bias-free AI technologies. These measures are critical to preparing future generations for a labor market increasingly shaped by AI.

Diversity and Inclusion in Digital Spaces

Another focal point was the role of digital platforms in promoting diversity and inclusion. Discussions highlighted the importance of creating safe digital environments for marginalized groups and minorities, as well as the ethical responsibilities of AI developers to mitigate biases in data and algorithms. Professor Sameh El Ansary's presentation on corpus-based language teaching exemplified how empirical approaches, such as using real-life language data, can bridge gaps in traditional pedagogy and foster more inclusive learning experiences.

The participation of researchers from diverse linguistic and cultural backgrounds—with 57 papers presented in multiple languages, most of them published in this issue—further demonstrated the conference's commitment to inclusivity. The inclusion of voices like Italian poet Domenico Pisana (we publish in this issue his valuable lecture), and scholars specializing in underrepresented languages underscored the value of cultural and linguistic diversity in academic discourse.

Charting a Path Forward:

The conference concluded with a call for continuous monitoring of AI developments, ethical AI practices, and interdisciplinary collaboration to ensure technology's role as a tool for empowerment. Professor Zain A. Hady's article, "The Internet from the Age of Innocence to the Age of Decadence: A Study in the Digital Postcolonialism," furthered the discussion on the societal impacts of digital evolution. The imperative to safeguard humanistic values while embracing AI's potential was underscored.

The insights from this conference serve as a crucial reminder that the digital age must be guided by principles of diversity, inclusion, and human oversight. By aligning technological advancements with equity, we can build a future that authentically reflects the richness of our global community. The success of this conference reaffirms academia's vital role in shaping inclusive digital landscapes, urging us to carry forward its lessons and ensure technological progress aligns with understanding, respect, and inclusion.

The Editorial Board

BLENDED TEXT WORLD IN 'SIGNAL MOON' BY KATE QUINN

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ABSTRACT: TIME TRAVEL IS ONE OF THE RECURRENT THEMES IN LITERARY WORKS. IT OFFERS ITS CHARACTER(S) THE CHANCE TO BE LOCATED IN A DIFFERENT ERA BACKWARDS OR FORWARDS. *SIGNAL MOON* IS A 2022 SHORT STORY THAT TACKLES TIME TRAVEL FROM AN INNOVATIVE PERSPECTIVE WHERE THE TWO MAIN CHARACTERS ARE NOT RELOCATED IN DIFFERENT ERAS, BUT THEY ARE GIVEN THE CHANCE TO ORALLY INTERACT EACH IN HIS OWN TIME AND SPACE ZONE. LANGUAGE, AMONG OTHER LITERARY TOOLS, IS A KEY ELEMENT WRITERS EMPLOY TO DRAW INCONSISTENCIES OF INTERACTION ACROSS TIME; *SIGNAL MOON* ENHANCES THE ROLE OF THIS KEY TOOL, BEING THE ONLY METHOD OF INTERACTION BETWEEN THE HERO AND THE HEROINE. APPLYING TEXT WORLD THEORY WITH A NEW PERSPECTIVE INTEGRATING THE CENTRAL CONCEPT OF THE BLENDING THEORY SHOWS HOW THE AUTHOR CREATES DIFFERENT TEXT WORLDS, MARKING THE SEPARATE TIME FRAMES OF PAST AND FUTURE ON THE ONE HAND AND A BLENDED WORLD WITH A BLENDED TIME FRAME OF BOTH PAST AND FUTURE ON THE OTHER. THE MAIN CHARACTERS INTERACT IN LIVE REAL TIME CONVERSATIONS WHILE BEING EIGHTY YEARS APART. THE UNIQUENESS OF THE WORK IS HIGHLIGHTED THROUGH THIS BLENDED WORLD, REFLECTING A DISTINGUISHED INTERACTION OF HISTORICAL AND SOCIAL FACTS ACROSS TIME AND SPACE, STRESSING THE STRENGTH OF NATURAL STRONG HUMAN TIES AND ANONYMOUS HEROISM IN TIMES OF CONFLICT. ANALYSIS IS TO FOCUS ON HOW DIFFERENT TEXT WORLDS INCLUDING A BLENDED WORLD ARE CONSTRUCTED, HOW SHIFTS BETWEEN WORLDS ARE REALIZED, AND HOW THESE SHIFTS REFLECT AND SUPPORT THE THEMES OF THE SHORT STORY.

KEYWORDS:

Time travel – Science fiction – Text World Theory –Cognitive linguistics – Blending Theory - *Signal Moon* – Kate Quinn

INTRODUCTION

Signal Moon is a 2022 short story that tackles time travel from an innovative perspective where language is the only tool to convey inconsistencies of interaction across time. Each character exists in its own time and space, and they both rely only

on language to build their unique special blended world of communication. The author manages to create two parallel worlds each with its distinguished features reflecting its era and readers are constantly switching between these two worlds as the two protagonists interact across space and time. This unique blended world reflects a distinguished interaction of historical and social facts where past, present and future are intertwined to provide an extremely enjoyable literary work, highlighting the strength of natural strong human ties in spite of time and space boundaries and anonymous heroism especially in times of conflict.

The present study applies the Text world Theory which is a cognitive model introduced by Werth (1995) and further developed by Gavins (2007). It aims to explain how people construct meaning from language by creating mental representations and departs from the concept that receivers of a text (spoken/written) build in their minds a “world” of this text. There are three different conceptual levels for this world (see section 3 below for details). In addition, the present research makes use of the **Blending Theory** (Fauconnier & Turner) - another cognitive theory that describes how people integrate many ideas, concepts, and experiences to produce new meanings. It is often referred to as *conceptual blending or conceptual integration*. This theory suggests that our understanding of language, thought, and creativity involves the mental merging of distinct concepts (mental spaces) into a single coherent idea or image. What signifies the present study is not that it applies the blending theory; rather it attempts to integrate its central concept of blending in the Text World Theory. It suggests the possibility of constructing a blended text world where the spatiotemporal elements of two distinct text worlds each with its place, time, and enactors blend in one world.

Applying Text World Theory with this new perspective intends to reveal how the author creates different text worlds, marking the separate time frames of past and future on the one hand, and a blended time frame of both past and future on the other, unfolding through various world switches not only the development of events, but also the central themes of the short story. The study aims to answer the following research questions:

1. What are the general text worlds constructed in the short story?
2. How are these text worlds integrated to create a blended text world, reflecting the unique experience of time travelling in the short story?
3. How shifts between worlds are linguistically realized?
4. How are world switches constructed to reflect the central themes of the short story?

THEORETICAL FRAMEWORK

2.1. TEXT WORLD THEORY

The Text World Theory is a model that explains how individuals comprehend words. It was first introduced by Werth in a number of essays in the 1990s (1994, 1995a, 1995b, 1997a, 1997b). Following his regrettable passing in 1999, his model was further developed and elaborated by Gavins (2007). The Text World Theory foundation is based on the idea of mental representation, which was initially introduced in the closely related disciplines of cognitive psychology and cognitive linguistics. Mental representation is the concept of envisioned worlds that we construct in our minds when we process any given text. Werth (1995b) uses an interesting analogy to explain the concept of mental representation: the mind is the mental cosmos and, crucially, the universe that we also perceive to be outside of ourselves. This is due to the fact that everything we observe, recall, imagine, and assign meaning to is situated in that mysterious area that we refer to as our mind. The universe extends beyond our own self; however, we can only feel it through mental processing. This is somewhat analogous to the same way that the air is full of radio and television waves, but we can only experience them when they are processed through a radio or television (Werth, 1995 b).

According to Gavins (2007), the Text World Theory aims to provide a framework for the study of discourse which is fully sensitive to all the situational, social, historical and psychological factors which play a crucial role in our cognition of language. It is "its comprehensive application of cognitivist principles in analytical practice" that renders it "unique" (Gavins, 2007, p. 8.)

According to Text World Theory, every discourse can be further classified into three conceptual levels (Werth, 1994, 1995a, 1995b, 1997a, 1997b, 1999). The first is the **Discourse World**, which addresses the current discourse situation. This encompasses everything that is in the immediate vicinity of the participants (writer / speaker and reader / listener) and their contexts, in addition to their knowledge of their own backgrounds and cultures. The second level is **Text Worlds** that focuses on the conceptual procedures that our minds use to process conversation through mental images. According to Gavins (2007, p.10), these textual worlds "can be as real to us as our experience of the everyday world in which we live." World Building (WB) components and Function Advancing (FA) propositions comprise text worlds. WB components are objects, enactors (characters), and the spatiotemporal parameters of the world. The events or activities occurring in the text world are referred to as FA elements, and they are reflected in the processes used in the analyzed discourses. The third level refers to **Text Sub-Worlds** (in Werth's terminology, 1994, 1995a, 1995b, 1997a, 1997b, 1999) / **World Switches** (in Gavins' terminology, 2005). Gavins (2005, p. 52) in her defense for introducing the term world switch, says that "the prefix 'sub' is misleading here because it suggests that newly created worlds (which are often

numerous and extensive in discourse) are always and necessarily subordinate in some way to the first text world".

Whenever the original Text World's temporal or spatial elements change, World Switches are constructed; every time there is a flash forward or flashback, they are established. On the other hand, whenever there is a shift in modality, attitudinal world switches occur. As a result, deontic and boulomaic modal worlds that represent duties and wants, respectively, are created. Any hypotheticality or remoteness conveyed in the text world lead to the construction of epistemic world switches (Gavins, 2000). Notably, direct and indirect speeches are cited by Werth (1991) and Gavins (2001) as common instances of this kind.

Another way to categorize text worlds is by accessibility. Certain text worlds are accessible to participants, while others are accessible to enactors (versions of a character within a work). A world that is available to participants is one that they have created, meaning that they are the ones who can access it (writer/speaker and reader/listener). In this instance, because they are involved in both its creation and immediate reception, participants have access to enough information to evaluate the world for truth. On the other hand, a world that is enactor/character-accessible is one that has been made by enactors, or certain characters in the narrative. Because they are situated at a level removed from the immediate world, participants are unable to access it. Participants in this case are familiarized with enactors' worlds through a narrator or through monologues or dialogues involving enactors (characters).

Since its introduction in the 1990s – through Werth's Model- and its development through Gavins' work (2001 & 2007), the Text World Theory has been mainly adopted as a cognitive stylistic approach for analyzing literary texts, such as Hidalgo-Downing (2000), Lahey (2004,2006,2007,2012, 2014), Semino (2010), and Aly (2017). However, it has also been applied to a variety of different types of texts. For instance, it was applied by Whitely (2010, 2011) to analyze readers' emotional reactions, by Saad (2015) to conceptualize emotion in "advice columns", by Canning (2017) on political affiliations, and by Browse (2018) on people's accounts of their identities in spoken discourse. More recently, Gibbons (2023) proposed a new concept, "world-retrieval", to account for the way "readers trace the interconnections between text worlds and attempt to resolve processing difficulties" (p.3). Similarly, the present study applies the Text World Theory from a new perspective by integrating in it the central concept of the blending theory.

2.2. INTEGRATING THE BLENDING THEORY

The present study suggests integrating the central concept of The Blending Theory (Fauconnier, 1994 and Fauconnier& Turner (1996, 1998, 2002) in the text world theory. The Blending Theory is a cognitive theory that describes how people integrate

many ideas, concepts, and experiences to produce new meanings. It argues that our understanding of language involves the mental merging of distinct concepts (mental spaces) into a single, coherent idea or image (blend space). According to Fauconnier and Turner (1998), mental spaces are tiny conceptual containers that structure the mechanisms behind human reasoning and communication. There are four distinct mental spaces:

1.Input Spaces: These are the separate mental representations that contain the concepts being blended.

2.Generic Space: This provides the conceptual framework that outlines commonalities between the input spaces.

3.Blend Space: This is the new, emergent concept created from the combination of the input spaces, which can take on properties from both.

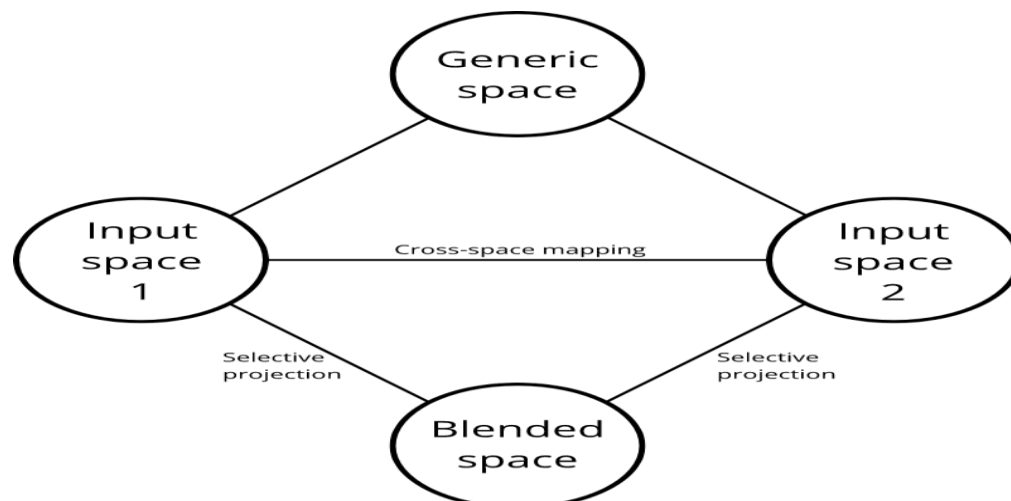


Diagram of mental spaces

Adopted from Fauconnier & Turner (2002)

They present the following metaphor TIME IS MONEY as an example where the 1st **Input Space 1** includes concepts related to time (e.g., scheduling events, wasting time). The second **Input Space 2**, on the other hand, includes concepts related to money (e.g., spending, saving). The **Generic Space** comprises the shared idea that both time and money can be spent, saved, or wasted. Finally, the **Blend represents the space which** allows us to draw parallels between managing time and managing finances, leading to deeper insights about how we value both.

Just as mental spaces merge together resulting in a blended space, the present study suggests the possibility of constructing a blended text world where the spatiotemporal elements of two distinct text worlds each with its place, time, and enactors blend in one world. It is argued that the World Building components of a blended text world must, therefore, include a blending/merging element to cross the time and space gap and allow for immediate interaction between participants. In *Signal Moon*, a transmitter/a unique radio frequency is this blending element. Analysis should trace whether or not there has been constant reference to this blending element in the parts of the short story reflecting the direct interaction between the leading characters.

METHODOLOGY

a. DATA: ABOUT SIGNAL MOON

Signal Moon is about an impossible interaction across an eighty-year gap between Lily Baines, a Wren (Women's Royal Naval Service) petty officer in Yorkshire, 1943 and Matt Jackson, an ST1 (Signal Technician officer) in the US Navy, 2023. Trapped in the middle of the World War II, Lily Baines' job was to intercept enemy naval communications and send them for decryption. Instead, she picks up an uncoded transmission of a cry for help from a US ship under attack in 2023 in the North Atlantic.

While dismissed by her superiors as a punk, the horrific experience of listening to the actual going down of a ship under attack inspired Lily to send a transmitter to the future to ST1 Matt Jackson in 2023 in a desperate attempt to prevent the tragic scenario she has picked. Miraculously, the transmitter makes it to the future allowing for an inexplicable link to open between Petty Officer Lily Baines and ST1 Matt Jackson where they embark on a journey attempting to prevent the tragic end of Matt and his crew fellows and the eruption of a future third world war. Throughout this inexplicable connection, Lily and Matt develop a strong human connection where Lily Baines realizes the value of her generation's role in World War II, and where they both realize that their heroic mission is to remain anonymous as there's no telling of their inexplicable link.

b. MODEL OF ANALYSIS

The present study applies a hybrid model of analysis integrating the concept of blending from the Blending Theory (Fauconnier & Turner, 1996, 1998, 2002) into the Text World Theory (Werth, 1995; Gavins, 2007). It is believed that integrating the concept of blending with the Text World Theory can account for the unique experience presented by the author. Quinn constructs different Text Worlds marking separate time frames of past and future on the one hand, and a blended time frame of both past and future on the other. Analysis is to address the three levels of discourse represented in the text world theory: Discourse level, Text World level, and Text World Switches. World Switches are traced throughout the novella to reveal how

language is manipulated to advance the story plot, reflect the inner thoughts and feelings of the leading characters, and imply the story's predominant themes. It is noted that these inner thoughts and feelings are usually integrated within the narration by the author's commentary on the characters' thoughts and feelings. World switches triggered by these comments are marked in the diagrams as "narrator's comments world switch". Moreover, in order to reveal how different text worlds with different time and space are constructed thorough out the short story and how the blended text world reflects a constant switch across time and space for the readers, time and space are always identified in the analytical diagrams even if they are not directly present in the selected excerpt; they are often established in earlier parts of the short story – usually in the headings of each section. Also note that not all cited extracts are represented by diagrams, especially if there is more than one quote reflecting the same idea.

ANALYSIS AND DISCUSSION

As a short story, **the discourse world** of *Signal Moon* has split spatiotemporal elements where the author and readers share neither time nor place. The story is recounted from a third person perspective where the narrator recounts the events through her eyes and inserts direct speech and dialogues between the characters in the story. Although logically speaking the events of the short story are impossible, readers accept all the story events as reliable.

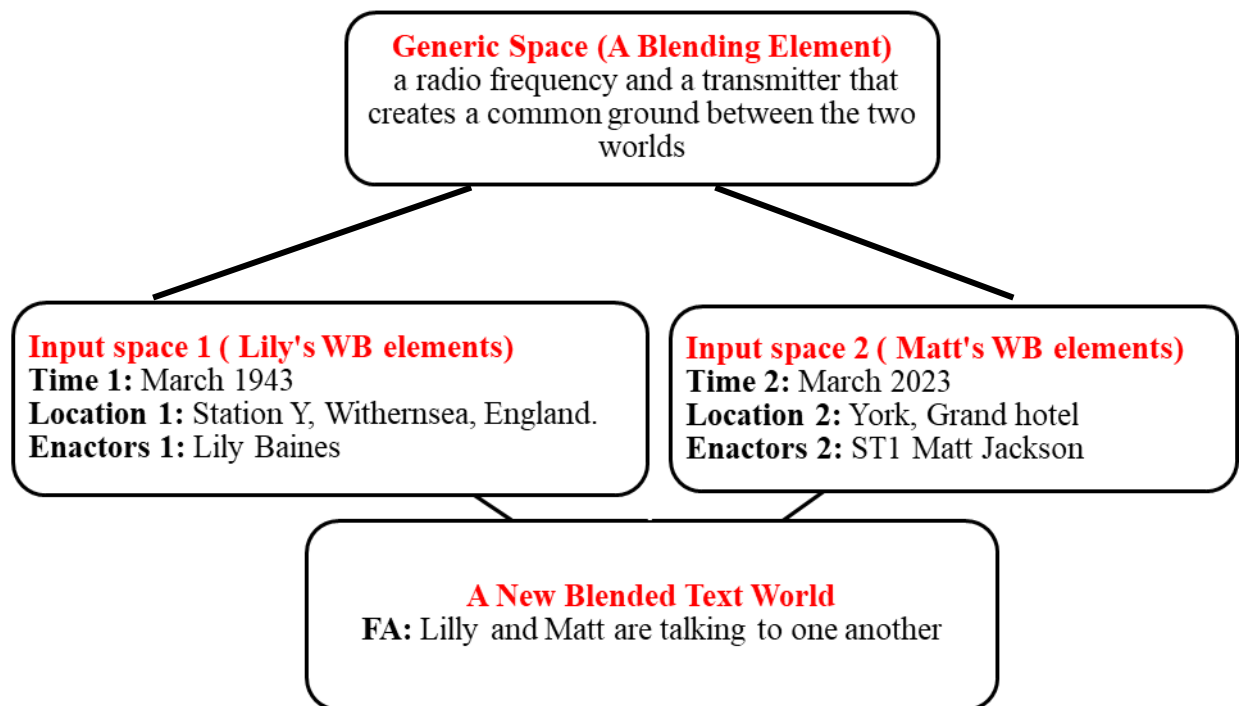
Throughout the story, the author sets the spatiotemporal parameters of the story line mainly by providing the place and date of each section. Analysis revealed that there are **three main text worlds** that the author alternates between across the development of the story line.

- Lily's Text World
- Matt's Text World
- Lily and Matt's Blended Text-World.

The table below shows how Lily's and Matt's text worlds have their general world building elements as reflected in different time, location and enactors.

Lily's Text World WB Elements	Matt's Text World WB Elements
Time: March 1943 + "when there was war on" Location: Withernsea, England Enactors: Lily Baines, her fellow Wrens, Fiddian (her boss)	Time: March 2023 Location: York, Grand hotel Enactors: ST1 Jackson, Edward Carrington.

The following diagram based on the blending theory reveals how a new blended text world is established by blending input spaces (i.e., world building elements) from the two different text-worlds. Although blending networks are always represented in the form of circles as in the mental spaces diagram in section (2.2) above, in this study rectangles are used to make the text clearer.



4.1. LILY'S TEXT WORLD WB

The opening lines of the short story sets Lily's text world which introduces the tense war atmosphere of the story.

'March 1943

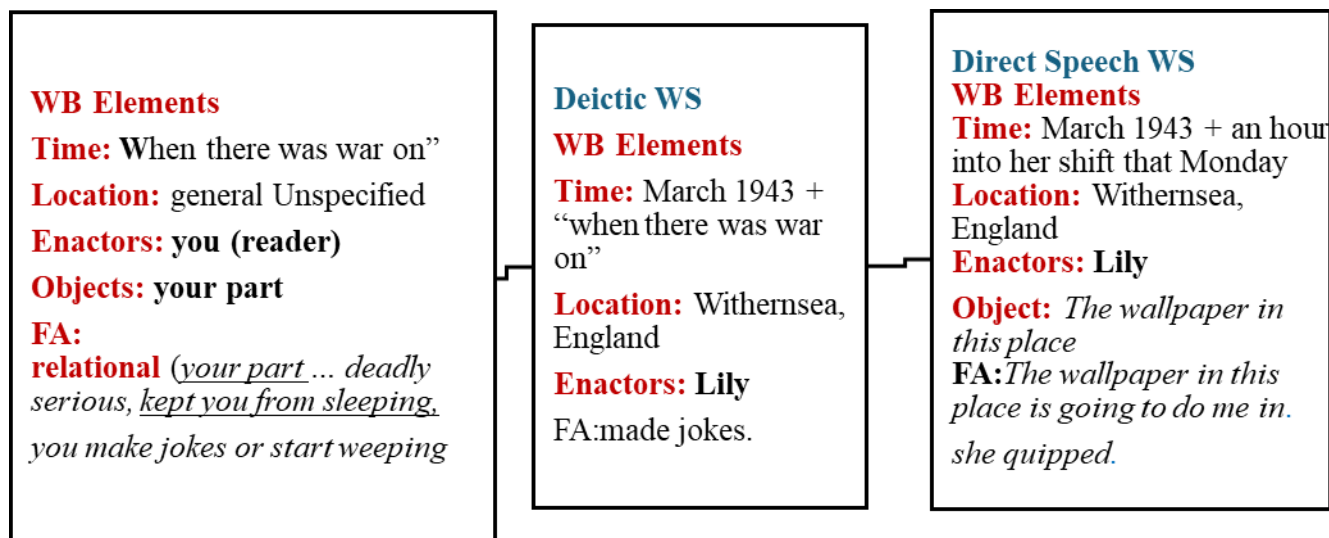
Withernsea, England

When there was a war on, and when your part in it was so deadly serious it sometimes kept you from sleeping at night, there was really nothing to do but make jokes about it all. It was either make jokes or start weeping at your desk, so Lily made

jokes. “The wallpaper in this place is going to do me in,” she quipped an hour into her shift that Monday.’

(p.1)

The author starts by introducing general reactions of those involved in war, using the second person pronoun “you” to involve the reader in this tense war atmosphere. The strong personality of the main protagonist, Lily, is introduced through the first world-switch where she is presented as the one that “made jokes”.



The next world switch is achieved by direct speech quoting one of her jokes. This opening provides a real feel of the setting and shows Lily’s strong personality. It demonstrates how she copes with stress by joking to provide relief to her fellow Wrens in difficult work conditions and dreadful war time.

From these opening lines, the short story unfolds with series of world-switches. Analysis has shown that there were major switches between the three main text worlds (i.e., Lily’s world, Matt’s world, their blended world) in addition to more world-switches within each world. These switches are commonly signposted by direct spatiotemporal elements of time and place, direct speech of the characters, direct thought representations, and narrator’s commentary.

4.2. MATT’S TEXT WORLD

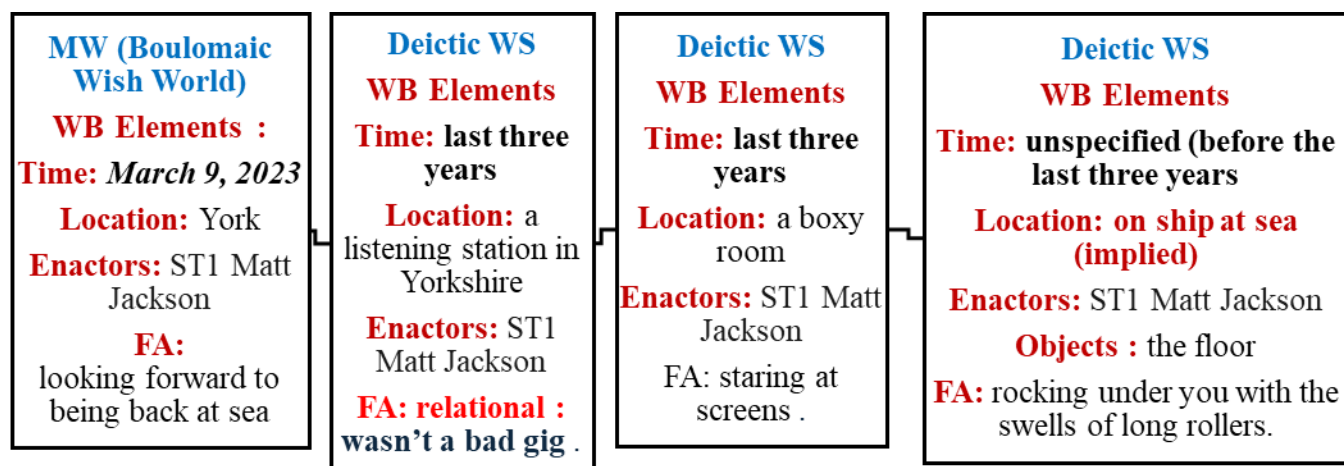
Quinn introduces the 2nd protagonist, Matt Jackson’s Text World through the title and opening lines of the second section:

March 9, 2023

York

ST1 Matt Jackson was looking forward to being back at sea. Three years at a listening station in Yorkshire wasn't a bad gig, but sitting in a boxy room staring at screens wasn't the same when the floor wasn't rocking under you with the swells of long rollers.

(p.13)



As the diagram reveals, these opening lines offer a series of Text World Switches that introduces the 2nd protagonist's desires for the near future, his last three years' experience, his main job, drawing a comparison between working offshore and in the sea. It is noted that world switches are mainly achieved through one form or another of deictic shifts.

The following lines of the scene continue with more Text World Switches providing more information on Matt's memories when first coming to York, the nature and surroundings of his job; his view that it is more interesting than a James bond adventure, his first entry to the Grand Hotel, till he receives the package sent by Lily.

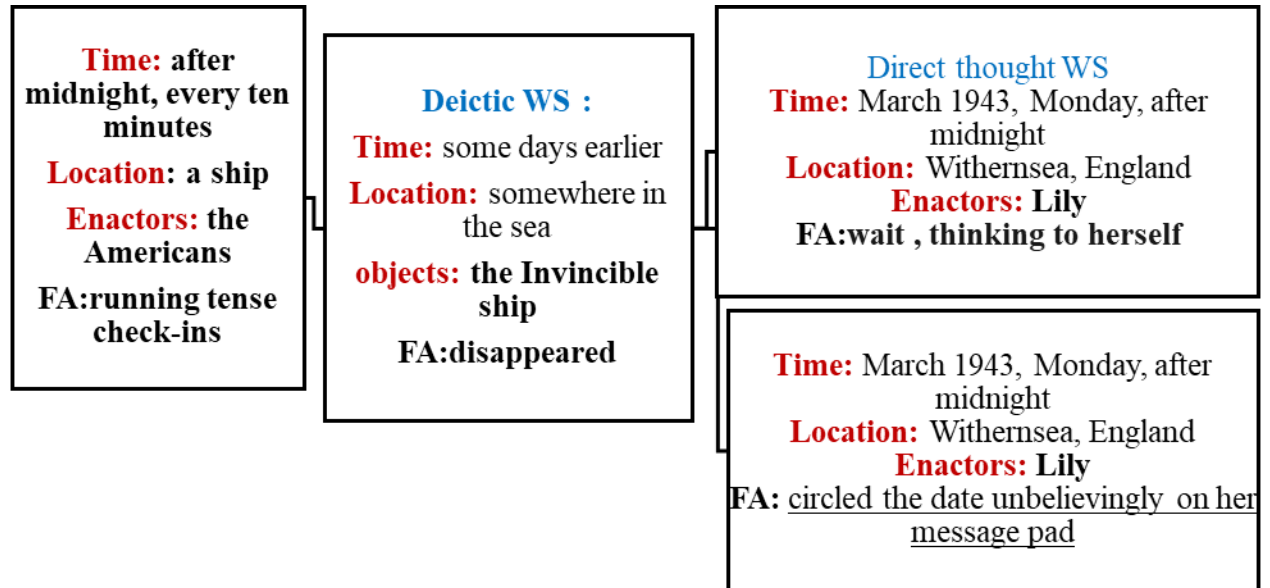
4.3. LILY & MATT'S BLENDED TEXT-WORLD

In the initial encounter between Lily and Matt, the author does not fully reveal the blended text world. Readers are initially directed to believe that there is no time change (half an hour to midnight on that Monday in March 1943). The extract below shows how Lily received her first encounter with Matt's world.

'The Americans were running tense check-ins every ten minutes; there were references to a ship called the Invincible that had apparently disappeared some days

earlier. Wait, when had that happened? Lily circled the date unbelievably on her message pad.'

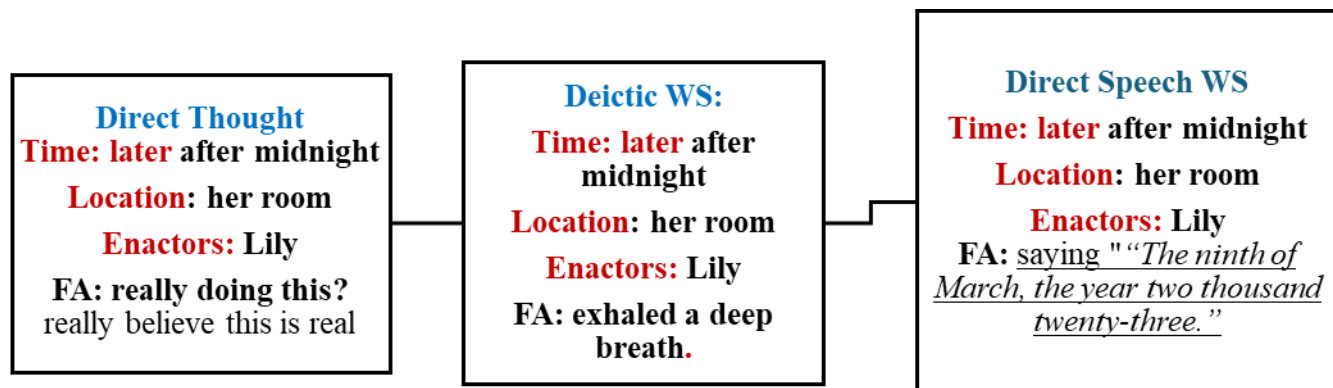
(p.9)



This was followed by further reference to the date which was actually ambiguous to the readers. The last World Switch in the above extract is only character accessible. Only Lily knew the date; readers don't know the date and consequently could not understand why she acted unbelievably. The date becomes accessible to the readers in the closing scene of the first section below:

'Am I really doing this? Do I really believe this is real? She exhaled a long breath. "The ninth of March, the year two thousand twenty-three."

(p. 13)

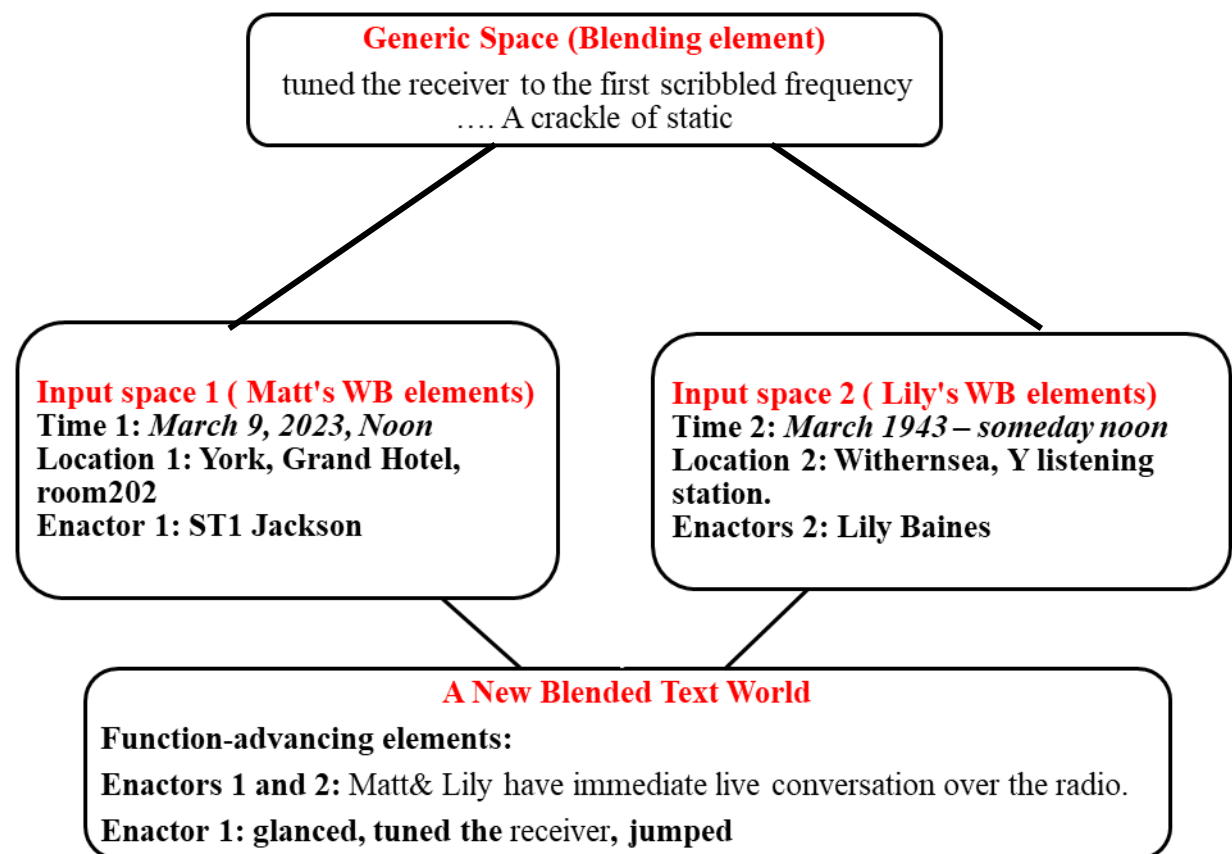


The first actual direct interaction between Lily and Matt takes place in the second section of the short story after Matt receives Lily's package sent eighty years ago. In this scene, the two enactors have split spatiotemporal elements. Still, they can interact as indicated by the World Switches achieved through direct speech.

'Noon. He glanced at the handwritten list and tuned the receiver to the first scribbled frequency. "Jackson here," he found himself saying, leaving off his rank. "That's Juliet Alpha Charlie Kilo Sierra Oscar November, any station this net, QSL QSB K." Pause. "OK, guys, what's the joke? Over."

A crackle of static, and then a woman's voice came blaring out, so loudly that he jumped. "Oh my God. My God, it's you. I didn't think—oh my God."'

(p.17)



4.4. TEXT WORLDS RELIABILITY

For readers, on the discourse world level, the story events are accepted as reliable even though they are practically impossible. However, on the Text World level, the reliability of the blended text world events is doubted by the enactors in the story at the beginning. World Switches are created, marking how different enactors rejected

the possibility of the blended-world events. It is noted that the enactors' assessment of the blended text world reliability is mostly marked by direct speech, direct thought or indirect thought representation through the narrator's commentary.

For Fiddian, Lily's boss, what Lily heard in the transmission was completely unreliable. Consider the following examples of direct speech of Fiddian:

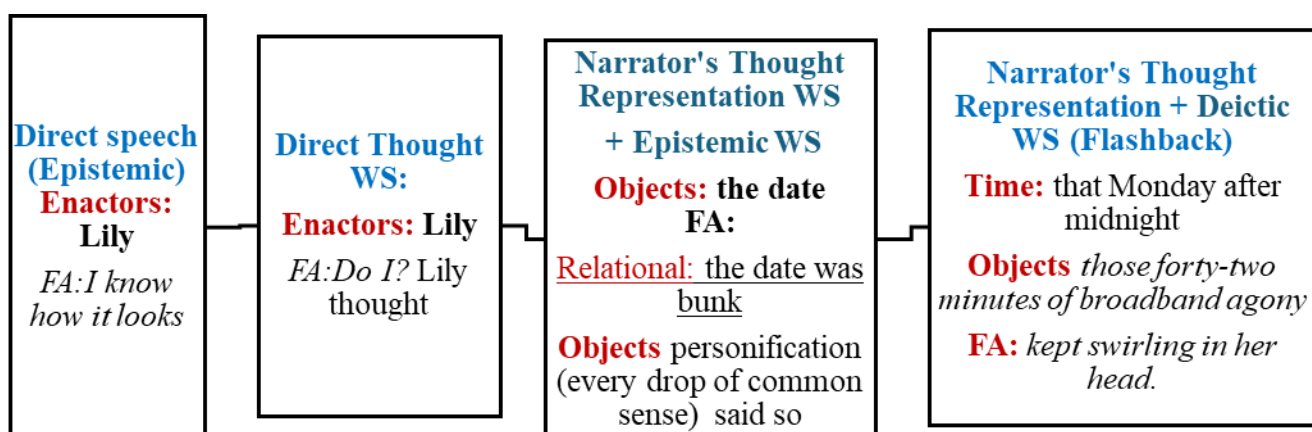
- *“Baines, it was a silly hoax. Some lads messing about with an illicit broadcast.”*
(p.10)
- *“I have looked. ST1 is not a real rank, even among the Americans.”*
(p.10)
- *“Baines, it doesn't matter what he was saying. You said you heard them give this date in the transmission?”
Jabbing a finger at the date Lily had scrawled. “This alone proves it's all bunk.”*

(pp. 10-11)

FOR LILY, she was wavering between believing her senses or believing in common sense. Creating world switches signposted by direct speech and direct thought reflected how Lily wavered between accepting what she has heard as true events and judging them by her common sense. Consider the following extract:

“I know how it looks” Do I? Lily thought. The date was bunk; every drop of common sense said so . . . but those forty-two minutes of broadband agony kept swirling in her head. ‘

(p.11)



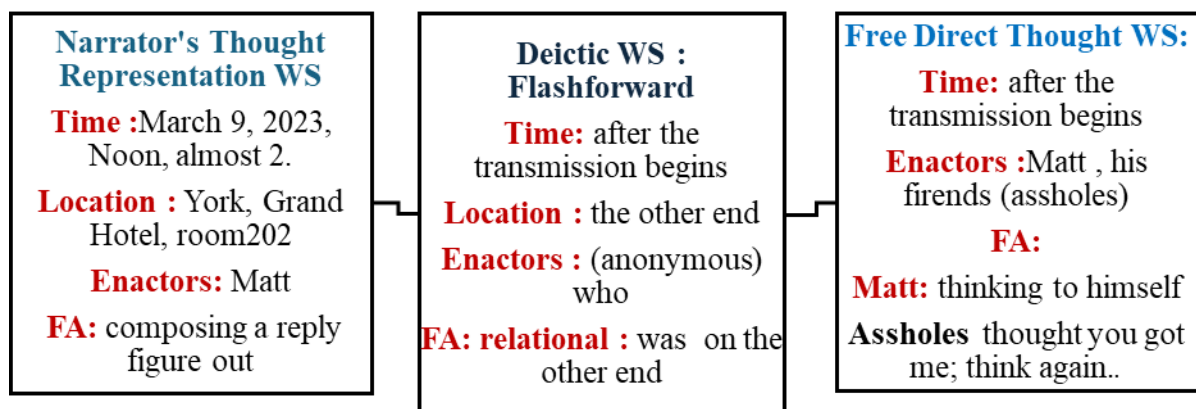
For Matt, prior to the encounter in the blended world, Matt was already skeptical. He assumed since receiving the transmitter and the letter that it is a prank.

- *'What the hell. Probably a prank anyway. Matt went for the key.'*

(p. 16)

- *'He was already composing a reply once he figured out who was on the other end: Thought you got me, you assholes; think again.'*

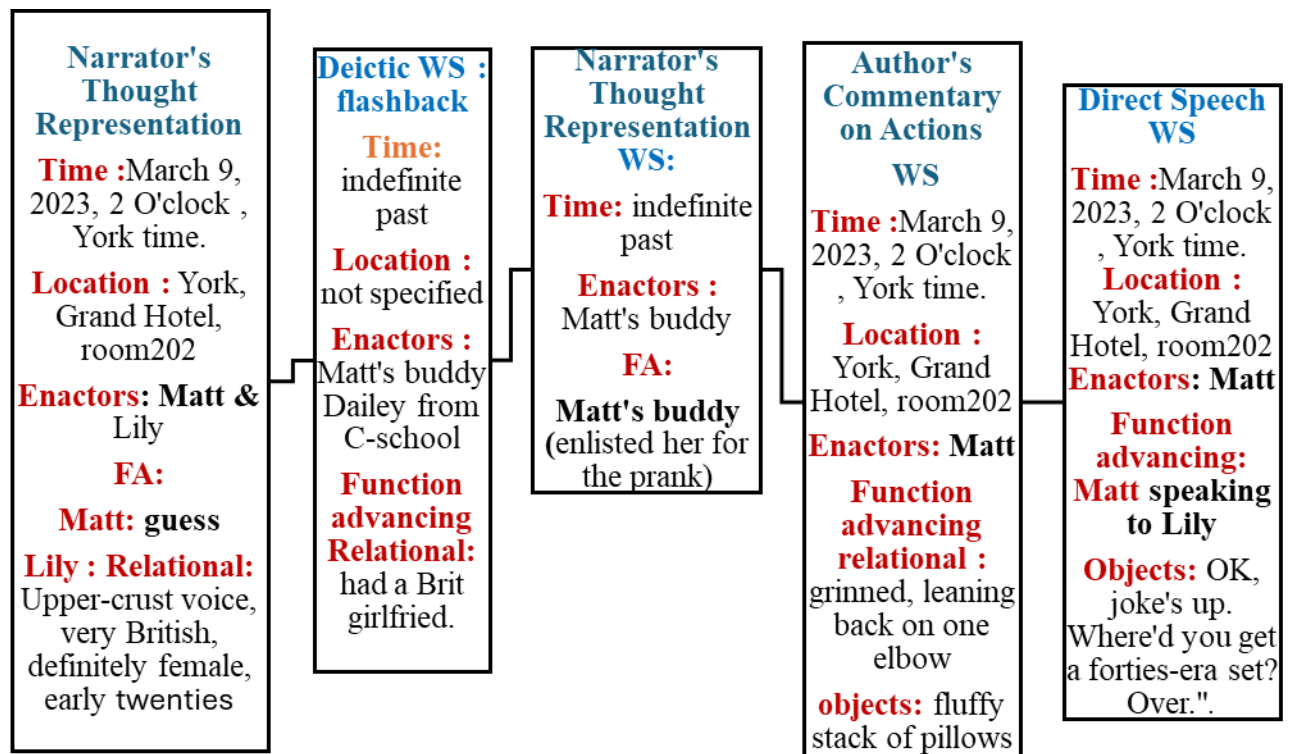
(p. 17)



During and after the conversation, Matt kept his doubting views to the whole issue. Consider the following extract that comes immediately after Matt hears Lily's voice over the transmitter.

'Upper-crust voice, very British, definitely female. He'd guess early twenties. Matt's buddy Dailey from C-School had a Brit girlfriend; had he enlisted her for the prank? Matt grinned, leaning back on one elbow in the fluffy stack of pillows. "OK, joke's up. Where'd you get a forties-era set? Over."'

(p.18)



The extract reflects Matt’s doubtful thoughts about the whole incident moving to the final direct speech where he refers to it as a “joke”. Direct speech world switches have been used in the remainder of this scene further confirming Matt’s disbelief. Consider the following extracts.

- ““You’ve got thirty seconds before I file this whole joke under ‘Life’s Too Short’ and head to the nearest bar. Who are you?””

(p.19)
- ““Lily James plays you in the movie, right. Look, whoever set this prank up, did you really think no US sailor has seen Downton Abbey?””

(p.19)
- ““OK, Lady Rose, it’s been fun. Nice try, but I’ve got beer to drink and dinner to eat. Talk to you later.””

(p.19)

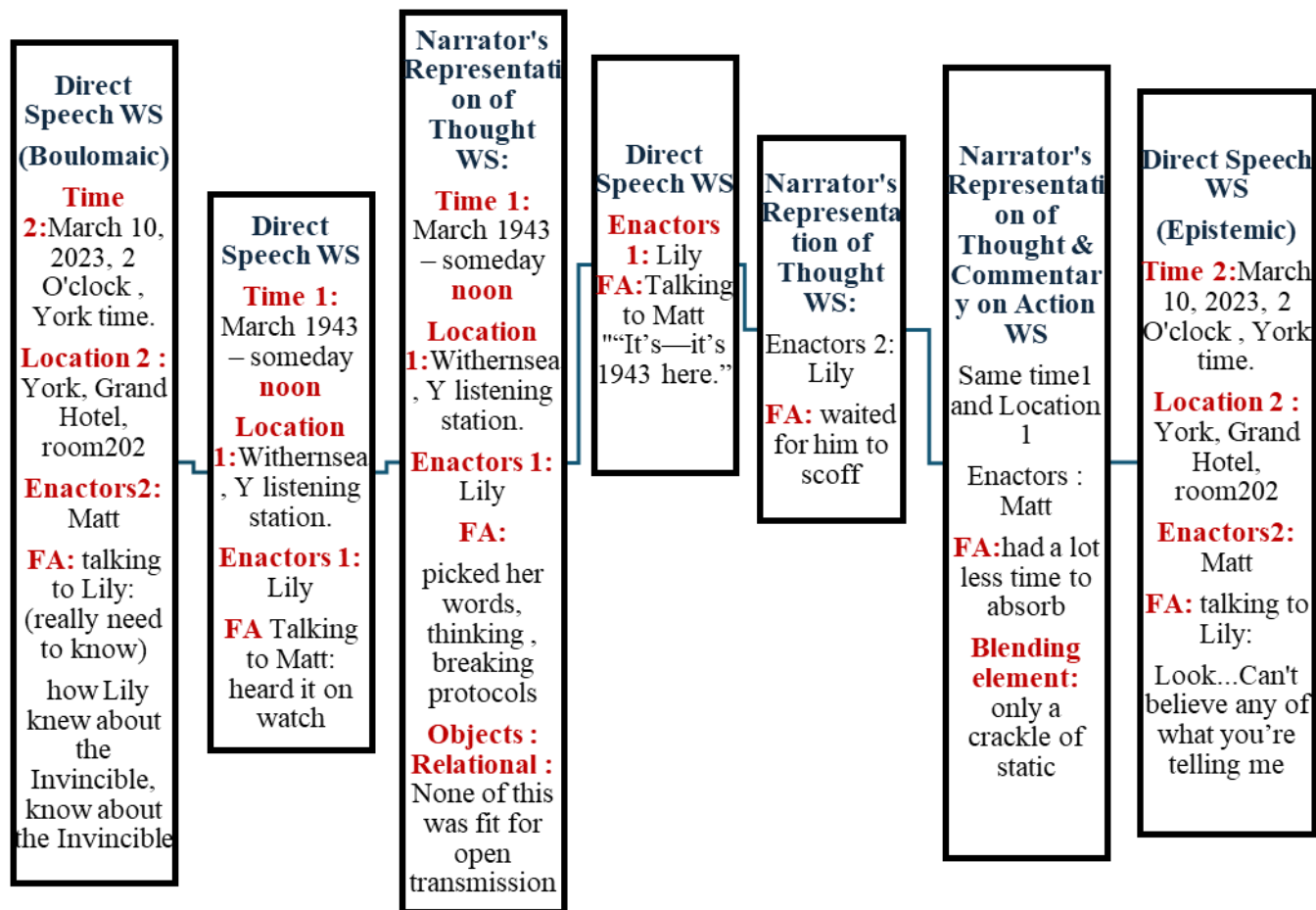
It was only after the disappearance of the USNS *Invincible* that Matt started negotiating the reliability of this blended world, but he still does not accept it. Consider the following extract.

“Look, I really need to know this, and for the love of God, please tell me the truth. How did you know about the Invincible?”

“Heard it on watch through the headphones.” Lily picked her words carefully. None of this was fit for open transmission; it made her skin crawl, thinking about how many protocols she was breaking. “It’s—it’s 1943 here.”

She waited for him to scoff—he’d had a lot less time to absorb this than she had—but there was only a crackle of static. “Look,” he said at last. “Rationally, I can’t believe any of what you’re telling me....”

(p.21)



The story unfolds showing how Matt embarks on reasoning the reliability of interacting with a 1943 petty officer. Wavering between accepting and rejecting this reality is conveyed through a series of World Switches utilizing both direct speech where he enquires, and Lily provides more information and direct and indirect

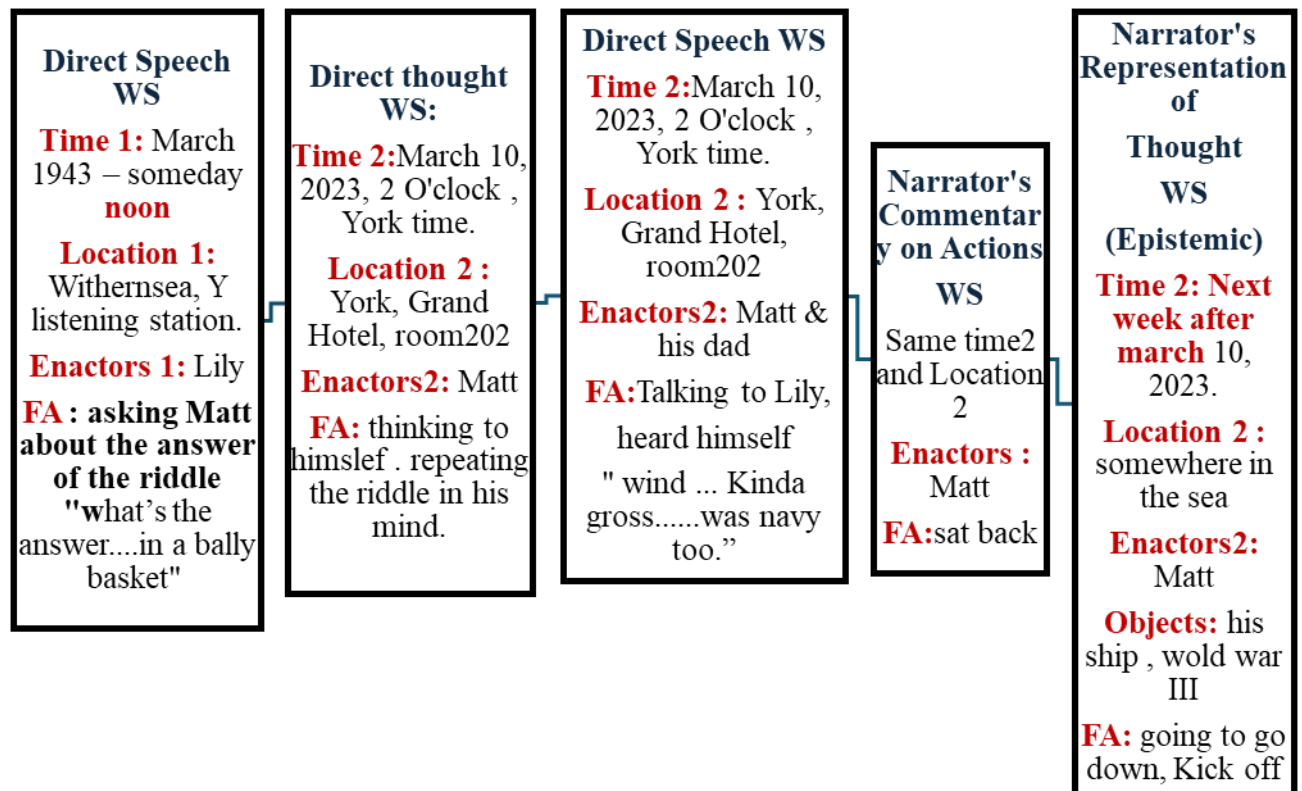
thought world switches where he rationalizes and responds to Lily's speech. Consider the extract below

“What’s the answer to the riddle?” Lily Baines asked. “You never said, on the transmission. That was when everything started going to hell in a bally basket.”

I am unbreakable. Even when you break me, I remain unbroken. What am I? “Wind,” Matt heard himself say. “Kinda gross, also kinda profound. It’s the kind of riddle sailors like. My dad was navy too.”

Slowly, he sat back down. His ship was going to go down with all hands in the next week. Maybe World War III was about to kick off.’

(p.25)



These inner thoughts mark Matt's acceptance that he is actually talking with someone across 80 years gap and that he is about to die. From this point in the plot, Matt and Lily embark into a 6-hour journey of transmissions to figure out how they will "head this thing off?".

4.5. TEXT WORLDS ACCESSIBILITY

As a result of Quinn's innovative plot of time travel, readers have been introduced to split text worlds where Lily & Matt's realities/epistemic worlds are presented separately through the author's third person narration. On the discourse level, all established text worlds and world switches are participant accessible as they are shared between the narrator and the readers.

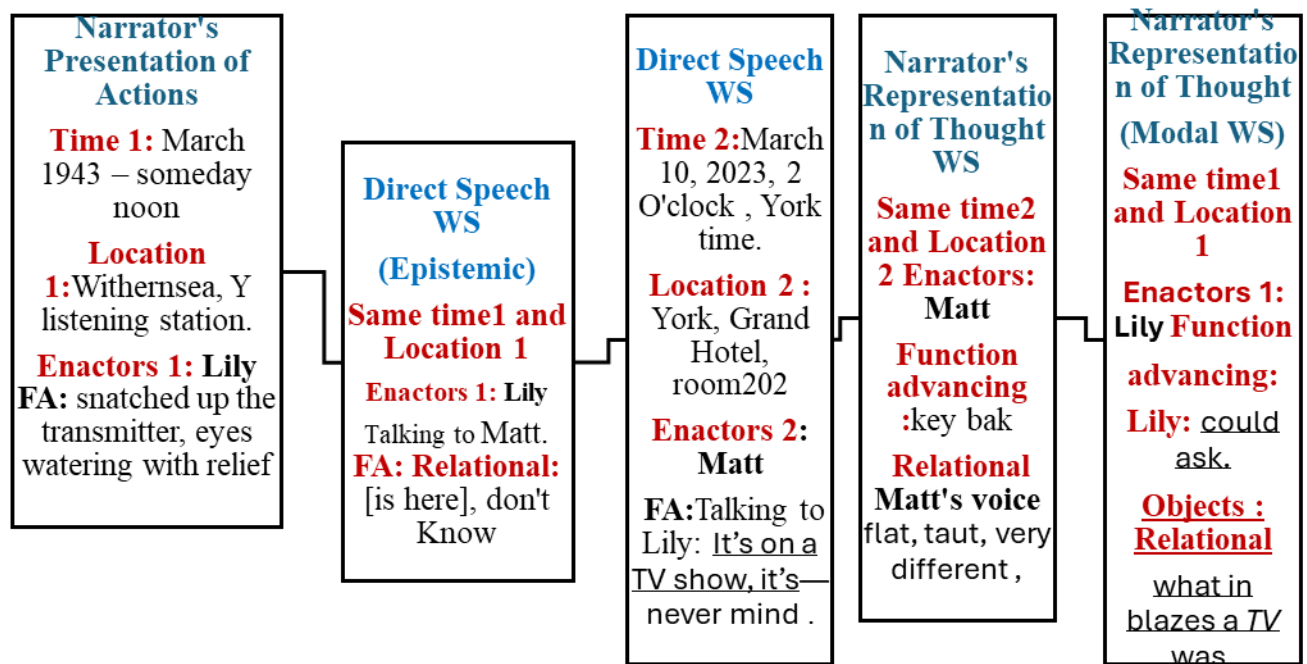
For enactors, only direct speech world switches are mutually accessible allowing them to gain some access into each other's world. The two protagonists' epistemic realities remain separated. For Matt, Lily's world (Matt's past) is more accessible than his world is to her. Lily's world is background knowledge for Matt; World War II is common historical information in 2023; Lily's whole generation's tasks and techniques of deciphering messages is known for him as a communication officer. Moreover, Matt was able to investigate Lily Baines and learn some information about her, get her photos, and know about her life, her marriage, and her death. For Lily, Matt's world remained inaccessible; she only learned what Matt told her.

Analysis reveals that in the blended text world, for each protagonist, world switches of direct and indirect thought representation are not accessible to the other enactor. That is, Lily's and Matt's inner thoughts and physical actions each in his own world remain unrevealed to the other. Being revealed only to the readers on the discourse level, the narrator's / author's commentary helps in shaping a really unique reading experience. Readers are sharing with the protagonists their shared epistemic world and are given a chance to build in their minds two separate worlds for each character. The following extract demonstrates how the authorial voice makes the two worlds accessible to readers while being inaccessible to one of the enactors.

'She snatched up the transmitter, eyes watering with relief. "Petty Officer Lily Baines here. I don't know where you got this Lady Rose business."

"It's on a TV show, it's—never mind." His voice was flat, taut, very different from the voice with the audible smile in it that she'd heard yesterday. She heard him key back on before she could ask what in blazes a TV was." (underlining added)

(p.21)

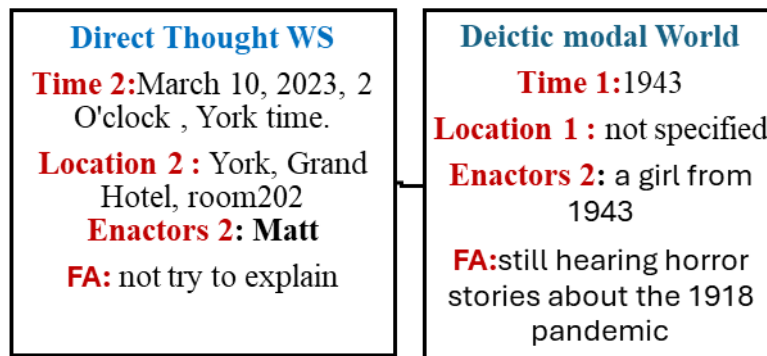


Note that in the diagram above, Matt does not have access to the first, fourth, and fifth world switches; he does not know about her tearful eyes; her interpretation of his voice; and her thought of asking about what a TV is. Similarly, the last world switch marks Lily's inaccessibility to Matt's world objects; she remains ignorant of what a TV is; there is no time to ask about "these bizarre references" as she notes later.

In addition, only readers know that Lily remains ignorant on other things that Matt chooses not to mention to her. Since Matt's thoughts are accessible to the readers through direct and indirect thought world switches, they know that Matt decides to keep Lily ignorant of 'Covid-19' and 'the lockdown':

'JFC, he was not going to try to explain the COVID-19 lockdown to a girl from 1943. She was probably still hearing horror stories about the 1918 pandemic.'

(p.24)

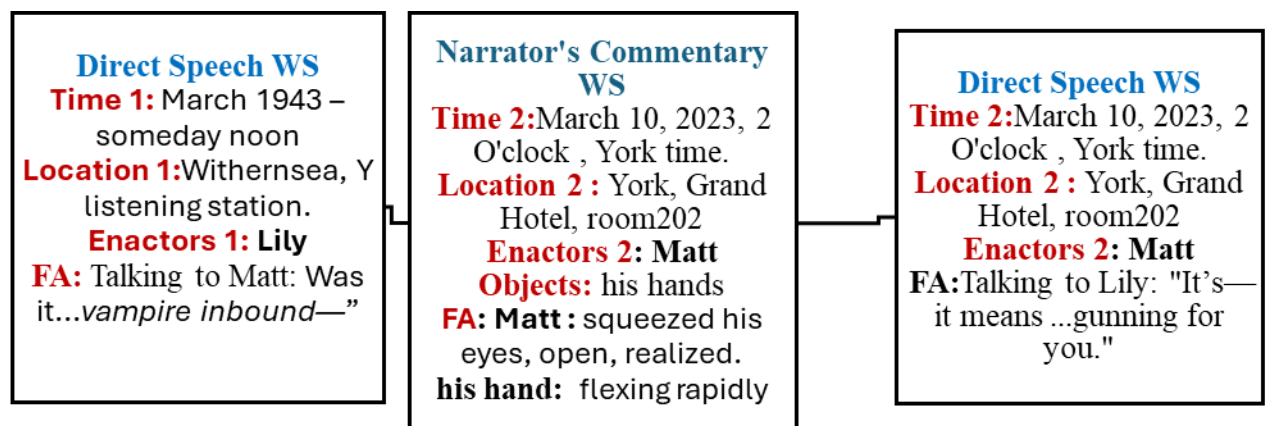


However, direct speech world switches have been used in other parts of the short story to grant Lily some access to Matt's future world, as in the following example:

“Was it—I can't believe I'm saying this. Was it vampires? Because you yelled Vampire, vampire inbound—”

Matt squeezed his eyes shut, then open again. His hand was flexing rapidly on his knee, he realized. “It's—it means missiles inbound. Missiles in the air, gunning for you”

(p.23)



4.6. WORLD SWITCHES REFLECTING CULTURAL CLASHES

Although *Signal Moon* is set in time of war and international conflicts, Quinn entertains her readers with some cultural clashes that reflect the interesting interactions between two communication officers with an 80-year time gap. Note that

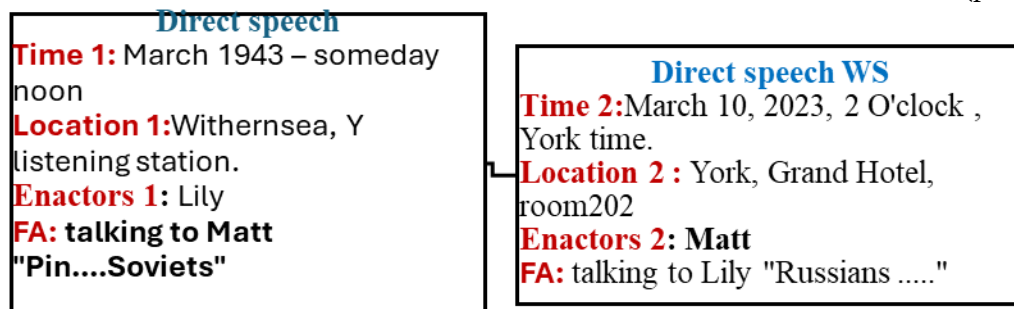
some of the examples listed earlier (“tv shows”, “lady Rose” and “missiles”) also reflect such instances of cultural gaps.

With each of them living a reality far removed from the other’s reality, Quinn presents her characters directly negotiating some cultural issues that convey to readers some cultural effects of the time laps. As the following examples show, only direct speech world switches are used to reflect this direct negotiation of cultural significance, leading to humorous interactions.

Lilly: “*Pin it all on the spooky stuff from the Soviets.*”

Matt : “*Russians, actually. Soviets haven’t been around for over thirty years now...* ”

(p.28)



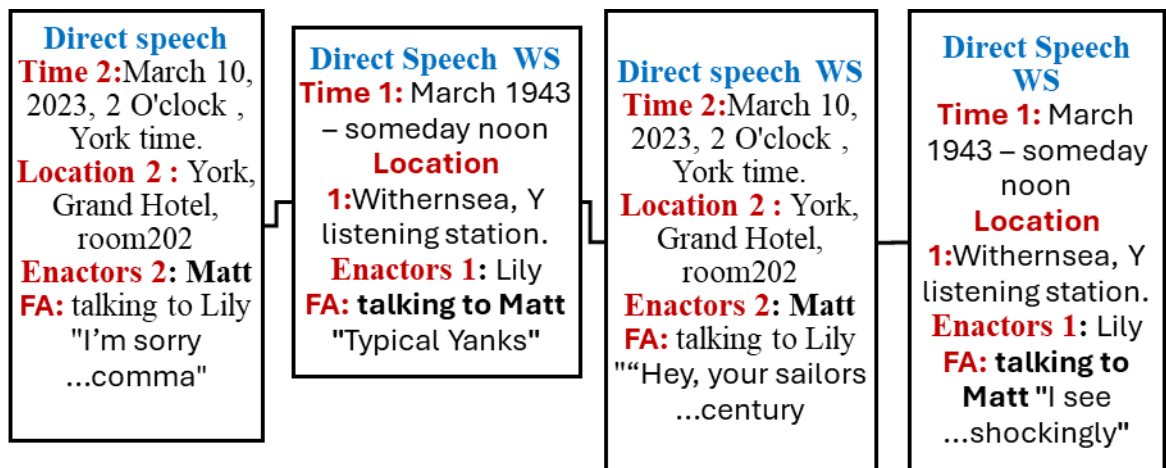
“*I’m sorry if I shock you. I’m a sailor; we use the word fuck as a comma.*”

“*Typical Yanks.*”

“*Hey, your sailors talk like this too, in the twenty-first century.*”

“*I see the Empire’s standards have slipped shockingly*”’.

(p.28)



Interestingly enough Quinn makes her characters switch their cursing language use as a sign of growing closeness and familiarity throughout their communication. In the

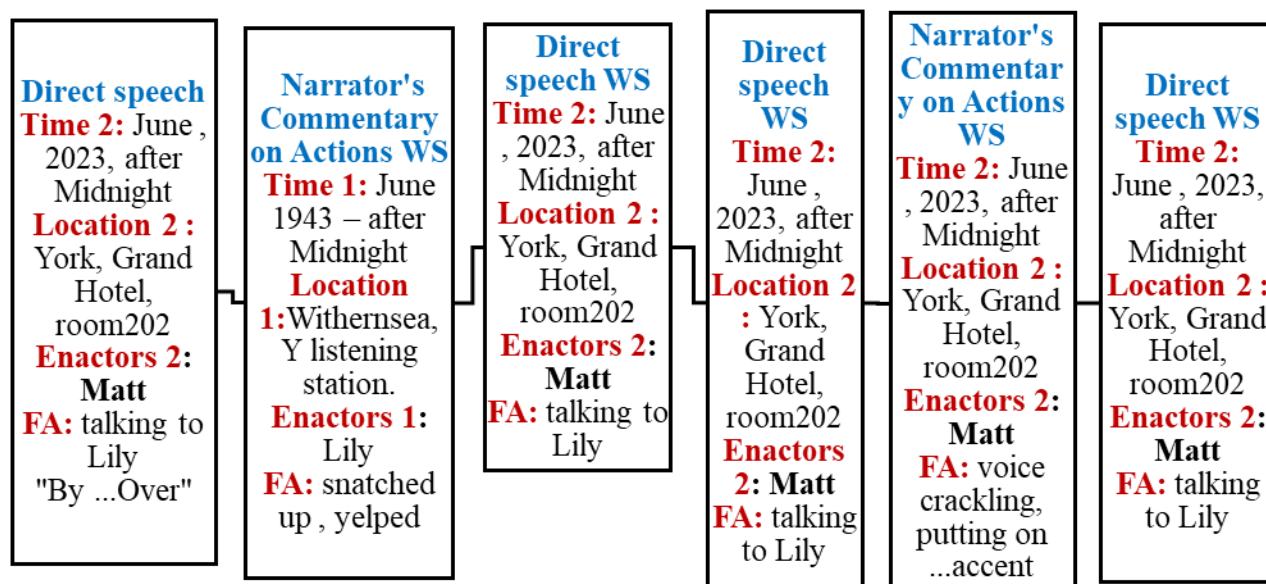
following extract, Lily and Matt talk to each other again after three months of not being able to transmit.

“By—Lady Rose, do you copy? Over.”

And the Honorable Lily Baines snatched up the transmitter, and yelped, “Holy fucking shit!”

“I must say, Baines,” he said, his voice crackling through the static, that warm baritone putting on an atrocious English accent, “I am utterly fizzed to hear your dulcet tones.” ‘

(Pp. 37-38)



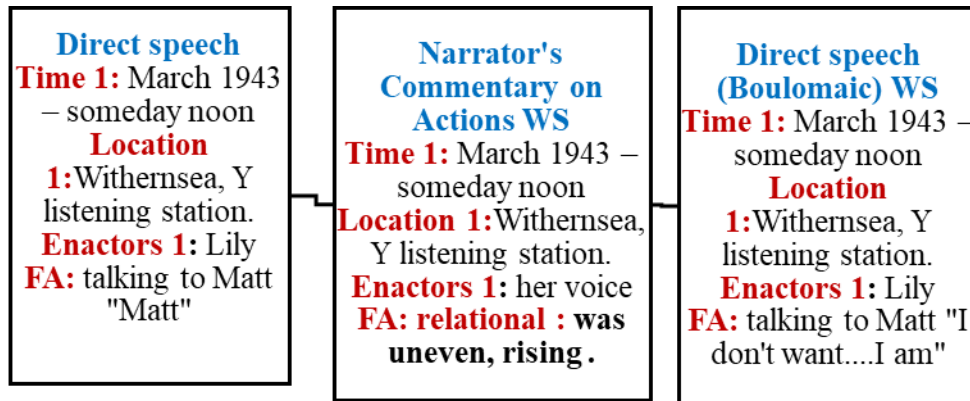
4.7. WORLD SWITCHES REFLECTING NATURAL HUMAN TIES

Analysis has revealed that the blended text world includes linguistic features marking the universality of natural human ties even with time and space gaps. Both enactors reflect different feelings for one another, highlighting the concept that regardless of space and time gaps, human feelings still exist and develop.

Initially, the two enactors reflect sympathy for one another. The following extracts exemplify how both characters express compassion towards one another:

“Matt.” Her voice was uneven, rising from its petty officer flatness. “I don’t want you to die like that. Please let me help you. Please believe I am who I say I am.”

(Pp. 24-25)



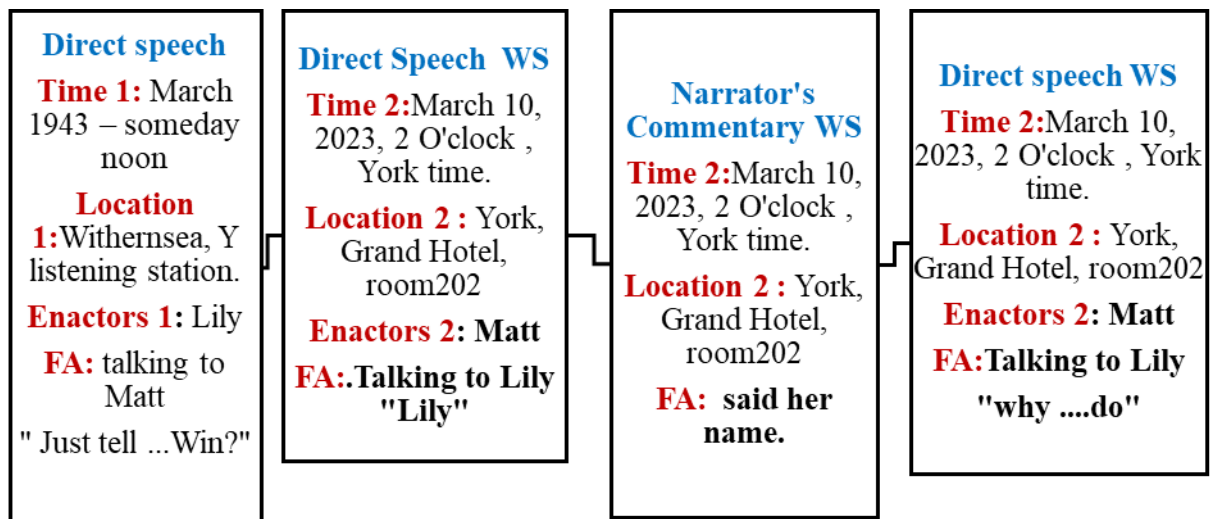
As shown, the first WS triggered by the narrator's commentary reflects the inner emotional state of Lily. Her uneven voice conveys her sorrowful reaction to Matt's destined death. The following Boulomaic WS reinforces this emotional state, where Lily wishes Matt to avoid such a horrible way of death.

Similarly, Matt sympathizes with Lily's anxiety about how WWII ended:

"Just, tell me . . . Do we win?"

"Lily," he said slowly. He hadn't said her name before, just Baines or Lady Rose. "Why do you think I'm not talking to you in German right now? Yeah, honey. You win. We all do."

(p.29)



These extracts do not only reveal how world switches are manipulated to reflect human sympathy between the characters, but they also reflect how the author

manipulates terms of address to reflect these emotional states. In the two extracts, the two enactors address each other with their first names for the first time. The author employs the narrator's commentary world switches to highlight this fact to her readers. In addition, Matt calls Lily "honey" and uses the pronoun "we", highlighting that they both belong to the same team.

Moreover, the key factor that leads to the development of the plot is Lily's sense of commitment towards a human soul, another petty officer that she would wish to save.

"...but she knew the man named Jackson was a navy petty officer, and so was she, and that meant she owed him a measure of belief."

(p.10)

Though the two protagonists are 80 years apart, they do not only develop emotions of human sympathy; they also develop a deeper human affection. The author manipulated direct speech world switch to transfer the development of their emotions to the readers. For example, in the following extracts, the two protagonists repeat the same words to one another.

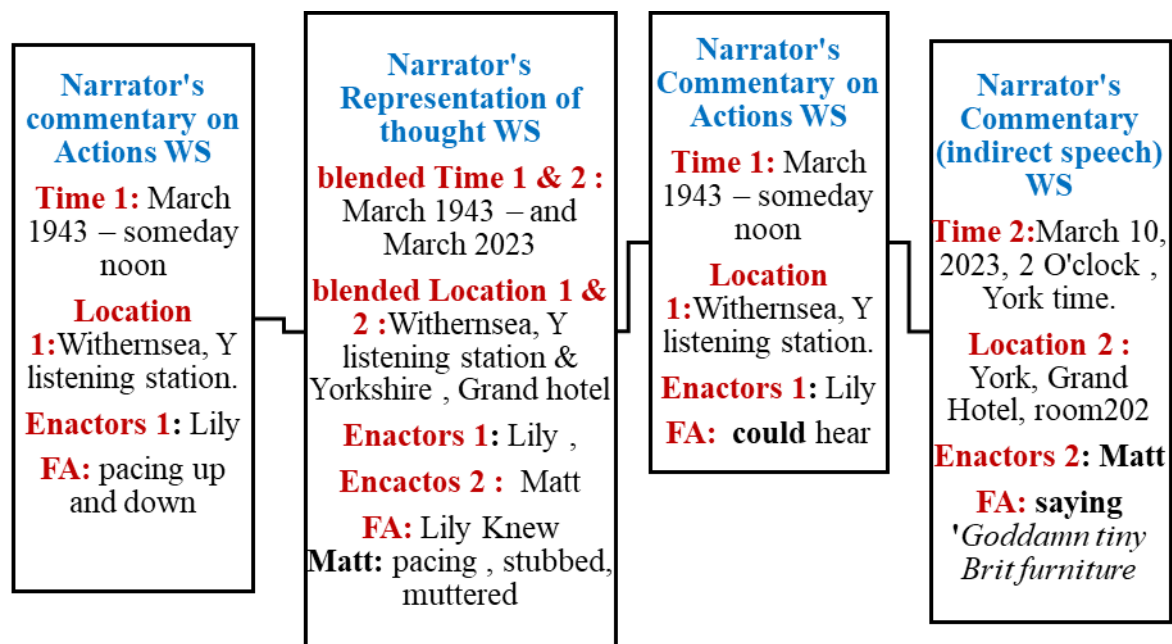
Extract 1 (p. 34)	Extract 2 (pp.41-2)
<u>"Do me a favor?"</u> <u>"Anything."</u> Lily's voice wasn't crystal now. It was steel. "I've got three hours before I need to catch my train. <u>Talk to me, Lady Rose. Just talk to me."</u> (underlining added) (p.34)	'She curled her head against the wireless. Too metallic and blocky to feel anything like a man's shoulder, but one could pretend. <u>"Do me a favor, cowboy?"</u> She could hear him turning over on his own bed, springs squeaking again. <u>"Anything."</u> <u>"Talk to me, Matt. Just talk to me. Until the signal moon goes zero."</u> (underlining added) (p.41)

Using direct speech of almost the same words makes the readers create a kind of analogy between the two enactors, revealing their shared human feelings.

This analogy between the protagonists has also been achieved by an interesting technique that Quinn employs throughout the short story; we call it the ‘split screen’ style. With Quinn’s 3rd person narration, she provides commentary on the physical movements of the characters and their inner thoughts. In some parts, she recounts similar reactions for each protagonist to indirectly stress their shared human personal connections.

‘...she was pacing up and down the room, or at least the few steps and back, which was all the cord would permit. She somehow knew that he was pacing too: she could hear the scrape of shoes, and periodically he stubbed his toes on something and muttered Goddamn tiny Brit furniture.’ (underlining added)

(p.26)



Similarly, the following excerpts support this idea of ‘split screen’ style. This technique is achieved through indirect speech world switches and sometimes by indirect thought representation, expressed through the narrator’s commentary.

'Finally, she was able to transmit. Lily pressed the button, sitting on the edge of her bed ' (underlining added)

(p. 22)

_____Her words fell into Matt's ears like drops of ice. Dimly he realized he was sitting down on the edge of the bed, ... (underlining added)

(p. 22)

Not eighty years in the past, now. In some way, in somewhere, she was doing this now, thinking of him just as he was thinking of her. Both of them thinking, to themselves and to each other, You can do this.'

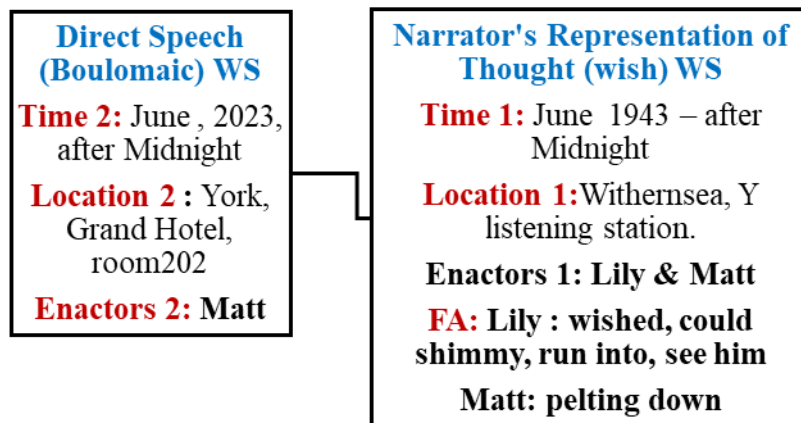
(p.36)

The emotional connection between Lily and Matt is also transferred through some boulomaic WS where they both express their wishes of seeing one another.

"I wish you could see the moonlight shining into this room, Lady Rose."

Lily wished that too. She wished she could shimmy into her best violet crepe frock and pearls, and run into the Grand to see him come pelting down the stairs in uniform"

(p.41)



CONCLUDING REMARKS:

By applying the Text World Theory to *Signal Moon*, we managed to answer the initial research questions. It has revealed that the author used spatiotemporal elements to construct different text worlds, marking different spaces and times in the story. In addition, extending the concept of blending to the Text World Theory has

demonstrated the possibility of creating a blended text world where double world building elements are joined together with a blending element creating a unique incident of human communication. As for Text World Switches across the novel, they are generally achieved through deictic shifts; mainly through direct reference to time and location, and switching between the enactors' direct speech and the narrator's commentary on their actions and thoughts.

Analysis has also shown some distinguishing linguistic features of the Blended Text World. Despite its impossibility, readers enjoy the enactors' communication because Quinn makes it very real. She does not deny the time gap; she rather exploits it brilliantly. Though enactors are involved in direct communication, their text worlds are not equally accessible to one another. Lily's Text World is accessible to a great extent to Matt through his historical knowledge; Matt's Text World, on the other hand, is not always accessible to her. However, on the discourse-world level, this was amusing to the readers who unlike the enactors have full accessibility to the two worlds and keep switching in time and space between the two distinct Text Worlds. Among the instances of the time gap exploitation, we have enactors occasionally discussing language use marking cultural and historical differences.

Moreover, the blended text world reflects the power of human ties; Lily embarks an impossible mission to save someone she does not even know. Similarly, both Lily and Matt attempt to save the world from a third world war even though their heroism is not to be recognized. Matt is keen to commemorate Lily's anonymous heroism by adding a new brick for her in the memorial wall in York.

Quinn, by combining features of both historical and speculative fiction, creates a unique literary work that is enjoyable, humorous and profound.

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Zeller's "The Father" (2020) & Anne's Father-Daughter Narrative: A Performative Psychoanalytic Study

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Abstract: Florian Zeller's *The Father* (2020), originally written as *Le Père*, explores the psychological deterioration of an aging man, Anthony, whose dementia disorients both him and his daughter, Anne. The play, translated into English by Christopher Hampton and adapted for cinema by Zeller, immerses the audience in Anthony's fragmented reality. Zeller uses subtle changes in the apartment's setting—such as shifting furniture, characters, and dialogue—to mirror Anthony's unstable mental state. This psychological approach reflects the complexity of dementia, allowing viewers to experience Anthony's confusion, loss, and illusions firsthand. The Prague School's theory of stage semiotization informs the film's adaptation, where the actor's body and environment acquire a symbolic meaning beyond their physical representation. As Anthony objectifies his daughter, Anne, treating her as an object of daily need, the film explores the depersonalization that often accompanies dementia. Through psychoanalytic film theory, *The Father* also reveals its cathartic and therapeutic effects on its audience, engaging them emotionally with the characters' mental and emotional states. Lacan's theory of the Mirror Stage is applied to understand Anthony's regressive state, in which his reality distorts and fragments. At the same time, Stanislavski's shift from Emotional Memory to the Method of Physical Actions emphasizes the actors' emotional expression depth. Ultimately, *The Father* illustrates the emotional and psychological toll of dementia, offering profound insights into caregiving, familial relationships, and identity.

Keywords:

dementia, psychoanalysis, semiotics of theatre, mirror Stage, method of physical actions

"I feel as if I'm losing all my leaves. The branches, and the wind, and the rain. I don't know what's happening anymore" -Anthony, "The Father"



Picture 6: Anne listens to Anthony's mundane day while he still recalls her

1. Introduction:

Le Père “*The Father*,” written by the French playwright Florian Zeller, reflects the deterioration of an aging father's demented mind and his unstable mental state in the presence of his beloved ones. The play has been translated into English by Christopher Hampton and adapted for cinema by Florian Zeller in his first cinematic experience. It is quite intriguing how Zeller portrays Anthony's mind from the inside, allowing the audience to experience his failures and illusions firsthand. Florian Zeller comments on the cinematic adaptation of the play in an interview with *Vanity Magazine*:

The first challenge was to make it cinematic. You know, I didn't want just to film a play. We kept the narrative of the play which was to try to tell the story from the inside not to try to tell it from the outside to allow the audience to feel as if they were in Anthony's head. We worked a lot, especially on the set to use what is usable onset to increase this feeling of disorientation (Goose).

Zeller wanted the audience to see through Anthony's demented mind, not just by mere description, but by adapting the apartment setting in the same manner as Anthony's mind functions from the inside. Throughout the movie, the audience notices a change with every scene; whether with the furniture, characters, or even dialogue. The mastery of Zeller lies in his ability to make minor changes to the setting that the audience would hardly notice, yet leaves them to wonder what change took place as if he wanted the audience to feel what Anthony felt, and experience the same sense of loss:

Still, some things have changed but you can't tell exactly which things, you know! So, we played with the furniture, with the proportions, with the colors that fit at the

same time in the same place and somewhere else, and I thought it was very cinematic to create this feeling of disorientation again to make people feel from the inside what it must be to start losing your bearings (Goose).

As a spectator, those episodes were beyond comprehension at the beginning of the movie, till I realized that nothing ever changed; it was all in Anthony's head. His mind manipulates him, relying on old traumas, driving him to see what he wants to see. That is quite manifest in his regular talk of Lucy, his little daughter, who never shows up in any of the early scenes until the spectator discovers that Lucy is just another shade from Anthony's traumatic past. She died in a car accident, but his mind would not admit it, not even after many years of her passing away. He chooses Repression to suppress the memory of Lucy's loss as he never accepted her death after all.

Research Questions:

The paper explores the following research questions:

1. How does Florian Zeller use stage and set alterations in *The Father* to represent the psychological fragmentation caused by dementia?
2. In what ways does the application of the Prague School's theory of stage semiotization enhance the symbolic representation of dementia in the film adaptation of *The Father*?
3. How does Lacan's theory of the Mirror Stage contribute to understanding Anthony's distorted perception of reality and identity in *The Father*?
4. What role does Stanislavski's Method of Physical Actions play in deepening the emotional portrayal of characters in *The Father*?
5. How does *The Father* evoke cathartic and therapeutic responses in its audience through its psychoanalytic and emotional exploration of dementia?

2. Discussion:

2.1. Father-Daughter Fractured Bond:

Anne, Anthony's elder daughter- played by the magnificent Olivia Colman- happens to struggle with her daughter-father relationship. She refuses to give up on her demented father, who keeps mistreating and stigmatizing her for how imperfect she is compared to Lucy- his deceased younger daughter- yet her life and every single dream she has ever had slowly leave her with no coming back. As both a daughter and wife, her frustration and breakdown urge her to assess the unhealthy daughter-father relationship once and for all "*see picture 6*". Sir Anthony Hopkins has commented on Colman's potential to touch his soul through Anne's character as an actor and a demented father:

I've been working with such brilliant actors. I don't know it's easy! I don't know I don't play tennis. I'm not a sports person but I think it's like playing tennis when you're working with Olivia and working with Florian. It is easy! And my, this

happened when I was watching Olivia's performance. I did come to her performance, her breakdown of frustration and heartbreak, and how it affects everyone. Me, the actor, or the guy who's dying of dementia. He is so out of it now, but there are the people around him who really are split and broken that badly. Her frustration is heartbreaking. The hopelessness: how do you help someone like this? And, of course, it can drive you crazy because you go crazy with the suffering of dementia. I think the highlight of my life, I have done some pretty good ones in the last few years. That's a real highlight. Olivia, thank you! (Goose).

The beauty of *The Father* lies in how Zeller adapts his prize-winning French play of the same name and with the exquisite aid of the legendary Christopher Hampton, into a mind-blowing feat where he traps us into Anthony Hopkins' mind, inviting us to experience his confusion and unearthing the perspective of the caretakers and loved ones who try to relieve his unstable temper and organize his scattered memories that seem to fade away. As characters show up and then disappear, Anthony's memory does not seem to help him when significant moments of his life start to simply leave him with no coming back (Lemire).

And as his daughter, Anne, Olivia Colman, is compatibly his counterpart, she too finds herself compelled to ride his roller coaster and put up with those disruptive mood swings and offenses. She will always manage a smile while holding a tear in her eye. Colman has managed to put on a legendary performance before Hopkins' untold realistic one (Lemire). Both took the audience by storm in their delivery of an array of emotions: love and resentment, empathy and apathy.

2.2. The Use of Space and Operatic Musical Representation in *The Father* (2020):

"In *The Father*'s house are many rooms, all of them beautifully appointed with details so sharp and precise that you might be startled to find them vanishing a few moments later," the *Los Angeles Times* commenced its review of *The Father* and movie theatrics. An exquisite performance is given by the main character, Andre, who has been named Anthony after his interpreter, Anthony Hopkins, who has given the role both an emotional and psychological edge (Chang). Anthony's first appearance takes place when he is spotted in a dim room listening to an operatic piece:

We first encounter Anthony in a darkened London apartment, listening to a recording of Henry Purcell and John Dryden's 1691 dramatic opera "King Arthur, or the British Worthy." Before long, his daughter, Anne (Olivia Colman), comes in, and the music stops, though not before the opening lines of an aria have rung out: "What power art thou, who from below / Hast made me rise unwillingly and slow / From beds of everlasting snow?" (Chang).



Picture 7.1: Anthony listens to Henry Purcell and John Dryden’s 1691 dramatic opera “King Arthur, or the British Worthy.”

Those operatic lines do ring a bell when the truth about Anthony’s demented mind is unearthed. The lines reflect Anthony’s mental state; loss of power and control over his surroundings, mood swings, and blurry mind buried deep down under piles of snow “see picture 7.1”. Zeller succeeds in interpreting Anthony’s mind failures through an apt choice of a musical piece which leaves the audience perplexed about Anthony’s ability to narrate his side of the story and portrays him as an “unreliable narrator”. Anthony is at an advanced stage of dementia, and his mental abilities are fading away rapidly leaving him with “volatile fits of temper” that Anne, Olivia Colman, cannot handle anymore. His in-home nurses always flee the service for the offenses they receive from him day and night, especially since he has “a different understanding of who is intruding on whom”, he has been attended to by others he hardly recognizes, which drives him to mutter about unwanted caretakers to intrude in his life and stolen possessions he keeps losing to time (Chang).

2.3. Theatrical Semiosis in *The Father* (2020):

Petr Bogatyrev, a folklorist and former formalist in the Russian formalist movement, took the initiative to map the fundamentals of theatrical semiosis. He develops the theory that the stage, set in cinematic adaptation scenario, fundamentally transforms all objects and bodies defined within it, bestowing upon them an overriding signifying power that they lack—or which is at least less evident—in their normal social function: “on the stage things that play the part of theatrical signs... acquire special features, qualities, and attributes that they do not have in real life” (pp. 35–6) (as cited in Elam 7). This becomes quite apparent in Anthony’s (André in *Le Père*) pre-occupation with his wristwatch, which comes to notice when he loses his

temper upon its disappearance, accusing his caretaker of stealing it. Sir Christopher Hampton comments on Anthony's obsession with his wristwatch as a sense of dominance and order, as if Anthony derives his self-esteem and patriarchal dominance from that wristwatch, which he has had on for the past years. Based on the Prague School theatrical theory of stage semiotization, the actor's body obtains its mimetic and representational abilities in a classic theatrical performance by becoming something more or less than who they are. This holds for both his speech, which implies a generally indicated "discourse," and every other component of his performance, to the point that even contingent elements, such as physiologically conditioned reflexes, are taken into account as signifying units. 'The viewer recognizes even these non-purposeful components of the actor's performance as signs' (Veltruský 1940, p. 85) (as cited in Elam 8).

Applying that theory to Anthony in *The Father*, it is crystal clear that he bonds with his possessions until they become one entity, so losing one of his precious possessions is the same as losing part of himself. That is why he panics when he wakes up one day to find his wristwatch lost as if he lost full control and dominance over his life, or maybe he saw it as another crack in his deteriorating state of mind. It is like that wristwatch provides him with a sense of proportion and time in a dismantled world, security in an unsafe realm, or even knowledge at a time of absolute ignorance. Losing it is losing his complete grip on reality and giving away his dominant patriarchal identity; a shattered and damaged identity beyond repair (Schatz). Also, one more sign that shows up early on in the movie is Lucy's painting; that painting is one of his dearest possessions too as it reminds him of Lucy and her artistic aptitude. His unyielding admiration and attachment to "The Pirouette" painting, signifies Anthony's profound affection and unconditional love for Lucy, even after her tragic death, he still recalls her beauty and artistic mastery while he clearly remembers nothing specific about Anne, his much alive daughter. The ballerina performing a pirouette in the painting signifies Lucy's kindled spirit and ardent nature "see picture 7.2".



Picture 7.2: “The Pirouette” painting that holds a peculiar significance for Anthony as it is all that is left of his favorite younger daughter Lucy

Anthony is always under the impression that someone wants to take “His house” away, as he would call it in the movie. He believes that Anne is plotting something against him to kick him out of his deeply cherished apartment and take it over along with her husband Paul (Rufus Sewell). Accordingly, his aggression escalates against his daughter, her husband, and whoever in-home nurses Anne would hire to assist him. Thus, the husband resentfully reacts to Anthony’s trials to disrupt his peaceful life and Anne’s, pushing her to end this vicious circle by placing her father at an elderly house for better care. Here, Anne retreats and refuses to make such a cruel decision of leaving her father behind to be cared for by strangers, but Anthony gives Anne every reason to reconsider it through his mischievous and humiliating treatment of her. Anthony’s blind obsession with his house, which is once again one of his monetary possessions, signifies his materialistic nature, which cherishes no human warmth or compassion. Maybe this is the very reason why he has always prioritized his objects and possessions to Anne’s love. He objectifies his love for Anne and treats her as one of his daily possessions, a gadget he daily needs, depersonalizing her needs and dehumanizing her feelings.

Anne’s patience has been tested for years and Anthony would not grow but unkind and more ruthless towards her trials to get closer to him “*see picture 8*”. Something that drives the audience to grow sympathy for Anne, the less advantageous daughter, who will never be accepted nor loved by her demented father as Lucy, the younger daughter, will always be in his way of bonding with Anne. Anthony has created an unhealthy attachment with his younger daughter Lucy since her childhood. He has always pictured her as more intelligent, beautiful, graceful, and talented than Anne. The painting hung in the reception is the best example of how he thinks highly

of Lucy's unmatched talent, unlike Anne, the coarse, dim, and unwitty elder daughter who makes his life harder. Such prejudiced comparison persists over the years till Lucy, as we figure out by the end of the movie, dies in a tragic car accident. Something Anthony denies and cannot deal with which

leaves him with an unresolved trauma of his favorite daughter's loss. In the movie, Anthony keeps reminiscing about Lucy on her deathbed at the hospital, badly injured, calling his name to come save her in his nightmares. When he wakes up, he searches for Lucy, asks Anne about her, and wishes she would come to visit him as he has not seen her in so long. Anne holds back the ugly truth every time she sees her father in a state of blind denial of his daughter's death. *The Father*, "a mystery set within the labyrinthine recesses of a deteriorating mind," compels the audience to see Anthony's reality from his fragmentary perspective with no choice but to break free from those restrictions placed on him by his failing mind, no chance to break that vicious circle or end that chain of daily events pushing him into a state of estrangement and isolation (Chang).



Picture 8: Anthony stares at Anne in doubt and defiance while she grows more empathetic for him

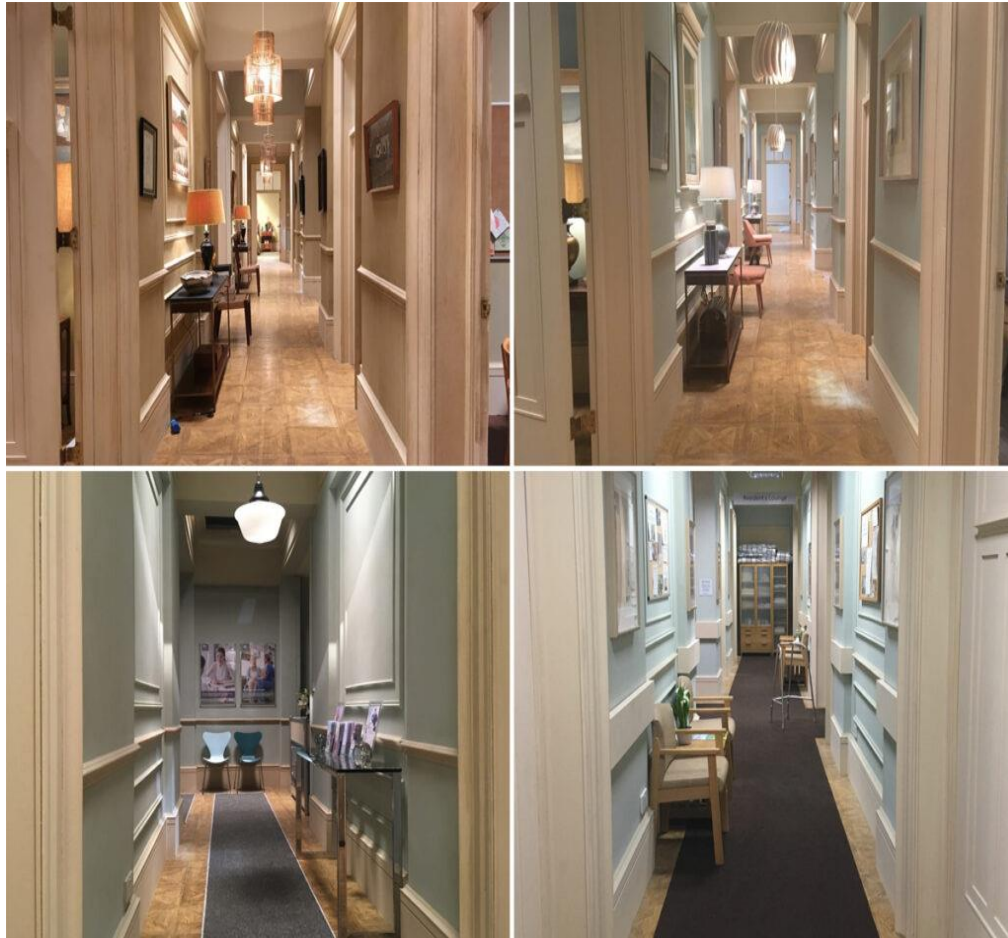
2.4. *The Father's* Cinematography and Setting:

Speaking of *The Father's* theatrics and setting, *The Father* avails a setting of a psychological nature, where the apartment dimensions and furniture mutate based on Anthony's perception of his surroundings, a thing that differs from day to the other:

The original play (whose English translator, Christopher Hampton, is credited alongside Zeller for the screenplay) availed itself of the natural abstractions of theatrical space, turning the stage into a psychological hall of mirrors. But Zeller, making an elegant and incisive feature debut, finds an ideal equivalent within the more realistic parameters of the movie screen. The airlessness that stifles so many stage-to-screen adaptations only serves to reinforce this film's mood of entrapment, barely diminished by the opera selections and the recurring strains of Ludovico Einaudi's original score. The imposing physicality of the apartment makes it that much more startling when the movie begins to undermine its own premises (Chang).

Many cinematic adaptations fail to transfer the same dramatic vibes to the screen, which results in an impairment of the theatrical features of the adaptation. But Zeller escaped that entrapment through his genuine portrayal of Anthony's apartment inside Anthony's delirious mind. Merging Ludovico Einaudi's background music with Anthony's retreat into himself completes the sense of loss and shattered identity he has been experiencing. The apartment's design reflects Anthony's mind from the inside with its intricate jumbled details. Those details alter unnoticeably before our own eyes which drives us to question the motifs behind such theatrical trick:

The flat features a long hallway that seems to stretch toward infinity, with doors that lead into interconnected, sometimes interchangeable-looking rooms. Ben Smithard's deep-focus widescreen compositions with restrained lighting and slightly muted colors confound your sense of direction, even as they invite you to rummage through the details of Peter Francis' intricate production design. And as those details — the tiles and that painting, the pottery, and the furniture — begin to shift imperceptibly from scene to scene, our understanding of time, space and reality begin to rupture in concert with Anthony's (Chang).



Picture 9: The changing corridors of *The Father*. Top left: Anthony's apartment. Top right: Anne's apartment. Bottom left: The doctor's surgery featuring the [Series 7 chair by Arne Jacobsen](#). Bottom right: The care home. Changing corridors reflect the world inside Anthony's demented mind

The cinematographic features along with the lighting and mutating decoration have served their purpose best to place the audience into Anthony's all-over-the-place mind conveying a sense of struggle with age, memory, loss of control, and confusion. Altogether, this depicts a serious cognitive decay on Anthony's side and an emotional decay on Anne's part as well, where her affection towards the resentful father starts to grow colder (Chang).

The production designer Peter Francis declared to *Film and Furniture* that arranging the set was an 'integral' part of the whole story. It was not just creating a mere interior background but rather adding specific characters to the film set (Benson). Paula Benson elaborates in her article on *The Father's* interior design, *The deliberately disorienting décor of The Father*:

The Father uses subtly changing interior design to disorientate us as we descend into Anthony's world of dementia. It's a perfect example of how the choice of interior décor and furniture in film can convey a hidden narrative and ground us (or not) in the

story. We talked with production designer Peter Francis about this clever film set design (Benson).



Picture 10: Anthony listens to the American tenor Lawrence Brownlee singing “Je crois entendre encore” (“I still believe I hear”), Nadir's aria from Georges Bizet's French Opera *Les pêcheurs de perles* (*The Pearls Fishermen*)

The interior design of “*The Father's*” film set is meant to confuse the audience and give them a chance to see Anthony's, ‘mischievous and highly independent 81-year-old dismantled world from inside his head. So, one scene gives us the impression it is Anthony's apartment then the next takes us to Anne's and we do not realize that till the end of the movie when it is quite remarkable that the décor and furniture are not the same:

“That ceiling light and that wall color look too contemporary for an older man, maybe I've misread the setting,” then “I'm sure that kitchen design has changed,” and “Wait a minute, who really is his daughter?” At times the setting is cozy and comforting, at times, unfamiliar and unsettling. The apartment's furniture and décor subtly change from scene to scene, whether a table lamp or a painting on the wall, leading us to question our own interpretation. Gradually, we realize we are seeing the world through Anthony's increasingly disorientated point of view. We are caught up in the confusion and placed very much in the center of this journey with him as we try to piece together the fabric of the reality we are being presented (Benson).

2.5. Psychoanalytic Film Theory:

By applying psychoanalytic film theory to *The Father*, it is obvious how cathartic the movie is and the therapeutic effect it has on its spectators. Cinematographic

factors played a drastic role in the process of engaging the spectator with the mental and emotional state both Anthony and Anne experience throughout the narrative. Thus, apparatus theory has been quite introduced to *The Father*'s set:

The so-called "apparatus theory" was inaugurated with a suggestion from Marcelin Pleynet, at the time managing editor of the influential journal *Tel Quel*, that cinematic technology had been treated as a neutral ground instead of as a profoundly ideological instrument. "The cinematographic apparatus is strictly ideological; it disseminates bourgeois ideology before anything else. Before a film is produced, the technical construction of the camera already produces bourgeois ideology" (Pleynt, Thibaudeau 155) (as cited in Neumeyer 385).

It is quite self-explanatory that, based on Marcelin Pleynet's definition of "apparatus theory", cinematic technology is not just a set of equipment utilized on location to shoot a scene but rather a "profoundly ideological instrument" that influences the spectators and reshapes their mindset. For that matter, such "cinematographic apparatus" propagates middle-class principles and tenets from the moment the camera is put together. Therefore, the camera lens does not just capture moments, but it re-interprets those moments from a certain ideological perspective:

Jean-Louis Baudry developed this idea in a pair of influential articles on the cinematic apparatus (1974-1975 and 1976). The titles of the English translations of Baudry's articles both contain "apparatus", but the word actually serves to translate two different French terms, *appareil*, and *dispositif*, and so an operative distinction is being missed. Both terms in fact derive from Althusser (1995), where *appareil* designates the institutional structure, its support and techniques, and *dispositif*, much less thoroughly worked out, designates in contrast "the absolutely ideological 'conceptual' device" that hails and interpellates the subject, that is, produces or prepares in advance a place for "a subject endowed with consciousness in which he freely forms or freely recognizes ideas in which he believes (Althusser 126) (as cited in Neumeyer 385).

As mentioned above, Baudry drew on the significance of both French terms: *appareil* and *dispositif* in the world of cinematography. As far as *The Father* is concerned, the term *dispositif* applies best to the cinematographic framework, as the camera here is not just a mere structural device but rather a "conceptual" one that gives identity to its spectators and bestows an unfeigned character on the protagonists' deeds, allowing the audience to consciously and unreservedly interpret those actions based on their ideals (Neumeyer 385).

Psychoanalytic film theory has an immense impact on the spectator as it encourages his alienation from reality and disconnects his own life experiences from those tackled in cinema, Toby Miller states the significance of cinematic experiences in a spectator's life in his book, *A Companion to Film Theory*. He introduces how empathic cinematic impact is in Tyler's words who writes: "A thousand small wishes are symbolically satisfied by the humblest and worst Hollywood movie, and the excellence or triteness of a movie has little to do with satisfying the average customer" (1944: 238) (as cited in Miller & Stam 132). Accordingly, that theory has

been thoroughly discredited from different intellectual perspectives. One of the most significant reasons is what cognitive film theorists designate as psychoanalytic theory “overlooks the pre-conscious and conscious aspects of the spectator’s cognitive and emotional engagement with narrative film” (Bordwell) (as cited in. Miller & Stam 131).

This means that psychoanalytic film theory fails to notice the power of a film in engaging its spectators on both cognitive and emotional levels. But as a spectator, it is quite feasible to relate between psychoanalytic film theory and the end scenes in multiple ways. While Anne seems to forget both the abuse and traumatic experiences inflicted on her for years by Anthony upon admitting him to the nursing home, her heart goes out to Anthony when he caresses her face in a fatherly manner, and a deep gesture of understanding why she is leaving him behind. Next scene, Anthony Hopkins, regresses to his early childhood stage, bursting into tears as an infant and begging for his Mummy’s presence. Both scenes are charged with cathartic emotions of love, regret, pain, and healing. Anne finally finds her female voice and reconciles with her childhood trauma by forgiving Anthony, the authoritative cruel father, and then forgiving herself.



Picture 10.1: Anne tears up while Anthony gently caresses her face to console her so she does not feel guilty for leaving him behind



Picture 10.2: Anthony glances at Anne with a sense of compassion and consolation for leaving him behind

ANNE opens the curtains. You can see out onto a park.

ANNE (CONT'D)

It's very nice. It's like being in a hotel? Don't you think?

WOMAN

That's what all the residents say.

ANNE turns to her father and takes her courage in both hands.

ANNE

I think you might be better off here.

ANTHONY looks completely lost.

ANTHONY

Where?

She sits next to him.

ANNE

Here. I was wondering if it wouldn't be more reassuring...

nicer for you if we came to a joint decision that you should move in here.

ANNE (CONT'D)

What do you think?

ANTHONY

What about you? What are you going to do?

Where are you going to sleep? Which room?

ANNE

If you remember, I'm going to go and live in Paris.

ANTHONY

No, you're not.

ANNE

I am. Remember? I told you about it... Remember?

ANTHONY

But you said. .. Are you sure?

ANNE

Yes.

ANTHONY has tears in his eyes.

ANTHONY

You told me you were staying here... with me.

ANNE

No, I have to go. It's important. I already explained it to you.

But I'll come and see you. Occasional weekends.

ANTHONY

What about me?

ANNE

You'll stay here. In London.

ANTHONY is like a lost child.

ANTHONY

All on my own?

Pause. ANNE's choked up, unable to speak.

ANTHONY (CONT'D)

What about your sister? Where's she?

ANNE

Dad...

He's having difficulty holding back a sob.

ANTHONY

What?

Pause.

ANTHONY (CONT'D)

If you knew how much I missed her.

ANNE

I do too, Dad, I miss her too. We all miss her.

ANTHONY realizes that ANNE is moved. Immediately, he rediscovers his role as a father: he strokes her cheek as if he wants to console her. ANNE Smiles. She closes her eyes and presses her father's hand against her cheek.

From The Father screenplay written by Florian Zeller, translated by Sir Christopher Hampton-Final Scene (PP. 77, 78, 79)

2.6. Lacan's "Mirror Stage" & Anthony's Fragmented Image:

As the film comes to closure, Anthony retreats to his infancy stage, where he sounds harmless, obedient, and compassionate upon listening to The Nurse Lullaby. That moment of regression leaves the spectator in confusion about whether Anne did the right thing by giving up on her demented father or if it was heartless of her. Such a cathartic scene arouses a combination of bleak emotions in the audience, ridding them of any sense of pain they held before by going through the same traumatizing experience as Anne's. Anne finally unearths her lost identity and embraces her wasted parts.

In Nasurllah Mambrol's paper "Lacan's Concept of Mirror Stage", he sheds light on Lacan's reinterpretation of Freud's Mirror Stage and how an infant recognizes himself in a mirror till he reaches the final stage of recognition; that his one image is merely a pure reflection of himself and his reality:

The mirror phase occurs roughly between the ages of six and 18 months and corresponds to Freud's stage of primary narcissism. That is the stage of human development when the subject is in love with the image of themselves and their own bodies, which precedes the love of others. Between the ages of six and 18 months, the infant begins to recognize his/her image in the mirror (this does not mean a literal mirror but rather any reflective surface, for example, the mother's face), and this is usually accompanied by pleasure. The child is fascinated with its image and tries to control and play with it. Although the child initially confuses his image with reality, he/she soon recognizes that the image has its own properties, finally accepting that the image is their image – a reflection of themselves (Mambrol).

As far as *The Father* is concerned, that reinterpretation could be applied to Anthony's state of mind where Anne's eyes act as the mirror where he sees his reflection. As if his mind keeps deluding, steering him away from reality then Anne with her motherly compassion, care, and thoughtfulness- acting as a "reflective surface" where he can see his true reality- brings him down to that one reality he keeps losing grip on. Lacan's Mirror Stage is applied here in symbolic terms rather than literal ones. As long as Anne is Anthony's sole means to see his reflection, he always tries to control and manipulate her as the way she sees him is his lone connection to reality:

This sense of completeness and mastery, however, is in contrast to the child's experience of its own body, over which it does not yet have full motor control. While the infant still feels his/her body to be in parts, as fragmented and not yet unified, it is the image that provides him/her with a sense of unification and wholeness. The mirror image, therefore, anticipates the mastery of the infant's own body and stands in contrast to the feelings of fragmentation the infant experiences. What is important at this point is that the infant *identifies* with this mirror image (Mambrol).

As Anne provides Anthony with his intact "Mirror Image", he ceases to see himself as incomplete nor fragmented through her loving eyes, he rather sees a whole unified version of himself. He tends to see his failures as a "fragmented image" through others' eyes. "Narcissistic love" of oneself utterly applies to Anthony's behavior at that stage of dementia as he acts like an infant whose love for himself precedes any form of love he might develop for others. That is highlighted in his reaction to Anne's decision to move to Paris, Anne's hiring a new caretaker to attend to his needs, and finally, his being admitted to a nursing home. Little by little, the spectator notices that Anthony prioritizes his comfort over everyone else's with all sorts of disregard for Anne's endless trials to make him happy:

For Lacan, the ego emerges at this moment of alienation and fascination with one's own image. The ego is both formed by and takes its form from the organizing and constituting properties of the image. The ego is the effect of images; it is, in short, an imaginary function. Lacan is arguing here against Ego psychology and its tendency to prioritize the ego over unconscious processes as well as to equate the ego with the self. Lacan insists that the ego is based on an illusory image of wholeness and mastery and it is the function of the ego to maintain this illusion of coherence and mastery.

The function of the ego is, in other words, one of *mis-recognition*; of refusing to accept the truth of fragmentation and alienation (Mambrol).

An ego-driven old man like Anthony, who has lived his entire life favoring himself and his own little Lucy to everyone else, does not seem to get convinced that his fragile ego is what drove everyone away ending up all alienated and estranged “see picture 10”. We are all fragmented and shattered in many ways but a moment of realization compels us to recognize we are on the borderline between admitting our imperfections or losing our loved ones for good. Anthony realized how frail his mind was long ago, and still would not admit how hard Anne tries to save the day.

2.7. Sir Hopkins Manifesting Stanislavski’s “Method of Physical Actions” in *The Father*:



Picture 11: Sir Anthony Hopkins displays Stanislavski’s “Method of Physical Actions”

The Father displayed rigorous emotional interaction on set among actors, in other words, the actors relied on the “Method of Physical Actions” as per Stanislavski’s system. Stanislavski, a prominent Russian theatre practitioner, found out that relying only on emotional expression in performance, “Emotional Memory”, does not give it the needed edge to be credible enough. That is why he shifted his theatrical practices to “Method of Physical Actions” instead (Sawoski 3). Stanislavski realized after the average success of his production of Chekhov’s “Seagull” in 1989, that he had to alter his ways and shift from the ‘self-obsessed’ or ‘audience obsessed’ to “inner technique” where the actors “brought out psychological depth and searched for the ‘inner truth’” (Gary 138) (as cited in Sawoski 3). Stanislavski was influenced by French psychologist Theodule Ribot’s ‘Affective Memory’ which was renamed later ‘Emotional Memory’ as per Stanislavskian terms (Sawoski 3).

Stanislavski’s main concern was how emotions were stimulated and then expressed on stage, as lack of emotional expression earlier at the times resulted in mediocre and ‘lifeless’ performances that never influenced the audience nor moved it:

Stanislavski's dissatisfaction with his earlier experiments in Emotional Memory led him to develop a methodology that would change the way emotions were triggered. This methodology purported that emotions could be stimulated through simple physical actions. This was the basis of his new system. The suggestion by Stanislavski that there is a connection between internal experiences and their physical expression, has since been verified and substantiated by scientists such as Ivan Pavlov and I.M. Sechenov (Moore 17) (as cited in Sawoski 4).

The actors, back at the time, failed to connect with their inner selves which resulted in inauthentic performances where the actor was completely detached from his inner feelings and reactions. Stanislavski's new technique inspired a huge change in modes of expression:

While searching for the ultimate training system for actors, Stanislavski noticed a gap between the physical and mental behavior of the actor on stage, as well as between the physical and mental preparation in the actor's work on the character. In other words, the actor spent long days working internally and emotionally and then tried to create a physicality in the character. By that time, however, it was too late for organic physical work. This was due to the fact that the internal emotional choices of the actor had already found a physicality that was most likely to be small, unoriginal, and lacking in theatrical form. Stanislavski realized that the physical life and psychological processes that the actor underwent needed to be explored simultaneously because they were interdependent. This led him to the simple yet radical discovery that emotions could be stimulated through physical actions. This move from 'Emotional Memory' to his 'Method of Physical Actions' was an important shift in actor training at that time (Sawoski 5).

The main issue was that actors never managed to bond properly with their deep-buried emotions nor bridge their 'psychological processes' with the 'physicality' of their actions which led to a remarkable gap between each on stage. Stanislavski figured out that the only way to eliminate such a gap is to conquer both realms; the psychological and physical, simultaneously and act on any triggered emotions once originated.

Such technique applies best to *The Father*, especially Anthony's dialogues that dramatize his sense of loss, agony, and helplessness "*see picture 11*":

Anthony: I feel as if I'm losing all my leaves.

The Woman: Your leaves?

Anthony: Yeah.

The Woman: What do you mean?

Anthony: The branches, and the wind, and the rain. I don't know what's happening anymore. Do you know what's happening? All this business about the flat? I have nowhere to put my head down anymore. But I know my watch is on my wrist, that I do know. For the journey.



Picture 12: Anthony regresses to the infancy stage in the end scene displaying Stanislavski's 'Method of Physical Actions'

The end scene dramatizes Anthony's agonizing pain upon the realization of his state of dementia. That moment when he, for the first time, admits that his state of mind is not sound nor intact, that he is withering like a tree losing its leaves to time and waste. The mastery of the scene and depth of performance spring out from Anthony's utilization of his physical actions before unleashing any emotional reaction "see picture 12". This is exactly what Stanislavski called 'The Method of Physical Actions'; when the actor chooses to deploy his physicality as a means to unearth the suppressed emotions kept deep down in the 'unconscious' and transform them into loud emotional expressions (Sawoski 5).

"I have always adored Olivia as an actress and I was so excited about this idea that it could be her, so we met just after I met Anthony, and I was so happy that she was open to joining us. I think the film is what it is thanks to her, and I know that.", Zeller talks to *Digital Spy* about his choice of Olivia Colman to play Anne in *The Father*. Olivia Colman did not hesitate to take on the role of Anne once she knew of Sir Anthony Hopkins' contribution to the film. Anne's role includes compassion, care, stifled love, and past childhood trauma. Anne is not just the caring elder daughter that looks after her demented father, she is rather the second narrator of the story, a part of the storytelling and an unheard voice in the narrative as well. Anne is portrayed as a fragile, vulnerable character who has always struggled with her father's mistreatment and lack of compassion, both as sound and demented, leaving her with an unhealed childhood trauma for being the less favored daughter. The death of Lucy does not seem to coax that trauma or even resolve the dilemma, as Anthony clings more to his deceased Lucy's memory than to his living Anne. Despite Anne's traumatic experience and stifled voice since childhood, she still sees her father as a most needed patriarchal figure in her life whom she cannot do without. The conversation Anthony

engages in with Laura, his new caretaker proves how attached he is to the memory of Lucy, especially when Laura reminds him of his deceased daughter and the resemblance, they both share “*see picture 13*”:

Laura: Oh, you have two daughters?

Anthony: Yes. Even though I hardly ever hear from the other one. All the same, she was always my favorite. She was a painter. Look, there you are. The Pirouette. Beautiful, isn't it?

Laura: Yes, it is.

Anthony: Yes. A dazzling girl. I don't understand why she never gets in touch. Never.



Picture 13: As Antony loses his grip on reality, the apartment, furnishings and people around him change shape

It is quite obvious from the dialogue that Anthony goes nostalgic about Lucy's unjustified absence, something his demented mind keeps forgetting. He thinks highly of Lucy's artistic aptitude and refined taste when he refers to her masterpiece “The Pirouette,” a painting that works as a signifier -as aforementioned- of Lucy's delicate, soft, and jolly nature, something Anthony favored her for-unlike her dull elder sister-whom he cannot let go of no matter how many years would pass.

It is pretty difficult to interpret or even understand the real reason why Anne chose to put up with her father's humiliating treatment and imperfect love for so long, but maybe it is her sense of unworthiness that made her cope with being half-loved and ranked as the less favorite child for her entire life. Or perhaps she had high hopes that one day her father would eventually see her for who she is and love her as a father

loves his own. Anthony has showcased acute mistrust of Anne and her intentions. He went too far to the extent that he accused her of robbing him of his beloved apartment and kicking him out to take it for herself:

Anthony: Sorry, dear. I may as well tell you now. I'm not leaving this flat any time soon. I'm going to outlive you. Both of you. I don't know about you. But my daughter, yes. In fact, is going to make a point about it. I'm going to inherit from her. Not the other way around. And on the day of her funeral, I shall give a little speech. To remind everyone how heartless and manipulative she was.

Anne: [to Laura] I'm so sorry about this.

Anthony: Why? She understands perfectly. You're the one who doesn't.

Anne acts as a mirror to her demented father's prejudice, ruthlessness, and lack of compassion. Re-telling the whole story from her perspective shows the spectators the other side of the narrative and triggers sympathy for Anne's decision to leave her father behind by the end. However, Anne's persistent trials not to give up on Anthony were lucid enough since the beginning of the movie; she lingers by his side no matter how tough he treats her. Furthermore, her love and sympathy for him never faded away. Anne's affection is heightened upon watching her father leave; physically lingers around, mentally long gone. Amber Wilkinson of *The Times* adds, "Colman mirrors his emotional fragility, jollying him along while trying to wrestle down her grief at watching part of him leave. The sense of loss is acute and as things get worse, you feel your heart break in 10 directions at once." It is never easy for a daughter to watch her father go, the father-daughter bond, no matter how fragile and fallen apart it could be, cannot be just forgotten.

Steven McIntosh writes on Olivia Colman's attachment to Anne's role in his article *The Father: Why Olivia Colman's new film will leave you disoriented*:

Colman's involvement in the film was thanks in part to the connection she felt to the story. "My mum was a district nurse for the NHS for 40 years, and her passion was always geriatric care," she explains. "And I would go in the car with her when it was school holidays or when I was ill. And I'd see lonely people in their homes who didn't have families. My mum is an ambassador for dementia care, so it's always been a big part of my family's life." The actress adds she wanted to reflect on the agonizing decision of what to do with a family member affected by dementia. "It's an awful decision to make," she says. "To look into your father's eyes and see fear or confusion. It's a terrible thing to still want to live your own life, but you *have* to have your own life. And that was a reason I wanted to play it, I wanted to play all those feelings." (McIntosh 2021).

2.8. Anne's Rebellion Against Anthony's Patriarchal World:



Picture 14: Anthony projects his state of mind failures on his daughter Anne

Anne's voice has been forever muffled since childhood, maybe because she is the less favorite child whose desires were not prioritized, unlike Lucy who had all her father's love and affection. She has been brought up to get along with her father's wishes, tolerate his trespassing, and deny herself in his presence. Thus, part of that subservience is her barely heard voice or I would rather say *unheard*, which never comes out properly nor loud around Anthony. Throughout the narrative, Anne's voice is too cowardly to be heard; in other words, she cannot voice out her objection to Anthony's poor treatment, selfishness, and lack of empathy "*see picture 14*". That inability to oppose her father's tyrannical, yet elderly, disposition arises from an upbringing deficiency that dictates being more 'feminine' to be included in a patriarchal world:

Until quite recently, well-reared girls were not encouraged to sound 'coarse' or to 'shriek'. They might be allowed to titer, perhaps behind the barrier of hands against their mouths, but never to emit a full belly laugh. That was unfeminine. Nor were they allowed to express themselves openly through shouting, rage, or even passion. All that was left to the operatic Carmens of the world but not to proper girls. Young women were taught to sound 'nice' and not to interrupt. Boys were too but they were almost expected to rebel. Because these well-bred girls were to be models of femininity, any girl from any class (or even from any country who wanted to learn English) aimed at acquiring the 'nice' sound (Rodenburg 76).

Rebellion was never one of the features of a 'well-bred' girl nor was the loud voice. A good girl has to act feminine-like and to be so, she has to keep her voice low, never shout, nor object. Even showing rage and passion is not allowed. Accordingly, Anne never managed to find her lost voice as saying 'no' is disgraceful, and rejecting a despicable situation is not vouched for. Under such circumstances, Anne found herself compelled to put up with a life she never chose to have and her only salvation became to find her voice.

Anne fails to voice out her concerns and insecurities throughout the movie, even to her husband, who does not seem to comprehend what she has to assimilate. The spectator fails to notice such a predicament till we get to the scene where Anne receives Laura, Anthony's new caretaker:

Laura: [referring to Anthony] I must say, he's charming

Anne: Yeah. Not always.

Upon introducing Laura to the set, Anthony causes Anne huge embarrassment with the accusations he makes in Laura's presence about Anne deceitfully robbing him of his apartment. Such a gesture urges Anne to resort to Laura's side for both solace and solidarity to the extent that she tears up upon hearing Anthony's accusations and apologizes to Laura about her father's demeaning behavior. Opening up emotionally and showing her vulnerable side to Laura brings to the table how authentic and sincere women become around their peer women, especially with finding their real voice:

There are some benefits to be derived from this history. Women do speak more frankly to each other about their feelings and fears. When they do so their voices are more open and natural. In that way, they help to educate themselves and are more in touch with themselves. They are also better at keeping oral traditions and histories alive as a favorite family aunt might be (Rodenburg 77).

Perhaps Laura's presence is what triggered Anne to finally see how spiteful and toxic Anthony's treatment is. Anne's only mechanism to discharge such an emotional burden was through maintaining eye contact with Laura, which made her see how drained Anne's soul and mind were. Is it forbidden for Anne to show her true sadness, and dissatisfaction, or even grieve openly for the loss of her younger sister? Is it Anthony's presence that restricts her from displaying her emotions openly? Or is it because she has been raised up to the idea of suppressing her feminine voice out of propriety and silencing her own rage? This is demonstrated in Anne and Anthony's conversation with Dr. Sarai during their visit to the nursing home:

Dr. Sarai: You're living with your daughter at the moment, is that right?

Anthony: Yes. Until she goes to live in Paris.

Anne: No, dad. Why do you keep going on about Paris?

Anthony: What?

Anne: I'm staying in London.

Anthony: You keep changing your mind. How do you expect people to keep up?

Anne: There's never been any question of me living in Paris.

Anthony: Yes, there was. You told me.

Anne: No, I didn't.

Anthony: I'm sorry, Anne. You told me the other day. Have you forgotten? She's forgotten. You're starting to suffer from memory loss. I'd have a word with the doctor if I were you.

Anne: In any event, I'm not going to Paris.

Anthony: Well, that's good. Paris. They don't even speak English there.



Picture 15: Anthony and Anne at the clinic while Anne is stunned at Anthony's allegations against her of moving to Paris and leaving him behind

Such dialogue reflects Anne's rage at Anthony's fabricated assumptions of her moving out to Paris. It is also quite noticeable that Anne cannot vent out her rage as she is completely aware of why those allegations were made "*see picture 15*". Her full awareness of Anthony's demented poor state of mind compels her to tolerate and even put up with his alleged claims and fantasies. It is quite manifest in this scene that Anne's posture indicates strain and suppressed anger:

Clamped thighs and tightened stomachs mean that the breath we need to fully vocalize is severely held in check and will neither flow nor issue in the right manner. It is quite apparent that females are not encouraged to be loud or to show rage (Rodenburg 77).

3. Conclusion

Anne's silence in *The Father* stems from a complex interplay of fear, grief, and guilt. Having already endured the loss of her younger sister, Anne is paralyzed by the looming reality of losing her father—not to death, but to the slow erosion of his mind. This unrelenting fear renders her voice inert, as though speaking the truth might shatter the fragile illusion of normalcy she clings to. Her silence is not passive; it is a deliberate retreat from the overwhelming burden of responsibility and the moral dilemma she faces. Trapped between her duty to her father and her unspoken yearning for freedom, Anne's muted voice reflects the profound weight of her emotional struggle. The narrative poignantly portrays Anne as a woman burdened by guilt at the thought of leaving her father behind in a nursing home. For Anne, this guilt is

twofold: she fears being judged as selfish and disloyal, yet she also battles the internal accusation that she is abandoning the very person to whom she owes her existence. Her inability to voice this struggle reflects the weight of an unbreakable father-daughter bond that has now become a source of both love and torment.

By the film's conclusion, Zeller intentionally leaves Anne's final decision morally ambiguous, immersing the audience in her turmoil. Should she sever the ties that bind her to her father's crumbling world to save herself, or should she sacrifice her own life to remain by his side as he succumbs to dementia? In either scenario, Anne is caught in an emotional paradox, where her guilt muffles her voice and complicates her pursuit of autonomy.

Florian Zeller's *The Father* transcends a mere family drama; it is a raw and tragic exploration of the human condition, the decay of the mind, and the fragility of familial bonds. At its core, the film illuminates the emotional cost of caregiving and the silenced voices of those who must grapple with impossible choices. Anne's stifled voice becomes emblematic of her suppressed identity, her unspoken guilt, and her desperate yet inevitable quest to reclaim herself amid the ruins of a relationship that both defines and confines her.

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Transhumanism in *Ghost in the Shell*: Does It Lead to Utopia or Dysantropia

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Introduction: In the modern era, the proliferation of technological innovations poses significant challenges for researchers and theorists across various disciplines. Advances in cybernetics and biotechnology have initiated a redefinition of the human body in the 21st century. These developments influence not only individual fields but also a wide array of social and academic domains. Literature, particularly comics, has uniquely envisioned and shaped the future of humanity in the context of technological advancements. Unlike novels and plays, comics utilize a diverse array of tools—such as language, illustrations, lines, and colors—to present a comprehensive vision of the future of humanity and the world following scientific and technological progress. Consequently, the traditional understanding of "humanity" has been increasingly contested, giving rise to the concepts of "posthuman" and "transhuman" as central themes in philosophical and scientific discourse. This study explores the transhuman in *Ghost in The Shell*, a manga created by Masamune Shirow in 1991, further, it explores the human-transhuman relationship through the work. Finally, the current study explores whether transhumanism leads to utopia or “dysantropia”.

Technological advancements have significantly improved human life, enabling the daily fulfillment of various human desires. Among these desires, the ongoing pursuit of extended longevity and well-being has been a constant throughout history, driven by our inherent vulnerability to diseases and the inevitability of mortality arising from the finite nature of our biological existence. This raises important questions: Will the future be as utopian as envisioned by scholars and writers? Will technology replace or even threaten human existence? Will technology cause a loss of identity and humanity? These questions are explored in *Ghost in the Shell*, which leaves room for considering the implications of numerous advancements in science and technology.

Masamune Shirow's manga, *Ghost in The Shell*, was first published in English as a comic book in 1991, translated by Mike Richardson. It was originally published as a Japanese manga in 1989. The narrative is set in a near-future world where cybernetic implants and robots are commonplace. The protagonist, Major Motoko Kusanagi, is a cyborg who embarks on a quest to apprehend a cyber-criminal, the Puppeteer. In this society, where robots and cyber implants are integrated into daily life, the police uncover these technologies to uncover the Puppeteer's identity. Major Motoko and her team, Section 9, pursue this hacker with mind control abilities. Ultimately, the Major and her human allies defeat the Puppeteer, discovering that he had manipulated her by implanting his thoughts into her mind.

Shirow is a manga author and illustrator who began his career in 1982. He has created notable works such as *Appleseed*, *Dominion* in 1984, *The Ghost in the Shell* in 1989, and *Pandora in the Crimson Shell: Ghost Urn* in 2012. As an anime creator, his key work includes *Black Magic M-66*. Additionally, he is involved in various other fields, including gaming and art collections (Original Author Shirow Masamune Talks about 'Ghost in the Shell' #01). After the great success of *Ghost in The Shell*, it was translated into many languages including English. Therefore, Shirow produced a manga series to complete the story of *Ghost in The Shell*.

Theoretical background

This research primarily focuses on transhumanism and its manifestations in *Ghost in The Shell*. Transhumanism includes a range of concepts and possibilities aimed at transcending the current limitations of human abilities through scientific and technological progress. Humans have a desire to overcome death and attain immortality, which is a central theme in the selected text and the theory. However, our understanding of human nature and capabilities has changed significantly due to major technological advancements in recent years. This research will introduce the theoretical background, primarily discussing transhumanism and the distinction between transhuman and posthuman. Both concepts argue for the enhancement of humanity through science and technology.

Transhumanism is a significant theory that focuses on the theme of human enhancement through scientific and technological means. At the heart of this theory is the examination of potential advancements that can redefine our abilities and improve our quality of life. Julian Huxley is the first key figure to explore transhumanism as a concept and theory focused on human advancement through science and technology. As a biologist, he coined the term “transhumanism” in his 1957 book, *New Bottles for New Wine*. In his writings, Huxley discusses the evolution of humanity and stresses the importance of enhancing human efforts at this pivotal moment. From his perspective, we have acquired a significant understanding of the Earth, nature, and various essential fields. He argues that we need to explore another important aspect of our existence as human beings (Huxley 14). Huxley’s argument is clear through his following words, “The human race is surrounded by a large area of unrealized possibilities, a challenge to the spirit of exploration” (Huxley 15).

Huxley offered a clear definition of the transhumanist movement in the book's introduction. Huxley states, “Perhaps transhumanism will serve: man remaining man, but transcending himself, by realizing new possibilities of and for his human nature” (Huxley 17). Huxley believes that human abilities in technological and scientific exploration can help prevent misery, poverty, disease, poor health, overwork, cruelty, and oppression (15). From Huxley’s explanation of transhumanism, it can be inferred that he views it as a positive outlook for the future of humanity. As Huxley was one of the earliest theorists who tackled transhumanism and its thoughts, he did not give an elaborate clear vision of it.

Francesca Ferrando published a significant work titled “Philosophical Posthumanism” in 2019, which addresses many essential concepts and movements

related to posthumanism and transhumanism. Ferrando argues that transhumanism should not be viewed as a singular movement but rather as a diverse amalgamation of various ideological perspectives, leading to the recognition of multiple strands within transhumanism, hence the term "Transhumanism(s)" (31). She emphasizes that contemporary transhumanism(s) encompass "distinctive currents," such as Libertarian Transhumanism, Democratic Transhumanism, Extropianism, and Singularitarianism.

The philosopher and futurist Max O'Connor, who is more commonly known as Max More, is a significant figure in the transhumanist movement. In his 1990 article "Transhumanism: Towards a Futurist Philosophy" More introduced his vision of transhumanism. According to Allué and Pascual, he is credited with defining transhumanism in its contemporary understanding (5). More presents transhumanism as a collection of philosophies aimed at advancing toward a posthuman state, moving beyond the limitations of humanism to focus on our evolutionary future (4). Additionally, More developed a philosophical framework for transhumanism known as Extropianism. He defines this term as "the extent of a person's or a culture's intelligence, information, vitality, diversity, opportunity, and [personal] growth" (More). Crucially, he emphasizes that the philosophy of Extropianism "affirms the values of Boundless Expansion, Self-Transformation, Dynamic Optimism, Intelligent Technology, and Spontaneous Order." More further explains that Extropianism is a non-religious philosophy, stating that "religions have offered certain limited and carefully circumscribed means of changing and controlling events, such as through prayer, ritual, and magic. The overall result has been entropic and anti-progressive since religious technology is ineffective" (1).

In 1991, Max More, in collaboration with Professor Tom W. Bell, founded the Extropy Institute, which gradually fostered a community of individuals who identified as extropians. Gelles noted that "the Extropy Institute failed to keep abreast of the development of the philosophy, leading the transhumanist movement to adopt the Internet as its primary platform." This observation underscores that Extropy was predominantly maintained and continued online as its main venue. The institute's website emphasized the primary objective of Extropianism: "The goal was and is to use current scientific understanding along with critical and creative thinking to define a small set of principles or values that could help make sense of the confusing but potentially liberating and existentially enriching capabilities opening up to humanity" (Smith). Furthermore, extropianism gained significant traction, with Haan noting that "The followers were calling themselves transhumanists; however, the American branch is still often referred to as extropianism" (14). As a result, both transhumanism and More's philosophy of extropianism gained international recognition and acceptance.

Democratic transhumanism is largely attributed to James J. Hughes, who explored the concept in his 2004 book "Citizen Cyborg" and his 2009 article "On Democratic Transhumanism." This movement advocates for the fair distribution of technological enhancements to prevent their concentration among specific sociopolitical classes with economic power, thereby addressing issues of racial and gender inequality (Hughes). Hughes, a prominent proponent, argues that societal

power imbalances related to gender, race, class, and religion can distort the democratic process. He underscores the necessity for democratic societies to adapt to emerging technologies. Democratic transhumanists emphasize the need to actively pursue practical solutions to societal challenges while fully supporting technological advancement. One notable example of this is their advocacy for universal basic income as a vital response to the effects of technological unemployment (LaGrandeur & Hughes 25-26).

In 2005, Ronald Bailey published an article titled “Liberation Biology: The Scientific and Moral Case for the Biotech Revolution,” which is regarded as the inception of libertarian transhumanism. This ideology advocates for the free market as the most effective means of safeguarding the human right to enhancement (Bailey, 2005). A notable proponent of libertarian transhumanism, Zoltan Istvan, ran for the presidency in the 2016 U.S. elections to highlight transhumanist political issues (Ferrando 31). Furthermore, Ferrando notes that “Libertarian and Democratic Transhumanism can be most clearly defined through their social, political, and economic agendas” (32). In contrast, she asserts that “Extropianism, another current within the transhumanist landscape, can be approached more distinctly as a philosophy centered on the individual and self-transformation” (32). This distinction illustrates that while both libertarian and democratic transhumanism seek to enhance and address societal aspects such as politics, society, and the economy, Extropianism is primarily concerned with individual transformation and personal improvement.

In “The Singularity Is Near: When Humans Transcend Biology” (2005), Ray Kurzweil, a prominent figure in the Singularity movement, explores the idea of transcending biological limitations. Singularitarianism is a movement that anticipates the forthcoming technological singularity, a point at which superintelligence is expected to emerge. This technological singularity represents the moment when computing power equals and ultimately exceeds human cognitive capacity. Proponents of this movement envision the creation of artificial superintelligence that surpasses human abilities across all intellectual domains. In his book, Kurzweil forecasts that the singularity is likely to occur around 2045. Singularitarianism emphasizes the importance of taking proactive steps to ensure that the advancements associated with the singularity and beyond are advantageous for humanity.

Important terms

Recently, the terms “transhuman” and “posthuman” have generated significant confusion in academic discussions. The term “transhuman” is primarily associated with transhumanism, where transhumanists have defined and elaborated on its meaning. In an interview with Natasha Vita-More and Max More on *Futurespodcast.net*, it was noted that the term's origins can be traced back to Alighieri Dante's poetry, particularly his use of the word “transhumanar.” More suggests that Dante refers to transformation in Italian, which can be interpreted as a condition of humanity. This idea is further examined in T. S. Eliot's Pulitzer Prize-winning play, **The Cocktail Party**, where transhumanization is portrayed as a relational or psychological conflict involving cognitive modalities. Additionally, Aldous Huxley discusses transhumanism in a chapter of *New Bottles for New Wines* (Vita-More).

Ultimately, the term "transhuman" holds historical and cross-cultural significance, embodying a concept of transformation or transition.

Nick Bostrom and Martin Kurthen have provided a notable definition of the transhuman as "a transitional human" (10). This straightforward definition carries significant implications, suggesting that the transhuman represents a phase that humanity may undergo in its evolution toward something beyond itself, namely the posthuman. Bostrom, referencing FM, asserts that "FM maintained that signs of transhumanity included prostheses, plastic surgery, intensive use of telecommunications, a cosmopolitan outlook and a globetrotting lifestyle, androgyny, and mediated reproduction" (7). This characterization highlights various aspects of human enhancement and adaptation that signify a transition toward transhumanism. FM added a more concise clarification of his idea of what a transhuman is mentioning "Trans can no longer be considered specifically human because the premises of biological terrestrial life that have always defined the human no longer fully apply" (149). The claim that "trans" is no longer exclusively human reflects a significant shift in understanding identity due to advancements in technology. This challenges traditional definitions of humanity and raises essential philosophical questions about the essence and boundaries of what it means to be human.

The term "posthuman" encompasses two distinct dimensions: one from transhumanist discourse and the other from posthumanist discourse. According to Ferrando, "While ... the term 'posthuman' may refer to the next phase of (human) evolution, within posthumanist literature, it may refer to the symbolic move of going beyond the human, embracing a post-anthropocentric approach which acknowledges technology" (27). This quote underscores the differing interpretations of "posthuman" in these two bodies of literature. In transhumanist discourse, "posthuman" is typically linked to the next stage of human evolution, whereas posthumanist literature views it as a symbolic shift away from the human condition, advocating for a post-anthropocentric perspective that recognizes the role of technology. Bostrom defines the term "posthuman" as "possible future beings whose basic capacities so radically exceed those of present humans so that they are no longer unambiguously human by our current standards. The standard word for such beings is 'posthuman'" (5). This characterization illustrates potential future entities whose fundamental abilities surpass those of contemporary humans to such a degree that they no longer align with existing definitions of humanity.

The term "utopia" is inclusive and widely defined through different aspects. Likely, in transhumanism, utopia could be described in different thoughts and ideas. Vieira defined the word utopia as "the word utopia came into being to allude to imaginary paradisiacal places" (4). The definition is general and inclusive in that it includes all living conditions however, transhumanism seeks humans as a separate stand-alone entity. Lucas Misseri introduced a new term to focus on utopian ideas regarding humankind's physicality, the term is "evantropia". Misseri defined the term as "the name has been developed as a result of the contemporary focus on the scientific goal of the physical improvement of humankind" (27). The core idea of transhumanism is human enhancement or improvement which is the key reason why

Misseri mentions described evantropia as it has been utilized by contemporary transhumanist thinkers to refer to what they describe as "human enhancement."

Evantropia, the goal of the physical improvement of mankind, can be considered as a result of transhumanist goals. Physical improvements can be organic such as clones or producing versions of humans with better capabilities and abilities. It also can be both organic and cybernetic such as cyborgs or it can be simply uploading which is attaching consciousness to a body or a device (Misseri 27). These ideas refer to the contemporary thoughts of human enhancement either in traditional ways or as education. The kind of result of these processes will be called the transhuman as it is an enhanced or improved human being. If one considers the result of these processes positive then it may lead to evantropia. The manifestations of the transhuman with its different processes and types can be viewed through *Ghost in The Shell*, it will be explored through the analysis through the analysis to check the results of human enhancement or transhumanism.

On the other hand, what if the results do not match the definition of "evantropia"? Thinking of the idea of human improvement can lead to many questions such as whether will man remain man after changing one's biological and physical limitations. Misseri suggested the term "dysantropia" which refers to the case of these technological enhancements of human physicality led to human dystopia. Dysantropia describes technology that is meant to enhance human beings to free humans from organic-cognitive limitations "could also risk our own survival as a species" (Misseri 36). There are many possibilities of technology changing human fate and survival, it could even cause loss of our own identity as human beings.

Analysis

Human's life in *Ghost in The Shell*

Despite *Ghost in The Shell* being set in 2029, it shows a special and different imagination of human life. In the very beginning of the comic book, there is a significant image of human beings, especially children. Throughout the novel, a place that is called a "Sacred Citizen Relief Center" is introduced and it was described as "a welfare facility, they take in war orphans, care for them, educate them and give them work" (GiTS 19). The organization seems as helpful as the definition highlights, however, it was a risk to humanity as a whole. War orphans were given work in water filters and were treated just like slaves. They look extremely thin, sick, and lifeless (as shown in Figure 1). While working, they have a master who manages the place that they are working at. Their master controls every single detail in the children's lives to the extent that he gives them orders about when they can eat and when to stop. Whoever stopped working for any reason, they were being punished and beaten.



Figure 1

The major raised an important question, as highlighted in Figure 2, asking “Wonder why Human Right Agency doesn’t raise a fuss about this...?” (GiTS 24). The answer to the above question is the answer to a major question through the current research which is how human and children's lives are or to what extent is it valued. The answer to the question, that the major raised, is as simple as follows “Because the water filters the kids are making are more important than human rights” (24). This indicates that human life is worth nothing compared to work.



Figure 2

On the other hand, working conditions and bad treatment for war orphans were not the major issue. It was mentioned that the Sacred Citizen Relief Center has “A Ghost controller... a brainwasher”, which is used on the second option that the orphans have and that they know nothing about but the name. The second option for children who do not want to work in water filters is “The Education Course”. Using Ghost hacking, responsible masters in the education course will take away the humanity of the children. They use data to insert into children’s brains to take control of their minds. When it comes to transhumanism strands, the idea of forcing children to insert data into their minds and taking control of it goes directly against democratic transhumanism. According to Hughes, It promotes the equitable distribution of technological advancements to avoid their accumulation within certain sociopolitical classes that hold economic influence (25-26).

Not only children who were abused for the sake of government institutions and technological advancements but also aged people. As shown in Figure 3, people are normally being killed and thrown on trash piles. The normality of the dead case was clear when the two men who were working collecting the garbage found the dead body and they were not surprised. Further, they called the police mentioning “We have got another senior citizen abandoned on the trash pile. We are collecting the garbage around him” (68). The quote is highly significant as the word “another” indicates that this is not the first time to find a dead body during the day. Moreover, all the men did was continue collecting the garbage around the dead body then they left. This gives an overview of how humans’ lives are not important and can end normally.



Figure 3

Likewise, citizens who were not obtaining important positions in the country were living a miserable life. Most of the important people who work in any government agency are technologically enhanced, cyborgs or Robots. On the other hand, humans were abandoned to work on collecting garbage or even to be left jobless. As shown in Figure 4, men were sleeping on the streets, drinking alcohol, and not even aware of what was happening around them. Consequently, transhumanism or human enhancement is not fairly used to serve humans and does not achieve the main goals that More highlighted as the main goals of Extropianism. More seeks perpetual progress and practical optimism to human life through technological advancement which was not achieved through *Ghost in The Shell*.



Figure 4

As the term evantropia is meant to be the “scientific goal of the physical improvement of humankind” (Misseri 27), it is not applied or found in the proper way it is meant to be through the comic book. There are many forms of physical improvement to the human kind through the comic such as replacing body parts but it was not applied to all human beings to serve the greater aim of reaching the perfect state of the human body. Instead, the goal of modifying and enhancing the body reached a state where the human cannot be called a human anymore and all in favor of having their perfection and the government’s success.

A notable idea in *Ghost in The Shell* is that almost all the transhumans with their different types are agents in governmental agencies or agents who are fighting governments and its agents. For example, the major and almost all of her team members are well-enhanced and cared for that is why they are hired in section 9 which is a government agency. All of them were after the puppeteer, a strong AI program that the team discovered created by section 6, which is another agency. That implies the idea that the evantropian state is not meant to develop the physicality of

humans for the sake of humans but for the sake of politics and government. Further, it clarifies that humans can be considered the victims of technology that threatens their existence.

Transhuman life

Through *Ghost in the Shell*, there is a huge difference between human life and transhuman life (with its different types). As mentioned above, human life was a total misery, on the other hand, transhuman life is very advanced and fancy. Despite the good life transhumans have, it shows the corruption and inequality that transhumanism and human enhancement may cause. Figure 5 shows how fancy life transhumans are having. Transhumans are playing golf and enjoying their time wearing good clothes unlike how humans looked in Figure 4. Most of the colored panels in the comic book show transhumans and robots but never show human life in color. It indicates and highlights the difference between the two lives. One is very light and fancy while the other one is poor and gloomy.



Figure 5

Through the comic, Shirow highlighted a definition of a cyborg. Shirow mentioned “A “cyborg” refers to a human whose body has been partially or almost completely altered by the use of substitute artificial organs and parts” (GiTS 101). This definition is what makes a cyborg a type of transhuman as transhuman refers to a partial human who is enhanced or modified by technology. Figure 6 shows a hospital for cyborgs and robots. The hospital looks advanced and huge. Contrasting the humans who were dead on the trash pile not knowing even the reason for the death. The hospital is for transplants and replacing parts for cyborgs and machines for the sake of maintenance. This idea shows how much care is done for cyborgs and robots which proves the point that humans’ lives are not important compared with transhumans.

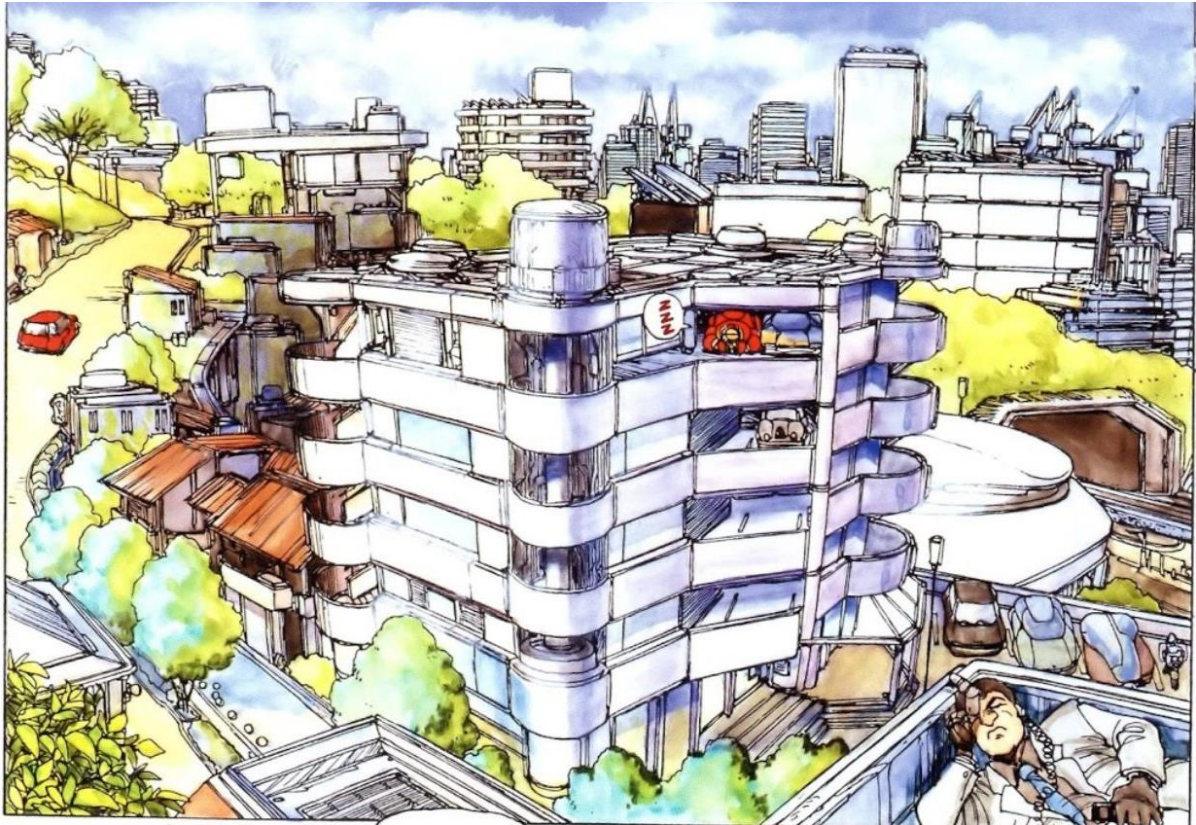


Figure 6

One of the major scenes in *Ghost in The Shell* is when Major Motoko kills a boy. Figure 7 highlights the major killing of a boy because of her instability after being connected with another developed AI program. Killing of the kid was all fine until the murder was leaked to the media. Although Major Motoko works with Section Nine of public security, they do nothing to punish her because of her murder. Instead, she only went to the trial after the news was on TV which normalizes the action of killing to the extent that it is not easy to be punished for such a crime. This may indicate one of the risks that will happen to cyborgs of transhumans in general if they connect to another technological means, they will have a sort of glitch. Batou, a major character throughout the novel and is considered the one that the major could rely on, mentioned ‘I told ya in my report that she’s been a little weird ever since the puppeteer case’ (GiTS 291). What is mentioned here by the puppeteer case is that when the puppeteer connected with the major, the major was not in her normal state which made Batou notice her. That reflects the potential dangers that may happen if transhumans are exposed to strong technologies such as the puppeteer.



Figure 7

What is more significant is Major's answers during her trial. After the foreign minister and the ministry of justice knew about the Major killing the boy, who was human and the only proof was that he bled when he was shot, Major Motoko was wanted for a trial for her action. The major was asked about the reason for her murder "In that amount of time [0.82 seconds] you might have been able to spare him. But you went ahead and killed him! Why, major Kusanagi?!" (311). Not only the answer to this question that is significant but the question itself. The phrase "that amount of time" refers to the time that the major spotted the boy till she killed him. This shows how advanced the major is, further, the ministry acknowledges her powers to the extent that they expected a different reaction from her which is sparing the boy. Instead of Major defending herself mentioning that she is unstable after connecting with the puppeteer, the Major answers the above question differently.

The major's answer is "Because death is the only reality. And I'm a realist" Then she adds "Potential.. The software.. Has more meaning than life itself, And I used it in evaluating the situation" (311). This implies how useless human life is, people can easily be killed and as long as the murder is not led to the media, the doer may not have been punished. The major highlight is that the software has more meaning than life itself, regardless of whose life it is; either a human or a transhuman with its different types. Further, the major adds "I didn't know whether he was 'himself' or even a human" (311). This indicates the idea of having no boundaries between a human and a machine or a transhuman to the extent that transhumans themselves with their high modifications and advancements do not figure the difference. Furthermore the major declared that the software that she uses is more meaningful than the lives of humans or transhumans.

Earlier in a discussion between the major and her team about the puppeteer, Batou mentions that it could threaten humanity. Batou mentions “Just wait and see what happens in cases like him [the puppeteer] increase, the human race be faced with a threat to its survival” (282). This clarifies the irony behind their ideas of the threat humans face, disregarding all the crimes that happen around them. Figure 3 and Figure 7, of the dead body thrown in the garbage and no one does a thing about it and the major killing of an innocent boy declaring that death is a reality, show the real danger that faces humans and even transhumans. Compared with the description of dysantropia, technological advancements in *Ghost in The Shell* represent the possible threats that may face humans. Transhumanism in all its forms is meant to serve human longevity and to reach the utopian state of their physicality, evantropia. As Misseri described dysantropia that may appear according to technological advancements “could also risk our own survival as a species” (36). Significantly, the threat of technological advancements such as the AI program designed by section six, which is the puppeteer, is directly described as a threat to humanity by Batou.

The puppeteer

As a super intelligence program, the puppeteer is one of the most advanced programs and the latest technological advancement. After many trials of discovering the identity of the puppeteer, the true identity of the puppeteer is revealed in chapter 9 of the comic book. Batou clarifies that it is a program created so the foreign ministry could use it, however, the major adds “After it started to fuse corporate data with games in a cyberbrain net, it declared itself a living being ... so then they panicked and tried to bring it back under control” (281). This annotates the power of the puppeteer and its software so that it can declare something and result in an unstable state in the government. “A living being” is a significant description of an entity that is similar to a human being, despite the identity of the puppeteer as an AI program. The puppeteer is not only seeking to develop but it seeks to be an immortal living being.

The puppeteer chooses the most powerful transhuman in the comic, the major as a help to achieve its greater goal of being an immortal living being. Figure 8 shows a conversation between the major and the puppeteer about its goal to evolve just like human cells. The major’s body contains human cells as she is not a full cyborg, this is the reason behind the choice of the major. She obtains the most improved prosthetic body plus human cells. The puppeteer highlights the two scenarios of reaching “A state of equilibrium” (336) which are making a copy of itself or fusing with human cells to have itself evolved like living beings. Shirow clarifies the process of emerging and evolving of the cells in the last two panels on Figure 8, just like the diagrams used in science that clarify the process of creating a living being.

Despite being an AI program created by humans, the puppeteer seeks not only to develop but also to reach the human level of being a living creature or entity. This may bring the potential results that Batou mentioned before which is “the human race’ll really be faced with a threat to its survival” (282). One of the reasons behind Batou’s above opinion is that the puppeteer is under the control of no one, it is capable of reshaping and ghosting any body either a machine or transhuman. Also, the

main reason behind creating this well-developed AI program is to serve the foreign ministry however, it serves no one but its needs. Imagine having many versions of the puppeteer where they all will be under the control of no one. This idea or belief in which Shirow imagines possibilities of applying transhumanist beliefs implies trials to reach the evantropian state of the body, however, it achieves the complete opposite. The description of the state where humans reach these possibilities is more logical to be under the term dysantropia. All of these trails of having the most advanced software and body parts leads to a complete ignorance to the main goal of transhumanism which is reaching the perfect state of a human being, not bringing the whole of humanity to an end.

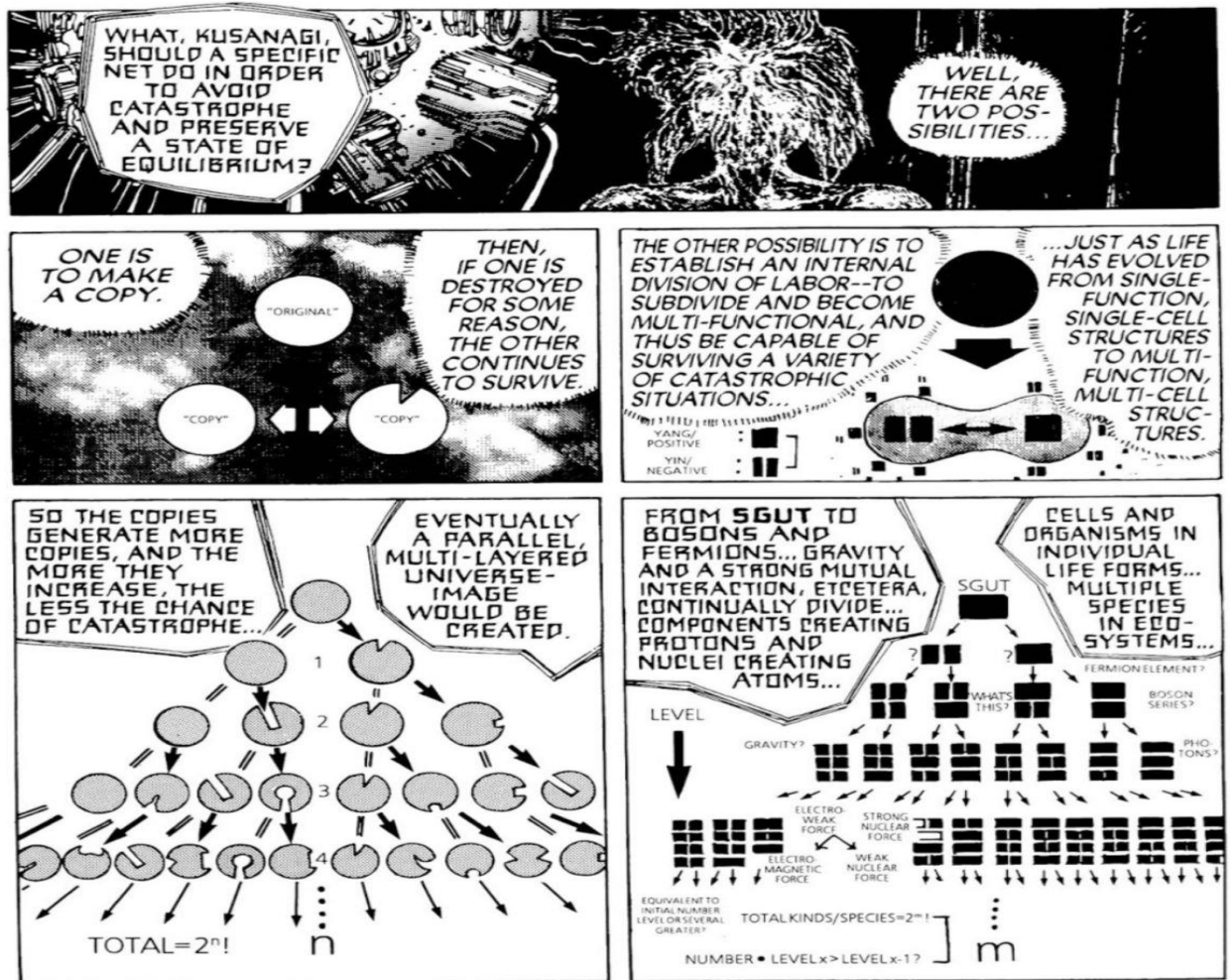


Figure 8

Merging the puppeteer with the major will lead to a new and different stage of humanity. The major is a cyborg, which is a form of transhuman, which will emerge and fuse with an artificial intelligence program (the puppeteer) leading to the "posthuman" stage. According to Bostrom post-human" being with a life expectancy of half a millennium, a non-organic body and superintelligence beyond our current geniuses and best computers." (210). Starting from the first stage of a human with a

human body and mind, to replacing most of the body parts or in some cases replacing the whole body. Then having a total AI program that could hack human minds and take control of it without containing human parts. The human identity seems to be fading and humans lose its possibilities to be humans, rather they turn into machines. Having the two entities merged, the post-human, and the after-human stage considering that transhumans is a transitional stage between humans and posthumans (as mentioned in the theoretical background section). Singularitarianism believes that AI programs or computing powers in general will emerge and exceed the human cognitive capacities. After the fusion of the two entities, the major and the puppeteer become one entity which will produce a new production and the most developed ever.

Conclusion

Ghost in the Shell is an important literary work inspired by transhumanism and posthumanism. It was created in 1989 by Masamune Shirow and is set in 2029. Almost all of the characters included in the comic book are transhumans, with their different types, and a few percent are for robots, then a fewer percent for humans. Through analyzing the comic book through the lens of transhumanism, it is clear that not all strands of transhumanism are applicable. Democratic Transhumanism is as it refers to the “fair distribution of technological enhancements” (Hughes 25). This strand opposes the events of GiTS as there was no fair distribution of technology among people; however, the government used technological enhancements to make transhumans, especially cyborgs such as the Major, to help them.

On the other hand, the merging of the puppeteer and the Major goes under Singularitarianism. This strand anticipates technological singularity, in which super-intelligence is expected to emerge and exceed human cognitive capacity. This idea is achieved through having a super-intelligence program, the puppeteer, and the Major who has brain cells that are able to evolve. By achieving the above goal, a new stage of humans will start, which is “posthumans” that are easily expected to exceed the human cognitive capacity. It is already called “post” which means beyond the human.

If comparing human live and transhuman life, transhumans live the life that is meant to be for humans. As transhumanism and posthumanism are serving the human modification and enhancement however, through the comic book they are used to transform the human into a different entity. Moreover, humans are living on the streets having no jobs whereas transhumans and even robots are working with the government. Further, human life is worthless as any human could easily be killed for no apparent reason. As Misseri mentioned about evantropia and dysantropia, transhumanism headed to achieving evantropia, but it led to dysantropia. From believing that transhumanism will change the future of the humanity with enhancing our capacities, leading to having major possibilities of risking our own survival and losing our identity.

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The post-human translator

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Abstract: The purpose of this paper is to explore how technological advancements in artificial intelligence (AI) are reshaping the translation landscape, particularly in the context of posthumanism. Generative AI tools, such as ChatGPT, have demonstrated significant potential in text generation, with profound implications for translation processes and the translator's role. Rather than opposing this technology, translators can embrace and harness its benefits. This shift suggests a need for a symbiotic relationship between human and machine to enhance the translation process (O'Thomas, 2017). Consequently, the translator's identity may undergo a radical transformation (Fenoulhet, 2020). Posthumanism, which challenges anthropocentric perspectives, envisions a new ontology where humans and technology interact symbiotically (Wolfe, 2010; Braidotti, 2016). This paper also considers transhumanism, which views machines as augmentations of human capabilities (Fukuyama, 2004). The concept of the posthuman translator emerges, characterised by a collaborative relationship with AI tools, transcending the role of mere post-editing. This argument will be explored in detail, presenting a new paradigm for translation in the age of AI.

Key words: translator, machine translation, generative AI, posthumanism, transhumanism, human-machine relationship.

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INTRODUCTION

In this paper, one explores the role of the translator in the digital age with a particular focus on the posthumanist tradition and how the latter can inform the discussion regarding the translator's identity. Posthumanism is used as a broad theoretical framework to form the basis for the discussion that follows in the case study. The reasons for this are presented in the next sections, where it becomes clear that the breadth of the posthumanist theory makes it difficult to present it as a strict theoretical model. A case study follows in which it is attempted to compare ChatGPT's translation outcomes with those of a human translator in literary texts. Kavafy's poems are used for this analysis, as demonstrated below. The choice of these poems aims to reveal the difficulties that ChatGPT translation faces when it comes to imitating the style of the poet. What is more, a comparison between the style of Kavafy and Walt Whitman is undertaken via the ChatGPT translation to see how it can imitate the style of the poet and implement it in a different situation. Finally, the conclusions that can be drawn from this comparison are presented along with recommendations for future studies. For instance, a comparison between ChatGPT's translations of Kavafy's poems using Whitman's style and those of a native speaker could further inform the findings of the present study.

LITERATURE REVIEW

2.3. POSTHUMANISM AND TRANSHUMANISM

Various studies have revealed the difficulties regarding a simple definition of the term posthumanism (e.g. Bignall & Braidotti, 2019; Braidotti, 2016). As Rosi Braidotti puts it, the "posthuman predicament... ...implies both a chronological and a conceptual aspect" (Braidotti, 2010, p. 69). The chronological aspect is evident from the first compound of the term, "post", which implies that this theory comes *after* and goes beyond humanism. A way towards a simple understanding of the posthuman turn lies actually in its distancing from putting the human being in the center of the debate, as was the case for the humanist movement. However, this is way too simplistic. Humanism also presupposes a certain social structure, a cult, and an admiration for antiquity (KRISTELLER, 1978), among others, whereas posthumanism tries to not only distance itself from such things but to deconstruct them. This is the "conceptual aspect" that Braidotti talks about (Braidotti, 2010, p. 69). Posthumanism is a critical theory that draws upon the neo-materialism of Deleuze, the thought of Derrida, Haraway's manifesto, feminist epistemologies and more (Bignall & Braidotti, 2019; Badmington, 2010; Hobden, 2013). It attempts to deconstruct the Eurocentric, masculine perceptions of traditional philosophy and in the process create new modes of thinking for an epistemology of life where one can think through new epistemological frames, such as the intraspecies frame, the techno-mediated frame, and more non anthropocentric frames (Bignall & Braidotti, 2019; Ferrando, 2013; Herbrechter, 2013; Nayar, 2018; Wolfe, 2010). Posthumanism tries to explore the boundaries between the human and the world, i.e., non-human animals, nature, technology, and remove those boundaries towards a relational ontology where the center of attention is not the human being but there are many equally important centers (Braidotti, 2016).

Of particular interest for this paper is posthumanism's techno-mediated epistemological frame. As Francesca Ferrando states, if there is a common interest in technology that posthumanism and transhumanism share "the ways in which they reflect upon this notion is structurally different" (Ferrando, 2013). Posthumanism does not turn technology into its main focus, falling into techno-reductionism, but tries to put into perspective the historical and ontological dimensions of it. To understand technology from a posthuman epistemological frame, Donna Haraway's and Martin Heidegger's modes of thinking on the matter should be taken into account. The former, in her *A Cyborg Manifesto*, attempts to deconstruct the dualistic frameworks and eliminate the strict boundaries that separate mind and body, the organism and technology (Haraway, 2010). The latter views technology as a way of revealing, a way to reestablish the lens through which human beings see the world (Heidegger, 1977). Technology, therefore, reshapes the relationship between the human being and its milieu, its environment, the world. One common denominator between posthumanism and transhumanism is "the notion of technogenesis", as stated by Ferrando (2013). She continues by saying that for both theories technology appears to be "a trait of the human outfit" (Ferrando, 2013). In both cases, it is more than a functional tool, it is an ontological aspect of the human experience. Posthumanism views technology through the mediation of feminist epistemological frames, among others, erasing the boundaries between technology and self. Adding to this, Foucault's technologies of self should be considered, as the philosopher tries to create a relational ontology by dismantling the separation between the self and technology (Foucault et al., 1988). In short, posthumanism is a praxis, where the separation between the imagined futures and their enactments does not exist (Ferrando, 2013). In transhumanism, on the other hand, such a separation between the imagined futures and the current situation is evident, as the mandates to use technology in order to transcend the present human experience, to enhance our physical bodies and to extend our capabilities comprise some of the basic tenets of this theory (Fukuyama, 2004).

2.4. THE EVOLVING ROLE OF THE TRANSLATOR

Nowadays, the role of the translator seems to have evolved from the traditional translator to a techno-savant translator (Massey et al., 2022). In this simple schema, the traditional translator had to be an expert on both languages, the source and the target language, and be well-versed in the translation process. The modern or perhaps the post-modern version of the translator needs to be an expert on CAT tools and, generally, on the technological tools that need to be implemented in their work. The post-modern version may even try to deconstruct the concepts related to the traditional translator, such as the attainment of expert level in both languages. This is where advancements in machine translation come into play with the increased machine learning capabilities of the systems. In the age of ChatGPT 4.0 it seems that the human translator can be reduced not only to a post-editor but to a mere prompting programmer. Transhumanist mandates to use technology as a way to transcend the human condition and liberate us from the constraints of biology (Fukuyama, 2004; Cronin, 2020; O'Thomas, 2017) could inform this tech-enthusiastic, albeit grim, image of the new translator. In its extreme, this is the transhuman translator that uses technological tools to liberate themselves from the constraints of their own biology, the lack of language expertise for instance. This extreme techno-enthusiasm can spur

from the impressive capabilities of new technologies, such as LLMs like ChatGPT 4.0, but these cannot replace the human translator as shall be demonstrated in the case study of this paper. Despite the fact that a recent study shows that ChatGPT translations outperform manual human translation, especially in terms of word variety (Deng, 2024), there are still issues related to the performance of ChatGPT in translating literature and, of course, with the question of who produces the data the ChatGPT uses to learn, that is the human agent behind the machine.

The posthumanism framework, on the other hand, can provide a more realistic approach to the evolution of the human translator in the age of AI. It calls for a change in the translator's identity, presenting a relational identity that signifies the interconnectedness of the human agent and the technological objects at hand (Lee, 2023; Fenoulhet, 2020). It would go even beyond that to assign agency to non-human agents, such as ChatGPT, so that the decentralization of the point of interest is complete. However dubious this might seem; it is a notion that should not be a priori dismissed. Nevertheless, it is important to state that the posthumanism framework works just fine in the case of the translator without reaching the point of distributed agency. In other words, the "ego" of the translator needs not be dispersed, as Lee (2023) points out. In the relational ontology that posthumanism presents, the will of the translator arises from various centers of interest. For instance, this "will" can be revealed through the relationship between the human agent that wants to perform the translation, ChatGPT 4.0, and the other human agents that inform the workings of the LLM, by providing the data for example. It is a coproduction. One might say that this is coproduction of various agents, which is actually accurate, or a dispersal of human agency, but, still, these are anthropocentric views that one implements. Instead, the role of the translator in the new technological landscape leaves them situated in a technological milieu where the various interactions between them and the machine shape their new relational ontological identity.

The posthuman translator interacts with ChatGPT in ways that create a relationship between them and the machine. The translator is not merely a prompting programmer or a post-editor. There is a relationship that is produced via the various interactions between them and, of course, via trial and error. A relationship that was only possible to occur among humans up to now. However, this new relationship should not be viewed as a manifestation of the human agency in different forms, rather as a revealing of the new ontological identity of the translator. This revealing is only possible through the extension of the human ontology via technology, an extension that is capable of revealing a new relational identity, the posthuman translator.

METHODOLOGY

Following the brief presentation of the theoretical framework of this study that is presented above, the focus turns to literary translation and the challenges that AI faces regarding the translation of this type of linguistic corpora. In the case study, the performance of ChatGPT 4.0 in literary translation is measured and analyzed, compared to human translations. Even though further studies could inform this measurement further using specific metrics, in this case a qualitative analysis of the

findings is performed. The findings are informed by the theoretical framework of posthumanism that was presented in the relevant sections of this paper to create an image of the persona that is called the posthuman translator and how this posthuman translator works in the field of literary translation.

CHALLENGES OF AI IN LITERARY TRANSLATION

Despite the rapid advancements in machine translation, particularly with the development of sophisticated models like ChatGPT 4.0, AI still struggles with several key aspects unique to literary texts. One of the most significant challenges lies in maintaining style and tone. The idiosyncrasies of an author's voice, which often carry the emotional depth, irony, or subtle shifts in mood that define literary works, are difficult for AI to replicate accurately. AI-generated translations tend to flatten these nuances, resulting in a loss of the original's rich tonal variations (Venuti, 1995). This limitation is especially pronounced when translating complex authors like Cavafy, whose work often hinges on understated irony and emotional restraint.

Another persistent issue is preserving cultural context. Literary texts are not just linguistic entities; they are embedded with cultural references that extend beyond the literal meaning of words. Translating these references requires an understanding of the historical and cultural connotations tied to specific phrases or allusions, something that current AI models like ChatGPT-4 are not fully equipped to handle (Leppihalme, 1997). For instance, in Cavafy's poetry, historical events are often used metaphorically to express personal or collective emotions, which an AI might interpret too literally, losing the cultural and emotional resonance.

In addition to this, AI faces difficulties in handling ambiguity and subtext, both of which are crucial elements in poetry. Ambiguity, whether intentional or not, adds depth to literary works by allowing multiple interpretations. However, AI models tend to oversimplify ambiguous or layered meanings, defaulting to a single, more literal interpretation that can strip the original of its intended complexity (Munday, 2009). In Cavafy's case, his use of historical events as metaphors for personal longing may go unrecognized by the AI model, leading to translations that, while grammatically correct, fail to convey the intended emotional or symbolic significance.

Furthermore, the challenge of recreating poetic form is another area where AI-generated translations often fall short. Poetry relies heavily on structure—rhyme, meter, line breaks, and other formal elements all contribute to the overall effect of the poem. However, AI models do not consistently preserve these structures, which can significantly alter the reader's experience of the text (Köbis & Mossink, 2021). The translation of Cavafy's poetry, which is rich in its use of form to convey meaning, often suffers when these elements are not adequately retained.

Lastly, rendering emotional and figurative language presents a formidable challenge for AI translation. Emotive and figurative expressions—metaphors, similes, and imagery—are deeply intertwined with the emotional subtext of a poem. Translating these requires more than lexical accuracy; it demands an understanding of the

emotional and symbolic layers underlying the text (Shuttleworth, 2014). ChatGPT-4, while capable of generating grammatically sound translations, often fails to grasp these deeper meanings, resulting in translations that may be technically correct but emotionally shallow.

In sum, while AI has made remarkable progress in fields such as technical translation, it still falls short in the realm of literary translation, where style, tone, cultural context, ambiguity, poetic form, and emotional depth are paramount. These limitations underscore the need for human intervention in literary translation, where the translator's role is not merely to convert words from one language to another but to navigate the intricate web of meaning that makes literary texts so rich and multi-layered.

METHODOLOGY OF THE CASE STUDY

This qualitative case study utilizes a comparative analysis approach to examine six poems generated by ChatGPT-4, alongside the prompts used for generation and the human translations of Cavafy's poetry by Keeley and Sherrard (1992). The objective is to discern how well AI-generated works capture themes, stylistic choices, and literary devices present in the original texts. The study is also designed to test the AI's capacity to emulate the poetic styles of established poets, such as Walt Whitman, further probing the machine's potential to perform creative tasks typically reserved for human translators.

2.5. SAMPLE AND PROMPTING

The study uses a purposive sampling method (Patton, 1990) to select six poems from Cavafy, focusing on those that display thematic complexity—particularly in Cavafy's use of irony, historical references, and emotional restraint. Each selected poem was translated into English using custom prompts designed to guide ChatGPT-4 toward capturing Cavafy's unique voice. In parallel, prompts were crafted to instruct the model to emulate Whitman's poetic style, using three well-known poems of Whitman, 'When I heard the Learn'd Astronomer', 'Time to Come' and 'O Me! O Life', and applying a free-verse structure and more expansive imagery to Cavafy's translations.

2.6. RESEARCH PROCEDURE

The research is divided into three stages:

- **Poem Generation:** Using ChatGPT-4, six poems by Cavafy were translated into English based on three sets of carefully designed prompts that aimed to evoke the stylistic and thematic complexity of the original texts.
- **Comparative Analysis:** The generated poems were compared to the human translations by Keeley and Sherrard (1992). The comparative analysis focuses on several aspects, including thematic coherence, stylistic fidelity, and the preservation of cultural references. Both literal and non-literal translation choices are examined in detail.
- **Style and Theme Emulation Testing:** ChatGPT-4 was also tasked with emulating the style of Walt Whitman, to evaluate the AI's ability to adapt to

different poetic voices and thematic structures. The goal here was to determine whether AI could transcend simple translation and actively engage with the literary essence of different poetic traditions.

RESULTS & ANALYSIS

2.7. 'PROMPTING' BEFORE 'ACTING'

Before proceeding with the analysis of the poems, we carefully crafted and inserted a series of prompts into ChatGPT-4, with the aim of generating translations that aligned with the thematic, stylistic, and linguistic features of both Cavafy and Walt Whitman. Initially, we prompted the model with the following instruction: *"I will give you poems from the Greek poet Cavafy that are written in Greek. Please consider the register, style and thematic of the poems and provide a translation of the poems from Greek to English, okay?"* This was done to ensure that the system maintained an awareness of the original poetic nuances. As we assessed the initial translations, another prompt was used to address the lexical choices made by the model: *"The translations you have generated indicate a more realistic and logical approach to the vocabulary used, e.g. you use verb and/or noun clauses like 'built walls' and 'shut me out' in the poem 'Walls,' and in some cases, they may be more formal like 'place them' in the poem 'When they awaken.' In the reference translations, we can find in the same instances that the lexical choices are 'built tall, strong walls,' 'close me off,' and 'put them' respectively. Is there any specific reason for your choice?"* This allowed for reflection on how the model handled word choice and encouraged the AI to consider alternative phrasing. Finally, to test the model's ability to emulate another poet's style, we provided the following direction: *"Now I am going to provide you with some poems of Walt Whitman and I want you to proceed to the translations of Cavafy's poems from Greek into English, emulating Whitman's thematic, rhyme and poetic style. Okay?"* This step was crucial in determining whether the AI could successfully adapt the thematic depth, free-verse structure, and expansive tone characteristic of Whitman's poetry, while preserving the essence of Cavafy's original works.

CAVAFY'S POETIC AND LANGUAGE CHOICES

Examining the nuances in Cavafy's poetry, however, requires an understanding of his unique poetic and linguistic choices, which are marked by refined subtlety and a distinct, often melancholic tone. Cavafy's poetry is celebrated for its refined subtlety, marked by a restrained yet intense emotional tone that often borders on the melancholic. His language is characteristically spare and understated, which stands in contrast to the elaborate and verbose tendencies of many of his contemporaries. Cavafy's poems often feature themes of historical reflection and personal longing, using historical figures and events as vehicles for his introspective commentary on modern life (Keeley & Sherrard, 1992). This stylistic approach creates a distinct atmosphere, where the weight of the past mingles with the immediacy of personal experience, leaving much for the reader to infer from what is unsaid (Bowersock, 1970).

The act of translating Cavafy's work demands careful navigation of these subtleties and layers of meaning. Keeley and Sherrard's translation (1992) exemplifies this, as it retains the ironic tone and nuanced metaphors inherent in Cavafy's style—elements that AI-generated translations often risk flattening in favour of directness. Cavafy's particular use of historical allusion, which allows him to address universal themes such as desire, existential uncertainty, and the transience of power and beauty, calls for a translator who can capture both his linguistic precision and the depth of his emotional expression (Mendelsohn, 2009). Thus, translating Cavafy requires a delicate balance: respecting his sparse stylistic choices while preserving the depth and irony interwoven in his words.

CHAT-GPT 4 POEMS' GENERATION

And now follows the analysis of the poems selected for our research:

2.8. "WALLS"

Keeley and Sherrard's translation of "Walls" focuses on the stark imagery of entrapment and isolation, using phrases such as "thick and high" to describe the metaphorical barriers surrounding the speaker. ChatGPT-4's translation, while similar, opts for the phrasing "tall, strong walls," which gives the impression of more physical, rather than psychological, confinement. Both versions succeed in conveying the central theme of isolation, though Keeley and Sherrard's tone is more passive and resigned, while ChatGPT-4's translation feels slightly more direct and active.

2.9. "WHEN THEY COME ALIVE"

In the poem "When They Come Alive," the key themes of sensuality, secrecy, and longing are central to both translations. Keeley and Sherrard capture the subtle eroticism of Cavafy's lines, with phrases like "half-hidden in your lines" suggesting an undercurrent of suppressed desire. ChatGPT-4 retains these themes but uses more straightforward phrasing, such as "visions of your erotic longing," which diminishes the poem's subtlety. Both translations maintain the introspective tone, but Keeley and Sherrard's use of understatement adds a layer of sensual ambiguity that is slightly lost in the AI-generated version.

2.10. "AIMILIANOS MONAE, ALEXANDRIAN, A.D. 628-655"

Both translations of this poem are remarkably similar, with Keeley and Sherrard opting for more polished and refined phrasing. ChatGPT-4 retains the sombre irony of Aimilianos' reflection on his own youthful bravado but employs slightly more formal language, such as "out of talk, appearance, and manners" instead of "with words, with appearance, and with manner." Despite these differences, both versions effectively convey the tragedy of youthful idealism and the futility of Aimilianos' efforts to protect himself from the harshness of reality.

2.11. "YOUNG MEN OF SIDON (400 A.D.) "

In "Young Men of Sidon (400 A.D.)," Keeley and Sherrard demonstrate a refined command of language that aligns closely with Cavafy's original style. The description of "a delicate odor of flowers mingled with the scent of the five perfumed young Sidonians" exemplifies their ability to evoke a sophisticated, almost ethereal atmosphere, indicative of Cavafy's nuanced approach. ChatGPT-4, while accurate, adopts a more straightforward expression with phrases like "five scented young men of Sidon." This choice, while conveying the core meaning, lacks the subtle elegance that characterizes Keeley and Sherrard's version, which encapsulates the quiet opulence of the scene. In the young protagonist's critique of Aeschylus's heroism, Keeley and Sherrard's rendition of "sentiments of that kind seem somehow weak" subtly underscores Cavafy's disdain for performative bravery. ChatGPT-4, in contrast, renders this line more directly as "Expressions like these seem somewhat like cowardice," a phrasing that, while clear, sacrifices some of the layered irony that Keeley and Sherrard's choice retains.

2.12. "A BYZANTINE NOBLEMAN IN EXILE COMPOSING VERSES"

Similarly, in "A Byzantine Nobleman in Exile Composing Verses," Keeley and Sherrard exhibit a finely tuned sensitivity to tone. Their translation of the nobleman's sardonic remark, "may she be cursed, that viper Irini Doukaina," precisely captures the blend of bitterness and wit that defines Cavafy's protagonist. ChatGPT-4's rendition retains the essential sentiment but lacks the same degree of linguistic flair, resulting in a more literal interpretation. The difference is further evident in the nobleman's self-assured declaration of his literary skill; where Keeley and Sherrard use "the intellectuals of Constantinople don't know how to compose," ChatGPT-4 opts for a more direct "I insist that no one knows better." This divergence highlights a recurring pattern: Keeley and Sherrard's translation choices tend towards evoking a sense of nobility and irony, whereas ChatGPT-4's interpretations, while accurate, often read more literally, resulting in a slightly flattened portrayal.

2.13. "ALEXANDRIAN KINGS"

In "Alexandrian Kings," Keeley and Sherrard's diction vividly conveys the opulence and theatricality of the scene. Expressions such as "the Alexandrian Gymnasium a complete artistic triumph" and "rose-colored pearls" capture both the grandeur of the setting and the underlying irony of its emptiness. ChatGPT-4's translation, though similar in structure, is marked by a more straightforward language, exemplified in phrases like "pink silk" and "white ribbons embroidered with pink pearls." This shift towards literal language tempers the richness of Keeley and Sherrard's translation, which more adeptly balances the visual splendor of Cleopatra's court with the spectators' understanding of its hollowness.

WHITMAN'S POETIC AND LANGUAGE CHOICES

While Cavafy's style is defined by its restraint and layered subtleties, Walt Whitman's poetic approach presents a striking contrast. Embracing an expansive and overtly celebratory tone, Whitman's work exudes inclusivity and grandiosity, often reflecting his democratic ideals through an open and direct style (Bloom, 1999). Known for his use of free verse, long flowing lines, and a preference for anaphora and parallelism, Whitman's poetry embodies a rhythmic and accumulative vision of

humanity that aligns with his broad view of American identity (Miller, 1997). His language is direct and exuberant, frequently engaging the reader through inclusive pronouns like “I” and “we,” fostering a sense of shared experience (Aspiz, 1980).

This contrast in style and tone between Cavafy and Whitman posed a unique challenge for ChatGPT-4, which was tasked with emulating Whitman’s stylistic features while translating Cavafy’s reserved and introspective poetry. The following section, “Chat-GPT 4 Walt Whitman’s Emulation,” examines how effectively the AI integrated these stylistic elements, moving between the restrained structure of Cavafy’s originals and Whitman’s expansive voice in poems like “Walls,” “Desires,” and “Windows.”

CHAT-GPT 4 WALT WHITMAN’S EMULATION

2.14. BETWEEN “WALLS”, “WINDOWS” AND “DESIRES”

The professional translations of “Walls,” “Desires,” and “Windows” follow Cavafy’s original style with precision and restraint, maintaining his characteristic compactness and emotional subtlety. In “Walls,” the translation uses simple, direct language—“thick and high”—to evoke the physical and psychological barriers that imprison the speaker, emphasizing a passive realization of isolation. The tone remains subdued, with the speaker reflecting on how these walls closed them off from the world without their noticing. Similarly, in “Desires,” the professional translation employs a delicate, yet vivid, metaphor of unfulfilled desires as “beautiful bodies of the dead” preserved in a “magnificent mausoleum.” This controlled language underscores the quiet sorrow of missed opportunities without overt emotional display. Lastly, in “Windows,” the professional translation retains the introspective tone, focusing on the speaker’s struggle to find relief from the darkness. The precise phrasing of “Perhaps the light will prove another tyranny” reflects Cavafy’s restrained ambiguity, where the longing for liberation is tinged with fear of what it may bring.

In contrast, the Whitman-inspired translations of these poems adopt a more expansive, philosophical tone, reflecting Whitman’s tendency toward introspective exploration and grander themes. In “Walls,” the lines are lengthened, echoing Whitman’s free-verse style, with phrases like “Oh, the walls, the walls they built around me” adding a sense of active contemplation, as if the speaker is engaging in a dialogue with their own fate. The repetition and rhythm build a more dynamic confrontation with the theme of isolation. In “Desires,” the Whitman-inspired version broadens the metaphor of preserved desires, portraying them as “bodies untouched by time,” transforming Cavafy’s quiet resignation into a universal meditation on the passage of time and unrealized potential. The expansive imagery aligns with Whitman’s focus on the human experience as part of a larger, ongoing reflection on life and loss. In “Windows,” the Whitman-esque translation shifts from passive observation to active engagement with the theme of seeking liberation. The phrasing, “wandering back and forth,” imbues the speaker’s search with a more existential tone, in line with Whitman’s characteristic blend of wonder and reflection.

The primary difference between the professional and Whitman-inspired translations lies in their treatment of tone, style, and thematic emphasis. The

professional translations stay true to Cavafy's economical use of language and emotional restraint, focusing on the internal struggles of the speaker without overt embellishment. The quiet resignation and controlled imagery in the professional versions create an introspective atmosphere, where emotions are implied rather than explicitly stated. On the other hand, the Whitman-inspired translations expand on these themes with longer lines, broader imagery, and philosophical depth. By adopting Whitman's free-verse structure and his cosmic introspection, these translations shift the focus from Cavafy's individual emotional experience to a universal reflection on human isolation, desire, and the search for meaning. This contrast highlights two distinct interpretative paths: one grounded in subtle emotional complexity, and the other exploring the grand scale of human existence through expansive reflection.

LIMITATIONS OF THE STUDY

While this study provides valuable insights into the capabilities and limitations of AI in literary translation, several constraints must be acknowledged to contextualize the findings. One significant issue is AI-induced bias. ChatGPT-4, like other machine learning models, is trained on vast amounts of pre-existing textual data, which inevitably includes various biases inherent in the source material (Bender et al., 2021). These biases may surface in the AI-generated translations, subtly influencing how certain themes, characters, or cultural references are rendered. For instance, culturally specific allusions or marginalized perspectives may be misinterpreted or diluted, as the AI tends to reflect dominant narratives present in its training data (Caliskan et al., 2017).

Moreover, the scope of generalization presents a notable limitation. The findings of this study are specific to the performance of ChatGPT-4 and cannot necessarily be extended to other AI models. Different models, trained on alternative datasets or designed with different underlying architectures, may yield varying results (Floridi & Chiriatti, 2020). Additionally, the study relies on specific prompts used to generate the translations, meaning that even slight changes in the prompts could produce different outcomes. This lack of uniformity in AI-generated translations highlights the variability and unpredictability of AI in handling complex literary tasks.

Another important factor to consider is the volatility of AI technologies. Given the rapid pace at which AI systems evolve, the capabilities of current models like ChatGPT-4 are likely to be surpassed in the near future. Improvements in natural language processing and machine learning techniques may lead to more refined and accurate translations, potentially rendering the conclusions of this study outdated (Halevy et al., 2009). As such, while the present findings contribute to the understanding of AI's role in literary translation, they must be interpreted with caution, particularly regarding their applicability to future iterations of AI models.

CONCLUSION

This study has explored the transformative impact of artificial intelligence on literary translation through the theoretical lens of posthumanism. By examining ChatGPT-4's

performance in translating and stylistically adapting the poetry of Cavafy and Whitman, it is evident that while AI exhibits remarkable capabilities in generating coherent and contextually relevant translations, it still falls short in capturing the nuanced stylistic, cultural, and emotional dimensions that are essential to literary texts.

The main challenges identified in AI-driven literary translation include the preservation of an author's unique voice, the accurate rendering of cultural context, and the handling of ambiguity and subtext. These aspects, intrinsic to the literary experience, remain elusive to AI systems, which tend to prioritize linguistic correctness and structural fidelity over deeper thematic and stylistic fidelity. The inability to navigate complex poetic forms, historical allusions, and layered meanings underscores the continuing need for human involvement in the translation process.

Posthumanism offers a conceptual framework that reframes the translator's role in this evolving technological landscape. Rather than viewing AI as a mere tool or a replacement, the posthuman translator emerges as a relational entity that collaborates symbiotically with AI systems. This paradigm shifts the translator's identity from being a solitary expert to a co-creator within a network of human and non-human agents, reshaping how translation is performed and perceived.

However, this partnership is not without its complexities. The translator must navigate the limitations of AI, refining its outputs and addressing the biases embedded in its training data. In this sense, the posthuman translator acts as a mediator, combining the computational strengths of AI with the interpretative depth of human expertise to produce translations that honor the intricacies of literary texts. Viewing the process of translation as a co-production stemming from the dynamic and ever expanding relationship between the human agent and AI, the frame is set for understanding translation in the age of AI without resorting to either overstating the sanctity of the human translator or overemphasizing the capabilities of AI translation systems.

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Estudio analítico de la traducción de expresiones de patrimonio cultural en La Tía Safeyya y el Monasterio de Baha Taher

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Abstract: The study of cultural elements is essential for understanding the diversity and richness of human societies. The present study aims to analyze the techniques used in translating expressions of cultural heritage in the novel *Aunt Safeyya and the Monastery*, which reflects the culture of Upper Egypt, written by the Egyptian author Bahaa Taher and translated by Laila Familiar. To achieve this, the research seeks to examine how the translator has managed to overcome the challenges posed by cultural differences. These difficulties arise from terms related to the cultural heritage of this region of Egypt, including its customs, traditions, and social life. Such terms often lack direct equivalents in the target language, in this case, Spanish. This study sheds light on the concept of *cultural elements*, its classifications, translation techniques in general, and those specifically related to *cultural elements*. Subsequently, a detailed analysis of these elements and the translation techniques employed is conducted to determine whether the techniques used in the translation have successfully conveyed the meaning or not, using the descriptive-analytical method. Finally, the conclusions drawn from the analysis are presented, along with perspectives for future work in this field.

Keywords: Literary Translation, Cultural elements, Translation techniques, Upper Egypt, Bahaa Taher.

Resumen: El estudio de los elementos culturales es imprescindible para comprender la diversidad y riqueza de las sociedades humanas. El presente estudio pretende analizar las técnicas utilizadas en la traducción de las expresiones de patrimonio cultural en la novela de *La Tía Safeyya y el Monasterio* que refleja la cultura del Alto Egipto, escrita por el egipcio, Bahaa Taher, y traducida por Laila Familiar. Para ello, la investigación busca ver cómo la traductora ha podido superar las dificultades provocadas por las diferencias culturales. Estas dificultades se deben a términos que tienen relación con el patrimonio cultural de esta región de Egipto, es decir, sus costumbres, tradiciones y vida social. Dichos elementos culturales no suelen tener equivalentes en la lengua meta, en este caso, la española. En este trabajo echamos luz sobre el concepto del *culturema*, sus clasificaciones, las técnicas de traducción, en general, y las de los elementos culturales, en particular. Luego, hacemos un análisis detallado de dichos elementos y las técnicas empleadas al respecto para ver si las

utilizadas en la traducción han logrado transmitir el significado o no utilizando el método analítico descriptivo. Finalmente, se presentan las conclusiones extraídas a partir del análisis y las perspectivas de trabajo en este campo.

Palabras clave: Traducción literaria, Elementos culturales, Técnicas de traducción, El Alto Egipto, Bahaa Taher.

0. Introducción:

El objetivo de nuestro trabajo es analizar las técnicas usadas para la traducción de los elementos culturales en *La Tía Safeyya y el Monasterio*, escrita por Bahaa Taher y traducida por Laila Familiar, y ver como la traductora ha podido superar las dificultades provocadas por las diferencias culturales

Bahaa Taher es uno de los autores destacados de los años sesenta, originario del Alto Egipto, cuyas obras reflejan las costumbres y tradiciones de esta región. En cuanto a la obra, aunque ha sido traducida a numerosas lenguas y adaptada como serie televisiva y obra de teatro, carece de estudios profundos sobre su contenido. Por otro lado, debido a su profunda carga cultural, que refleja las costumbres, tradiciones y la vida social del Alto Egipto, el texto está impregnado de referencias culturales propias de esta región, lo que genera desafíos en su traducción.

En cuanto a la traductora, según la página web de NUYAD (New York University Abu Dhabi, 2025), Laila Familiar fue profesora de árabe en la Universidad de Al-Azhar, directora del Instituto de Verano Árabe de la Universidad de Texas en Austin. Enseñó árabe en la Universidad Americana de El Cairo. Ahora es profesora de Lengua Árabe, Artes y Humanidades en la Universidad de Nueva York de Abu Dhabi.

Además, la traductora dispone de un gran dominio de la lengua árabe y la española, puesto que es de madre española y padre árabe. Es editora de *Sayyidi wa Habibi* (2013) y *Saeq al-Bamboo* (2016) para estudiantes de árabe.

1. El concepto del *culturema*

Las palabras culturales tienen muchas denominaciones, entre ellas *realia*, *culturema*, *filtro cultural*, etc. Hurtado Albir (2013, pp. 610-613) ofrece algunas definiciones del *culturema* desde el punto de vista de diferentes traductólogos en las que emplean estas denominaciones. Nida (2012), señala que es un léxico especialmente rico en una lengua relacionado con aspectos culturales propios (por ejemplo, el léxico de la tauromaquia en el caso del español, o el que se refiere al desierto en árabe). Mientras que Newmark (1991), les dio el nombre de los *culturemas*, *focos culturales* y dice que se trata de una serie de términos especializados

relacionados con un tema determinado, como en francés los términos relacionados con el vino y en árabe con los camellos, no existentes en otras culturas.

Los autores Bödeker y Frese (1987) y Koller (1992) usan el término *realia* empleado por Vlahov y Florin (1970) ampliándolo para referirse a las realidades físicas o ideológicas propias de una cultura concreta, que generan dificultades a la hora de traducción. Otros investigadores como Hervey e Higgins (1992), manejan la noción de *filtro cultural* que se refiere a toda trasposición cultural derivada de cualquier solución traductora que no da como resultado una traducción literal.

Además, Vermeer (1983) propone el concepto de *culturema* que Nord recoge. Hurtado Albir (2013, p.611) cita la siguiente definición de *culturema*, debida a Vermeer:

Un fenómeno social de una cultura X que es considerado relevante por los miembros de esta cultura y que, cuando se compara con un fenómeno social correspondiente en la cultura Y, se encuentra que es específico de la cultura X.

Según Hurtado Albir (2013), la denominación de *culturema* usada por Vermeer y Nord sirve para referirse a los elementos culturales característicos de una cultura presentes en un texto que pueden provocar problemas de traducción.

En el mismo contexto, Lucía Molina (2006, p.78) opina que el *culturema* es "un elemento verbal o paraverbal que posee una carga cultural específica en una cultura y que al entrar en contacto con otra cultura a través de la traducción puede provocar un problema de índole cultural entre los textos origen y meta".

Por lo tanto, hay muchas denominaciones y clasificaciones de los elementos culturales, según varios traductólogos.

1.1. Las clasificaciones de los *culturemas*

El artículo de Nida *Linguistics and Ethnology in Translation Problems* publicado en 1945 se considera el inicio de la identificación y del estudio de los elementos culturales como uno de los problemas claves de la traducción (Molina, 2006, pp.61-63). Nida divide los ámbitos culturales en cinco ámbitos:

- Ecología: incluye, según Molina, los problemas planteados por las diferencias ecológicas entre las diferentes partes del mundo. Peter Newmark (2010, pp.135-140) da algunos ejemplos sobre la ecología (flora, fauna, vientos, llanuras, colinas, etc.).
- Cultura material: Molina la define como la cultura específica de un pueblo, es decir, las creencias populares, hechos históricos, folklore, etc. Peter Newmark (2010) aclara la clasificación dando ejemplo como la comida, los términos

relativos a la ropa de hombres y mujeres, las casas típicas y los medios de transporte.

- Cultura social: se refiere a las distintas lenguas y culturas debidas a los hábitos sociales. Newmark indica que la cultura social se representa en el trabajo o el recreo como "la chocolatería" o "el centro comercial".
- Cultura religiosa: Molina indica que se refiere a los términos relacionados con la religión como los tabúes.
- Cultura lingüística: son los problemas derivados de las características propias de cada una de las lenguas. Se subdividen en problemas fonológicos, morfológicos (falta de distinción entre tú y usted), sintácticos (ausencia de la voz pasiva) y léxicas (diferencia entre oído y oreja).

Posteriormente, Newmark adaptó la catalogación de Nida introduciendo elementos paraverbales, como los gestos. Asimismo, utilizó el término *foco cultural* para referirse a la profusión de vocabulario relativo a un campo léxico en una lengua, por ejemplo, el vocabulario referente al desierto en árabe (Molina, 2006, p.63).

Además, Vlahov y Florin, introdujeron en 1970 el término *realia* que se trata de los elementos textuales que denotan color local e histórico. *realia* se divide en cuatro subcategorías: a) geográficos y etnográficos, b) folklóricos y mitológicos, c) objetos cotidianos, d) sociales e históricos.

Por otra parte, Lucía Molina (2006) divide los ámbitos culturales en: medio natural, patrimonio cultural, cultura social y cultura lingüística

A. *Medio natural*: se trata del ámbito de "la ecología" de Nida (problemas derivados de las diferencias ecológicas entre las distintas zonas del globo), es decir, fauna, flora, fenómenos atmosféricos, vientos, climas,...etc. Incluye también "ambiente natural" de la catalogación de Nord que se refiere a los paisajes que no son sólo naturales sino también creados por el hombre. Asimismo, incluye los topónimos que puedan generar un problema cultural.

B. *Patrimonio cultural*: aborda las referencias físicas o ideológicas que comparte una cultura. Por tanto, este ámbito incluye: personajes (reales o ficticios), hechos históricos, conocimiento religioso, festividades, creencias populares, folklore, obras y movimientos artísticos, cine, música, baile, juegos, monumentos emblemáticos, lugares conocidos, etc.

C. *Cultura social*: coincide con la cultura social de Newmark y Nida y con los comportamientos culturales que responden a las funciones fáticas, expresiva y apelativa y a las condiciones del texto referentes al modo de vivir de Nord. Este ámbito se divide en dos apartados:

- *Convenciones y hábitos sociales*: se relaciona con el tratamiento, la cortesía, el modo de comer, de vestir, de hablar, costumbres, valores morales, costumbres, gestos, etc.
- *Organización social*: sistemas políticos, legales, educativos, organizaciones, oficios, monedas, calendarios, etc.

D- *Cultura Lingüística*: Nida divide la cultura lingüística en cuatro subcategorías, Molina sólo mantiene las fonológicas y las léxicas y excluye las morfológicas y las sintácticas ya que considera que no pertenecen a cuestiones culturales. La cultura lingüística de Molina incluye los problemas derivados de la transliteración, frases hechas, refranes, nombres propios, metáforas generalizadas, asociaciones simbólicas, interjección, blasfemias, insultos, etc.

Esta división es la que vamos a seguir en esta investigación porque hay una categoría que se dedica al patrimonio cultural que enfocamos en analizar en esta investigación.

1.2. Técnicas de traducción de los *culturemas*

Vinay y Darbelnet son los pioneros en este campo y ofrecen siete técnicas de traducción: préstamo, calco, traducción literal, trasposición, modulación, equivalencia y adaptación (Molina, 2006). Los *culturemas*, según Hurtado Albir (2013, pp.611-612), además de pertenecer a categorías diferentes, presentan problemas diferentes al traductor, según el tipo de contacto entre las dos culturas.

En el mismo contexto, mostramos las técnicas de traducción más usadas por el traductor de la obra en cuestión., que vamos a utilizar en el análisis, propuestas por Hurtado Albir (2013) citando los ejemplos de Molina

- Adaptación: reemplazar un elemento cultural por otro de la cultura receptora. Por ejemplo, cambiar *tea break* por *la hora del café*.
- Ampliación lingüística: agregar más elementos lingüísticos en la traducción, como al traducir *No way* por *de ninguna de las maneras*.
- Amplificación: consiste en incorporar información no presente en el texto original (TO). Por ejemplo, en una traducción del árabe al español, se añade la explicación "el mes de ayuno para los musulmanes" junto a la palabra "Ramadán".
- Calco: traducir literalmente una palabra extranjera como al traducir *basketball* por *baloncesto*.
- Compensación: introducir en otro lugar del texto un elemento de información que no ha podido reflejarse en el mismo sitio en que está situado en el TO.
- Compresión lingüística: se trata de reducir los elementos lingüísticos. Técnica que se usa especialmente en la interpretación simultánea y la subtitulación.

- Creación discursiva: establecer una equivalencia efímera, totalmente imprevisible fuera de contexto. Por ejemplo, algunos títulos de películas como *Rumble fish* y su traducción *La ley de la calle*.
- Descripción: sustituir un término del TO por la descripción de su forma o función en el TM, es lo que Newmark lo llama equivalente descriptivo. Por ejemplo, traducir *el panettone italiano* al *bizcocho tradicional que se toma en Noche Vieja en Italia*.
- Equivalente acuñado: utilizar un término reconocido como equivalente en la LM. Ejemplo: *They are as like as two pears* por *se parecen como dos gotas de agua*.
- Generalización: emplear un término más general o neutro, por ejemplo: *a pint* por *una cerveza*.
- Modulación: llevar a cabo un cambio en el punto de vista, enfoque o categoría de pensamiento respecto al TO. Puede ser léxica o estructural. Por ejemplo: *vas a tener hijo*, en vez de *vas a ser padre*.
- Particularización: utilizar un término más específico o concreto que en el TO.
- Préstamo: integrar una palabra de otra lengua sin traducción.
- Reducción: quitar en el TM algún elemento del TO.
- Sustitución: reemplazar elementos lingüísticos por paralingüísticos.
- Traducción literal: la traducción palabra por palabra, un sintagma o expresión, pero no una sola palabra.
- Transposición: alterar la categoría gramatical.
- Variación: cambiar elementos lingüísticos o paralingüísticos como cambios de tono textual, estilo o dialectos geográficos.

2. Análisis de las técnicas utilizadas en la traducción de las expresiones del patrimonio cultural

Las expresiones de patrimonio cultural, según Molina (2006), engloban los referentes físicos o ideológicos compartidos dentro de una cultura. Este ámbito abarca personajes, tanto reales como ficticios, acontecimientos históricos, conocimientos religiosos, festividades, creencias populares y folklore. En lo siguiente analizamos estos elementos culturales y las técnicas utilizadas para su traducción.

1. صلاة العيد

TO	TM	Técnica de traducción
كنت في العادة أنهى كل مشاوير الهدايا بعد صلاة العيد. (p.37)	Normalmente terminaba de hacer los recados después de la oración del Eid. (p.9)	Préstamo – amplificación.

Nota de la traductora: Oración que se celebra en la mezquita el primer día del Eid por la mañana.

En este ejemplo, la palabra *Eid* se toma del árabe y significa *fiesta*. Posteriormente, se añade una nota al pie de página que proporciona más información sobre la oración. Además, la traductora empleó la palabra *oración*, que, según el DLE, se define como la "acción y efecto de orar". Es una palabra neutra y se utiliza tanto en la religión musulmana como en la cristiana y es un equivalente acuñado de la palabra صلاة. Podría usar también la palabra *Azalá* que es un arabismo que significa según el DLE "del ár. hisp. *aşşalá*, y este del ár. clás. *şalāh*. m. Entre musulmanes, oración (acción de orar)."

2. أحد السعف

TO	TM	Técnica de traducción
اعتاد أبي في طفولتي منذ أكثر من ثلاثين سنة. أن يصحبني معه في أحد السعف و عيد 7 يناير لكي نعيد علي الرهبان. (p.35)	Solía acompañar a mi padre el Domingo de Ramos y el 7 de enero, que es la Navidad copta, para felicitar a los monjes. (p.8)	Equivalente acuñado

Se utiliza el equivalente acuñado en la traducción de la fiesta copta del Domingo de Ramos que marca el comienzo de la Semana Santa.

3. عيد 7 يناير

TO	TM	Técnica de traducción
اعتاد أبي في طفولتي منذ أكثر من ثلاثين سنة. أن يصحبني معه في أحد السعف و عيد 7 يناير لكي نعيد علي الرهبان. (p.35)	Solía acompañar a mi padre el Domingo de Ramos y el 7 de enero , que es la Navidad copta, para felicitar a los monjes. (p.8)	Equivalente acuñado -ampliación – reducción.

La traductora empleó el equivalente acuñado del nombre de la fiesta del 7 de enero. Recurrió también a la ampliación a través de introducir una información adicional "que es la Navidad Copta" para aclarar el significado para el lector español que no festeja la navidad en este tiempo. Además, suprimió la palabra "عيد" que existe en el TO porque se sobreentiende a través de la ampliación.

4. رمضان

TO	TM	Técnica de traducción

وفي أواخر رمضان تخرجها وتنفضها من التراب. (p.36)	Al final del mes de Ramadán las sacaba, les quitaba el polvo que tuvieran. (p.8)	Equivalente acuñado ampliación

El DLE lo define como "del ár. hisp. ramadán, y este del ár. clás. ramadān. m. Noveno mes del año lunar de los musulmanes, quienes durante sus 30 días observan riguroso ayuno." Así se utiliza el equivalente acuñado y se agrega la palabra "mes" para dar más aclaración.

5. غريبه

TO	TM	Técnica de traducción
في فجر العيد تكون قد رست في داخلها أقراص الكعك المرشوش بالسكر تعلو طبقة رقيقة من الغريبه. (p.36)	En la madrugada del Eid ya había colocado en su interior los dulces, espolvoreados de azúcar. Los coronaba con una última y fina capa de <i>gurayyiba</i> (p.8)	Préstamo-amplificación.
Nota de la traductora: pastas o polvorones que sólo se hacen en el Eid hechos a base de la mejor calidad de harina.		

Según el MAA significa "pastas hechas de harina, azúcar y mantequilla"¹ pero la palabra no está registrada en el DLE. La traductora opta por el uso del préstamo y nota a pie de página que aclara que es semejante a los polvorones.

6. العيد

TO	TM	Técnica de traducción
في فجر العيد تكون قد رست في داخلها أقراص الكعك المرشوش بالسكر تعلو طبقة رقيقة من الغريبه.	En la madrugada del Eid ya había colocado en su interior los dulces, espolvoreados de azúcar. Los coronaba con una última y fina capa de <i>gurayyiba</i> (p.8) ²	Préstamo.

¹ De aquí en adelante se apunta el número de página del texto árabe (TO) después de la cita escrita en árabe, y el de la página de texto español (TM) después de la cita escrita en español

(p.36)		

Respecto a la palabra "Eid" es un préstamo del árabe y no se registra en el DLE. Su equivalente en español es la palabra "fiesta".

7. إمام

TO	TM	Técnica de traducción
يخطب أحيانا في المسجد يوم الجمعة و يوم الناس للصلاة في غيبة إمامنا. (p.47)	Pronunciaba en algunas ocasiones el sermón del viernes en la mezquita, además de llamar a la gente a la oración en ausencia del imán (p.22)	Equivalente acuñado

Según el DLE, el imán es "encargado de presidir la oración canónica musulmana, poniéndose delante de los fieles para que estos lo sigan en sus rezos y movimientos" que significa lo mismo de la lengua árabe.

8. المأذون

TO	TM	Técnica de traducción
بعد أن أنصرف المأذون دخلت علينا خالتي صفية. (p.56)	Después de que el madún se hubiese marchado mi tía Safeyya entró (p.31)	Préstamo -amplificación.
Nota de la traductora: persona autorizada por el cadí para contraer nupcias.		

La palabra "madún" no está registrada en el DLE. Se trata de una transliteración de la palabra árabe del TO pues es un préstamo del árabe. Además, se pone una nota en la que se explica la función del madún.

9. مخلصنا

TO	TM	Técnica de traducción
ألم يدخل مخلصنا أورشليم ممطيا هذه الدابة فتهلل له الشعب؟ (p.37)	¿Es que acaso no entró Nuestro Fiel Señor en Jerusalén montando sobre este animal, y se alegró el pueblo por su llegada? (p.9)	Equivalente acuñado

La palabra del TO se escribe con dos maneras diferentes *مُخْلِصٌ* y *مخلص*. En el ejemplo anterior se traduce a "Fiel Señor" que es el equivalente acuñado de *مخلص*. La traductora agregó la palabra "señor" para aclarar el significado. La falta de los signos diacríticos puede provocar ambigüedad en el significado como se ve en este ejemplo.

En el siguiente ejemplo es una traducción de *مُخْلِصٌ* que según MAA se refiere a "el título de Jesucristo". Su equivalente acuñado es "Nuestro Salvador" cuyo significado en el DLE es "Jesucristo. El Salvador" y es el significado exacto del árabe.

10. أورشليم

TO	TM	Técnica de traducción
ألم يدخل مخلصنا أورشليم ممتطيا هذه الدابة فتهلل له الشعب؟ (p.37)	¿Es que acaso no entró Nuestro Fiel Señor en Jerusalén montando sobre este animal, y se allegro el pueblo por su llegada? (p.9)	Equivalente acuñado

La palabra "Jerusalén" viene del latín *híerosolíma* y esta del hebreo *lerushalaím* que significa ciudad de paz. Por lo cual la palabra española que la traductora utiliza es equivalente acuñado.

11. المقدس

TO	TM	Técnica de traducción
المقدس بشاي (p.35)	El MIGADDIS Bechai (p.8)	Préstamo –amplificación) doblete)
Nota de la traductora: "Así se designa a los cristianos que han peregrinado a Jerusalén".		

Según el MAA el *المقدس* es "quien visitó Jerusalén". Las técnicas usadas son el préstamo y la amplificación. El préstamo se ve claro a través de sustituir la palabra española por otra árabe. La traductora aclaró la idea a través de una nota a pie de la página que describe brevemente qué es el *migaddis*. Su equivalente en español es "peregrino" que según el DLE es "adj. Dicho de una persona: Que por devoción o por voto va a visitar un santuario, especialmente si lleva el bordón y la esclavina".

12. حاج

TO	TM	Técnica de traducción
فضحتني يا حاج (p.89)	Me has puesto en evidencia hagg (p.47)	Préstamo

En el ejemplo se presta la palabra "hagg" del árabe. Es un nombre masculino que se antepone al nombre del peregrino que ha cumplido con ese precepto islámico y tiene más de una transcripción *hach*, *haj*, *haji* o *hadj*. La transliteración usada *hagg* representa la pronunciación egipcia de la letra ج.

13. القبلة

TO	TM	Técnica de traducción
وضع أبي رأسه علي لما حجرة ناحية القبلة (p.120)	Cuando mi padre puso la cabeza de Harbi sobre su regazo, en dirección a Meca (p.101)	Particularización -Sinonimia

La palabra del TO القبلة significa según el MAA "la dirección". La dirección de la oración de los musulmanes se conoce con el nombre de "alquibla" que es la *Kaaba* que se encuentra en La Meca. La traductora usa el término más particular que es Meca en vez de la palabra más general que es la "dirección".

14. النكسة 1967

TO	TM	Técnica de traducción
كان ذلك بعد نكسة 67 (p.100) بقليل	Aquello fue poco después del Desastre del 67 (p.81)	Descripción- Amplificación.
Nota de la traductora: Se trata de la guerra árabe –israelí del 1967, en la que los árabes fueron derrotados.		

La palabra árabe نكسة se refiere a la derrota del 1967 o la guerra de los seis días. La traductora optó por el uso de la descripción de la derrota "desastre" y agregar una nota al pie de la página. La palabra equivalente en español es "la derrota".

15. الهكسوس

TO	TM	Técnica de traducción
فقد أسمانا المأمور "كتيبة أحمس" طارد الهكسوس. (p.109)	El comisario llegó incluso a llamarnos "el escuadrón de Amosis", el expulsador de los hicsos . (p.90)	Equivalente acuñado-amplificación.
Nota de la traductora: "Reyes extranjeros procedentes de Asia que invadieron y gobernaron Egipto desde 1789 y 1580\567 a.C."		

El DLE define los hicsos como "un pueblo asiático que penetró en Egipto en el siglo XVIII a. C. y lo dominó hasta 1580 a. C. aproximadamente". La ampliación a través de la nota a pie de la página sirvió para agregar una información histórica.

16. لقنه الشهادتين

TO	TM	Técnica de traducción
لما لقنه الشهادتين وأسلم عينيه، انحنى يحضنه و بيكي. (p.120).	Mi padre le ayudó a que pronunciara la profesión de fe <<No hay Dios más que Dios, y Mahoma es su profeta>> (p.101)	Equivalente cultural-Ampliación.

Pronunciar la profesión de fe en el cristianismo se refiere "en general, hacer profesión de fe es manifestar externamente de algún modo que se cree en Dios y en las verdades reveladas y enseñadas por la Iglesia, recogidas en las llamadas síntesis o profesiones de fe". Según MAA, الشهادتين son una la profesión de fe en el Islam y se trata de "decir: No hay Dios más que Alá, y Muhammad es su profeta". La traducción del TO se trata de una ampliación a través de introducir información no existente para aclarar el significado.

17. ترقبها

TO	TM	Técnica de traducción
و كثيرا ما كانت أمي بعد أن ينصرف الضيوف ترقبها و تبخرها خوفا عليها من العين (p.48)	Mi madre profería un conjuro y la incensaba por miedo al mal ojo. (p.22)	Generalización.

Según el DLE, la palabra un conjuro se refiere a "acción y efecto de decir exorcismos" lo que significa decir fórmulas mágicas.

Respecto a la palabra *ترقي*, significa según el MAA, "métodos y palabras que se usan para curar a un paciente del mal de ojo o para quien le ha mordido una serpiente o para alejar los malos espíritus" que equivale a "recitar ruqyah". *الرقية الشرعية* pertenece al Islam y citada en *la Sunnah*. Se trata de citas fijas que se dicen para curar los enfermos o para echar el mal de ojo. Por lo tanto, *ترقيها* significa "recitar ruqyah" pues la expresión utilizada es muy general.

 18. *تبخرها*

TO	TM	Técnica de traducción
و كثيرا ما كانت أمي بعد أن ينصرف الضيوف ترقيها و تبخرها خوفا عليها من العين (p.48)	Mi madre profería un conjuro y la incensaba por miedo al mal ojo. (p.22)	Equivalente acuñado.

El significado de *تبخر* en MAA "se usa para incensar un lugar o una persona" lo que es el equivalente acuñado del árabe. El incienso en el cristianismo tiene una función ritual "El incienso tiene grandes poderes espirituales. Por ejemplo, facilita la concentración y la meditación individual o de un grupo, nos libera de energías negativas, atrae la energía positiva y purifica el entorno y a las personas se liberan de las malas influencias.

 19. *عصر الشهداء*

TO	TM	Técnica de traducción
يقول المقدس بشاي إنه في تلك اللحظة طرأ علي ذهنه عصر الشهداء . (p.95)	El migaddis Bechai dice que en aquel momento le vino a la mente la " época de los mártires " (p.74)	Equivalente acuñado- Amplificación.
Nota de la traductora: Se refiere a principios de la era cristiana, cuando los romanos perseguían a los coptos.		

En este ejemplo, el TM es equivalente acuñado del árabe. Luego se pone una nota a pie de página que tiene una breve información sobre la esta época.

 20. *المطاريد*

TO	TM	Técnica de traducción
المطاريد (p. 83)	Los fugitivos (p.61)	Generalización/ adaptación

La definición del *fugitivo* en el DLE es "que anda huyendo y escondiéndose". Por otro lado, según la obra, los fugitivos, son quienes cometen crímenes y se

huyen de la policía en el monte, pero en el contexto no temen la policía porque tienen más armas que ellos. المطاريد existen sólo en el Alto Egipto y no tienen otra denominación.

Conclusiones

En nuestro estudio hemos tratado el concepto del culturema, sus clasificaciones y el origen de las confusiones que podrían provocar problemas la traducción. Hemos hecho una comparación entre el texto original y el texto meta analizando los elementos culturales desde varias perspectivas.

El número de los *culturemas* en la categoría de la cultura social es 20. Las técnicas dominantes son el equivalente acuñado (9 casos), la amplificación (5 casos) y el préstamo (6 casos). Se utilizan también otras técnicas como la ampliación (2 casos) y generalización (2 casos). Los procedimientos de la reducción, la sinonimia, la particularización y la descripción han sido utilizados una sola vez. Por ello, la estrategia dominante es la domesticación, es decir, la tendencia de la traductora hacia la cultura origen.

El análisis de los *culturemas* y su tratamiento en corpus de literatura traducida se puede continuar y ser fuente de investigaciones futuras. Asimismo, pensamos en que se podría ampliar

el análisis de las técnicas de traducción desde la aproximación descriptiva hacia el análisis de los *culturemas* y su tratamiento en corpus de literatura traducida. Las obras de Bahaa Taher en general son muy ricas de aspectos históricos, culturales, lingüísticos que pueden ser objeto de análisis lingüístico, literario o de traducción. Tenemos como ejemplo "El Oasis" *واحة الغروب* que fue convertida en una serie televisiva famosa e importante que puede ser analizada desde muchas perspectivas. Esta investigación les puede servir como referencia en el análisis de los elementos culturales y las unidades fraseológicas, además, sirve para conocer información sobre el autor, el dialecto del Alto Egipto.

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DYSTOPIE ET NUANCES DU POSSIBLE, DANS ‘‘LE PREMIER SIÈCLE APRÈS BÉATRICE ‘‘ D’AMINE MAALOUF

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Résumé français : La dystopie est un genre littéraire, né au sein de la science-fiction au 19^e siècle. Elle est considérée comme l'inverse de l'utopie, un monde chaotique et mortel. Ce genre littéraire est devenu la traduction de la frayeur humaine contre les nouvelles technologies dangereuses et les avancées scientifiques menaçant l'existence humaine.

Le protagoniste dans ‘‘le premier siècle après Béatrice’’ est un entomologiste français spécialisé en coléoptères. Par hasard, avec sa compagne, ils découvrent une substance favorisant les naissances des enfants mâles au détriment de celles des enfants femelles. Cette substance se transforme en une arme biologique capable de faire disparaître une communauté, et même un peuple. En fait, dans un contexte mondiale envahi par une violence extrême, le récit de Maalouf reste d'une actualité surprenante. Etant en principe un roman futuriste, ‘‘Le premier siècle après Béatrice’’, porte les traces d'une réalité effrayante.

Notre travail est basé essentiellement sur l'étude des embrayeurs ou les déictiques personnels et spatiaux ainsi que la temporalité pour montrer leur contribution à donner un aspect de vraisemblabilité au récit et souligner la fiabilité des séquences narratives.

Abstract

Dystopia is a literary genre, born in science fiction in the 19th century. It is therefore considered as the opposite of utopia, a chaotic and deadly world. This literary genre has become the translation of human fear against dangerous new technologies and scientific advances threatening human existence.

The protagonist in ‘the first century after Beatrice’) is a French entomologist specializing in beetles. By chance, with his campaign, they discover a substance that favors the births of male children to the detriment of those of female children. This substance becomes a biological weapon capable of destroying a community, and even people. In fact, in a world overrun by extreme violence, Maalouf's story remains surprisingly relevant

Being in principle a futuristic novel, the first century after Beatrice bears the traces of a frightening reality. Our work is based essentially on the study of personal and spatial deictics as well as temporality to show their contribution to give an aspect of plausibility and reliability of narrative sequences.

‘‘comment faire afin que tout ce qu'il y a pourtant à dire puisse être encore entendu et ne soit pas absorbé par cette immense nuée démoniaque qui plane au-dessus du monde depuis tant d'années, ne se dissolve pas dans l'enfer de banalité dont l'horreur a su s'entourer et nous entourer ?’’
Mohammed DIB

Introduction

La dystopie est un genre littéraire, né au sein de la science-fiction au 19^e siècle. C'est ‘‘un récit de fiction qui décrit un monde utopique sombre ¹.’’ Elle est considérée comme l'inverse de l'utopie, un monde chaotique et mortel. Bien que la dystopie, comme genre littéraire fictif, soit ancrée dans l'histoire de la littérature mais elle est surtout survenue à la suite de la Révolution française. Avec la mondialisation, les problèmes de la surpopulation, et la menace imminente d'une guerre nucléaire, ce genre littéraire est devenu la traduction de la frayeur humaine contre les nouvelles technologies dangereuses et les avancées scientifiques menaçant l'existence humaine.

La dystopie pourrait ainsi être décrite, comme une ‘ ‘ *anticipation rationnelle (ou projection vraisemblable) associée à un traitement déceptif ou critique (ou vision négative), qui propose en creux une réflexion sur les conditions du bonheur au sein de la polis, interroge le lien social, ses fondements et sa stabilité*². ‘ ‘

Maalouf relate une diégèse dystopique représentant allégoriquement la monstruosité et l'atrocité de notre monde et prévoyant un avenir énigmatique et dur. Étant membre de l'Académie Française depuis 2011, l'écrivain franco-libanais, Amine Maalouf est élu secrétaire perpétuel du prestigieux établissement en [2023. Précisons que ce poste est occupé pour la première fois par une personne qui est née en dehors du territoire français et ayant une autre nationalité](#). Dans son roman ‘ ‘*Le premier siècle après Béatrice* ‘ ‘ Maalouf raconte une histoire située dans le futur incluant le XXI -ème siècle : c'est donc, un récit futuriste anticipant. En fait, dans un contexte mondial envahi par une violence extrême, le récit de Maalouf reste d'une actualité surprenante. Nous croyons que c'est pour ne pas tomber dans ‘ ‘ l'enfer de la banalité ‘ ‘ que l'écrivain choisit ce genre spécial de littérature.

À ce stade nous pouvons formuler notre problématique de recherche ainsi : Dans quelle mesure les embrayeurs /déictiques personnels et spatiaux ainsi que la temporalité ont contribué à la vraisemblabilité des événements ?

Cadre théorique

Avant d'appréhender la problématique, il faut tracer les grandes lignes du cadre théorique. Cette recherche s'inscrit essentiellement dans les travaux de la lignée d'Émile Benveniste³ (1966, 1974.) Dominique Maingueneau (2000, 2009, 2016) concernant l'énonciation et les déictiques (les embrayeurs) tenant compte de tous les éléments se rapportant au contexte.

Pour ce faire, l'étude débutera par un essai de délimiter et de redéfinir le genre de fiction auquel appartient le roman et les raisons de son succès ; une étape indispensable pour décrypter le vraisemblable qui émane du texte.

Ensuite, nous procéderons à un repérage systématique des déictiques ⁴, suivi d'une analyse selon leur nature, occurrence et de leurs fonctions dans les différentes séquences narratives afin de révéler l'impact de ces derniers pour donner une apparence réelle aux circonstances. Notons aussi que nous évoquerons d'autres éléments dans le texte affirmant cet aspect du vraisemblable.

Le protagoniste dans ‘ ‘*Le premier siècle après Béatrice* ‘ ‘ (désormais PSB) est un entomologiste français spécialisé en coléoptères. Par hasard, avec sa compagne, ils découvrent une substance favorisant les naissances des enfants mâles au détriment de celles des enfants femelles. Le médicament tiré de cette substance se transforme en une arme biologique capable de faire disparaître une communauté, voire un peuple d'un autre pays ennemi en diminuant remarquablement le nombre des naissances féminines. Cette situation se répète dans plusieurs endroits du monde. Par conséquent, la violence augmente et la peur que les filles soient victimes d'enlèvement domine l'esprit humain. Avec la rareté des filles, toute la race humaine est menacée de sa disparition brutale et programmée puisque le processus une fois entamé devient irréversible.

Nous commençons l'étude en examinant de près le genre de la fiction. Des recherches postérieures ont déjà étudié l'appartenance générique du roman,⁵ en se basant sur la présence des différents éléments caractéristiques de la science-fiction en l'occurrence : l'élément spéculatif, la consistance du monde représenté dans l'œuvre, et la temporalité. Cependant, si nous scrutons l'incipit, nous ajouterons un autre aspect qui redéfinit le roman en lui donnant la caractéristique d'une uchronie ⁶ se basant sur une réalité du passé.

En fait, les événements débutent au Caire, lors d'un colloque autour de ‘ ‘ La place du scarabée sacré dans la civilisation de l'Égypte ancienne ‘ ‘ (PSB p.13). Un égyptologue danois affirme qu'on avait attribué à ce genre de scarabée des qualités d'immortalité, de santé et de fécondité. Il explique qu'à l'époque des pharaons, on fabriquait des scarabées en argile servant de sceaux portant

des vœux. Un en particulier se répète et revient sans arrêt : ‘ ‘ que ton nom perdure, et qu’un fils te naisse. ‘ ‘ (PSB p.16), d’où la liaison faite entre l’histoire ancienne égyptienne et le médicament responsable de favoriser la naissance des garçons. Les auditeurs du colloque ainsi que les lecteurs du roman déduisent que c’est fort possible que l’invention de ce médicament remonte à l’Égypte antique qui vénérât les scarabées parce que les Égyptiens ont connu les diverses bienfaits de cette créature sacrée.

Partant du principe que l’uchronie est ‘ ‘ une histoire de ce qui n’a pas été et envisage des temps à venir qui n’ont pas eu lieu ’ ’⁷, l’auteur dispose d’un point de départ d’une circonstance historique préalablement ancrée dans l’histoire égyptienne. L’intrigue est basée sur une réalité historique connue puisque sans aucun doute les Égyptiens vénéraient le scarabée au point de le considérer comme une divinité symbolisant l’immortalité, la santé, et la fécondité.

Se référant à cette réalité, l’auteur choisit de modifier les événements historiques pour ensuite imaginer des conséquences de la découverte de la substance pharaonique. Dans un récit anticipant, l’auteur présuppose que des scientifiques s’emparent de cette découverte, et l’introduisent dans le marché sous forme d’un nouveau médicament permettant de donner naissance uniquement à des garçons. L’écrivain change les faits historiques pour imaginer ce que l’Histoire aurait pu être. Le processus narratif sera fait pour proposer et explorer des histoires alternatives afin d’exposer un propos philosophique, prévoyant un monde effrayant et dur sans la tendre présence des femmes. Sur ce, nous pouvons considérer que ce roman peut être considéré aussi comme une uchronie.

Ce livre offre plus d’un niveau de lecture. D’une part, c’est un roman de l’amour démesuré d’un père envers sa fille, en particulier d’un homme qui se présente comme défenseur de la féminité, au point d’être lui-même un féministe. Et d’autre part, du point de vue stratégique et politique, le récit est considéré comme un manifeste d’alarme pour sauver notre planète d’un avenir terrifiant. L’auteur a présenté un Sud qui dépérit avec ses perversions de l’archaïsme et un Nord qui s’exaspère avec une modernité qui peut l’écraser et le détruire menaçant son existence et sa survie. Comme l’a bien expliqué Deléage, et Garrouste :

*‘ ‘Mais l’utilité de ce genre de dystopie est de permettre de s’interroger sur les dangers que recèle notre cours présent ’ ’*⁸

En revanche, la popularité de ce genre reste sans appel pour plusieurs raisons :

- la crise économique qui ravage et dévaste le monde à cause des faits variés dont la dernière pandémie (le covid 19 a fracturé l’économie mondiale).
- L’xénophobie et le racisme alimentés par l’avancée des mouvements du nationalisme et de l’extrême droite dans plusieurs pays du monde du Nord.
- La peur naissante du terrorisme et des guerres répétitives provoquées par des conflits non réglés et en suspens.
- Les avancées technologiques et les pouvoirs de l’intelligence artificielle qui ne cessent de procurer des prouesses surprenantes.
- La facilité de ce genre d’être adapté au cinéma.

Sur ce, le lecteur potentiel se trouve cloîtré dans une atmosphère de pessimisme qui l’incite à accepter et recevoir volontairement la dystopie littéraire pour extérioriser les tourments et les angoisses d’un avenir incertain. En plus, ce genre a eu un succès considérable chez les jeunes lecteurs qui y trouvent une imagination débordante, leur donnant l’occasion de conquérir une part de leur liberté.

Dans la partie précédente de l’étude , nous avons prouvé que le texte est une uchronie basée sur des faits historiques réels. Procédons à présent à une analyse des embaseurs pour examiner la part du vraisemblable dans le texte.

Les déictiques :

Définition

Avant toute analyse, nous commençons par définir les embrayeurs pour bien situer explicitement la question qui nous occupera. D'une manière générale, la situation de l'énonciation commande l'acte de production d'un énoncé. C'est cette situation qui déterminera le cadre temporel et spatial de l'énoncé émis.

*“ On appelle cette situation la deixis, l'univers du sujet parlant qui établit un rapport entre l'énoncé et son acte producteur. Les éléments linguistiques qui, dans un énoncé, réfèrent à cette situation du sujet s'appellent les déictiques ou les embrayeurs ”*⁹

Dans le même élan, les dictionnaires¹⁰ de linguistique indiquent que les déictiques constituent tous les éléments linguistiques *“ qui, dans un énoncé, varient avec la situation de parole, réfèrent au sujet parlant et déterminent ensemble la deixis, l'univers du sujet qui établit, par ce moyen, un rapport entre son énoncé et son acte de parole ”*¹¹. C'est pour cette raison que les déictiques établissent toujours des référents joignant l'énoncé à son sujet- parlant.

En outre, ces déictiques n'ont pas un sens déterminé que lorsqu'ils seulement se réfèrent au sujet parlant mais aussi aux éléments spatio-temporels de l'énonciation, comme le stipule Bourget : ¹² *“ Ces mots qui font le lien entre l'énoncé et l'énonciation, qui n'ont pas de sens qu'en rapport avec les circonstances de l'énonciation, sont appelés des embrayeurs ”*. Donc ces unités linguistiques n'ont pas de signification que par renvoi au contexte immédiat.

Au regard de ces définitions, nous distinguons les déictiques personnels, les déictiques spatiaux et les déictiques temporels se rattachant plutôt au discours qu'au récit. C'est à travers ces trois catégories que nous tenterons de mettre en évidence le vraisemblable dans le récit.

1-Les déictiques personnels

2-Les déictiques de l'espace

3-Les déictiques temporels

Nous entamons notre analyse détaillée par les déictiques personnels.

1- Les déictiques personnels

Toute énonciation nécessite un lieu et un moment déterminés et la présence de deux actants : celui qui produit l'énoncé, (le locuteur/ sujet parlant) et celui à qui s'adresse l'énoncé (l'allocutaire).

Le PSB étant en principe un récit homodiégétique ¹³ à la première personne, nous nous contenterons des déictiques concernant le narrateur qui est le principal protagoniste.

L'importance des déictiques personnels émane du fait qu'ils ont une forte présence dans le discours du locuteur, parce que le discours, comme note D. Maingueneau ¹⁴ *“ ... est rapporté à un sujet, un JE, qui à la fois se pose comme source des repérages personnels, temporels, spatiaux [...] et indique quelle attitude il adopte à l'égard de ce qu'il dit de son co-énonciateur ”*.

Non seulement, les déictiques de personne nous permettent d'identifier la personne de celui qui produit et reçoit l'énoncé, mais également, son statut, le degré de son implication dans son discours, et la vraisemblabilité de ce dernier.

Formes pronominales		Formes adjectivales

	Je	Me	Moi	Pronoms possessifs	Mon	Ma	Mes
	650	124	43	2	58	40	18

Le je

Le schéma ci-dessus nous indique la forte fréquence du pronom personnel ‘‘je’’ qui témoigne de l’ancrage direct du narrateur dans son récit justifiant son statut de ‘‘témoin’’ cité par lui-même au début du récit. D’ailleurs, ces pronoms personnels comportent une classe plus large dans le discours puisqu’ils peuvent inclure les variantes pronominales **À** (me, nous) , et les variantes accentuées (moi). La trace du pronom personnel (je) se trouve également dans les pronoms possessifs : le mien et les miennes, et dans les adjectifs possessifs : mon, ma mes, ... comme dans l'exemple suivant :

‘‘ **À** m’entendre, on me prendrait aisément pour un ours ...Mes étudiants ont gardé de moi le meilleur souvenir ...mes collègues ont peu médité ; j’ai parfois été sociable ... j’ai ...j’ai ...’’ (PSB p.10)

Dans un seul paragraphe, plusieurs variantes figurent (me, mes, moi, je (répété trois fois)). L’implication du narrateur dans son discours, affirmant les liens sociaux qu’il entretient avec son entourage, provoque une certitude de l’existence réelle de l’ensemble des personnages et des faits qui vont être relatés. Cependant, le locuteur a besoin d’un interlocuteur qui reçoit son message dans la situation de communication.

Présence d’une alternance entre le Je et le Tu :

Les deux actants de la communication (je, tu) sont indissociables dans la situation de l’énonciation, et leur valeur référentielle n’est établie avec précision qu’en fonction de la situation d’énonciation comme l’explique E. Benveniste : Ainsi ‘‘je’’ ne renvoie à autre chose qu’à la personne qui énonce la présente instance contenant ‘‘je’’; par conséquent, ‘‘tu’’, n’est que l’individu allocuté ¹⁵ dans la présente instance de discours contenant ‘‘tu’’ ¹⁶

‘‘- J’aurais besoin que tu me lises la notice d’emploi... (je = Clarence, compagne du narrateur)

- Que tu es loin, Clarence, dis-je... (je =le narrateur)

-Cette nuit, quand tu fermeras les yeux, imagine-moi près de toi, et serre-moi fort. Si tu es seul, je veux dire.

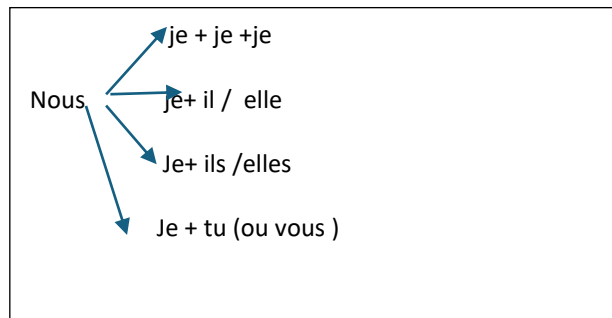
-Promis ! Si je suis seul’’ (PSB p.31)

Dans l'exemple montré ci-dessus, nous remarquons la présence du pronom ‘‘Je’’ ainsi que la variante ‘‘me’’ qui représentent des marques de la présence du locuteur dans son discours et sa prise de la parole. Ce ‘‘Je’’ désigne Clarence, la compagne du protagoniste et le ‘‘tu’’, qui figure dans la même phrase, marque l’interlocuteur (le narrateur). Dans les répliques qui suivent, les rôles s’inversent continuellement dans le cadre du dialogue, puisque le ‘‘je’’ devient ‘‘tu’’ et le ‘‘tu’’ devient ‘‘je’’ selon la prise de parole des actants.

Ces pronoms ne peuvent pas représenter un seul personnage mais ils indiquent directement celui qui prend la parole et celui qui la reçoit. Néanmoins l’intersubjectivité discursive des personnages dans le dialogue n’empêche pas l’omniprésence du protagoniste qui confirme que toute réplique est émise à travers lui, puisque c’est le narrateur qui prend constamment la responsabilité de contextualiser les dialogues racontés ¹⁷. Ces derniers se transforment donc en une pièce de conviction pour que le lecteur adhère aux propos proposés.

Le Nous

Ce pronom n'est pas seulement le pluriel de 'Je', mais il fait partie des pronoms amplifiés qui peuvent comporter d'autres pronoms personnels possédant un sens collectif et une valeur plurifonctionnelle dans la situation d'énonciation, comme dans le schéma ci-dessous :



Les exemples suivants montrent les diverses valeurs du pronom 'nous' employé par le narrateur :

-En parlant des insectes : *'... que nous, les hommes (les êtres humains), avons tant asservis et abandonnement massacrés'* (je + je +je +je...)(PSBp.9)

- le narrateur avec sa compagne : *'je ne compris mon erreur ... , pour la première fois depuis que nous sommes ensemble'* (je + elle) (PSBp.32)

- dans un dialogue avec son ami : *' De quel côté allons-nous ?'* (je + tu) (PSB p .48)

Le pronom 'je' qui représente explicitement le narrateur est accompagné des différents pronoms qui varient selon la situation d'énonciation. Ce fait démontre sa volonté de tisser des liens entre lui et les autres personnages et que même quand ils prennent la parole, ce processus est fait à travers des dialogues entre lui et ces derniers, qui ne sont jamais autonomes parce qu'il ne délaisse jamais le contrôle. Même dans les séquences narratives où le narrateur leur donne l'occasion de participer aux événements, il met leur discours entre guillemets et il précise au lecteur que c'est lui en principe qui transmet leurs paroles.¹⁸ Il poursuit donc son rôle de témoin¹⁹ qu'il a choisi, ce qui représente une preuve inéluctable au lecteur de la fiabilité du discours du narrateur.

Pour affirmer la soumission des personnages et la dominance du narrateur homodiégétique, le 'nous' remplit deux fonctions énonciatives inclusive et exclusive²⁰, comme le montre les exemples suivants :

-*'N'ai-je pas raison de dire que nous sommes quasiment confrères ?'* (inclusif je + tu) (PSB p.36) compagne

-*'Nous ne sommes pas des invités sur cette planète, elle nous appartient autant que nous lui appartenons'* (exclusif je + Ils (les êtres humains)) (PSB p .45)

La présence permanente du narrateur est ressentie dans la situation de l'énonciation. Il délègue les dialogues tout en restant lié aux actants pour confirmer son emprise. Ainsi, le lecteur est convaincu que les événements se sont réellement déroulés selon le témoignage du narrateur qui était présent physiquement ou bien indirectement puisque les autres personnages lui racontent tous les détails des séquences narratives dans lesquelles il n'a pas de présence physique.

Bien que les déictiques personnels soient indispensables pour la situation d'énonciation, mais le contexte spatial joue un rôle primordial pour donner une dimension réelle en délimitant l'espace de cette situation.

2-Les déictiques de l'espace :

Les déictiques spatiaux permettent la liaison du discours à son lieu d'énonciation et déterminent *' la position qu'occupe le corps de l'énonciateur lors de son acte d'énonciation.'* D.

Maingueneau ²¹. Cette catégorie peut comporter des présentatifs, des adverbes et d'autres éléments qui indiquent le cadre spatial de l'énoncé. Nous en présentons ceux confirmant l'aspect véridique du récit.

Les présentatifs :

En plus de leur fonction déictique, les présentatifs peuvent servir de "signal discursif"²². au sens de Cesare. En principe, ils focalisent l'attention de l'allocutaire sur certains éléments de l'énoncé permettant d'ancrer l'énoncé dans la situation d'énonciation. Ils établissent donc la liaison entre un élément de discours précisant le lieu ou l'espace de l'action et une référence réelle, par conséquent, le lecteur subit un effet d'évidence et il est amené à exclure tout sorte de doute. Dans le corpus, il existe plusieurs présentatifs :

- "*C'est au Caire que tout a commencé*" (présentatif spatial) (PSB, p.12)

- "...*c'est sur l' « image » que je dois, l'espace de quelques paragraphes ...*" (PSB, p.142)

- "...*d'ailleurs le fabricant n'est pas un ignare, puisqu'il y a ici l'image d'un scarabée, ...*" (PSB, p.16)

Dans les citations ci-dessus, les présentatifs sont des expressions qui servent à localiser le lieu de l'énonciation pour le mettre en rapport avec la situation d'énonciation. Ces présentatifs s'emploient aussi bien dans le discours que dans le récit comme dans le premier exemple qui fait partie du récit. Le narrateur précise dans son récit le lieu où les événements ont commencé et qui seront, par la suite, la cause principale de divulguer son histoire.

Ces présentatifs peuvent être fléchi en temps mais invariable en personne comme les verbes impersonnels ; c'est-à-dire ils ne subissent aucune modification de genre, de nombre ou de personne. Bref, de tels présentatifs constituent un vrai nœud verbal, et ils partagent la même fonction grammaticale que la préposition.

1- Les démonstratifs

D'après J. Dubois, les démonstratifs sont considérés, "comme des déictiques, adjectifs ou pronoms, qui peuvent servir à indiquer, comme avec un geste d'indication, les êtres ou les choses impliquées dans le discours"²³. Dans les démonstratifs il existe deux catégories : les déterminants (ce, cet, cette, ces), et les pronoms (ça, ceci, cela, celui, celle, ceux, celles). Cependant D. Maingueneau affirme que ces démonstratifs peuvent avoir aussi deux valeurs : l'une comme déictique, et l'autre comme anaphorique : "Ils (les démonstratifs) peuvent fonctionner comme anaphoriques substitués aussi bien que comme déictiques."²⁴

Le récit présente un nombre considérable de deux groupes chargés de deux valeurs déictiques et anaphoriques :

- "*J'avoue que cet endroit ne m'impressionne plus. Et pour ce qui est de ce bureau...il me suffira de poser ma serviette à cet endroit ... pour que ce bureau ... s'effondre...à moins que tout ce bâtiment vétuste ne s'effondre*" (PSB, p.23)

- "*Je compris qu'il faudrait du temps pour la persuader de « cohabiter avec ça »*" (PSB, p.25)

- "*mais je supportais mal tout cela.*" (PSB, p.118)

L'analyse des exemples dévoile que les démonstratifs montrent la proximité ou l'éloignement du sujet parlant du lieu ou de l'objet spécifiques. Ainsi les démonstratifs procurent une sensation de proximité dans l'espace et de l'objet désigné.

Le lecteur imagine, et même perçoit les gestes corporels qui accompagnent normalement l'emploi de ces démonstratifs transmettant les sentiments et les pensées intimes et subjectifs des personnages. Le narrateur invite le lecteur, sans que ce dernier prenne la parole, à participer aux

dialogues, aux conversations, et aux récits via les traits de l'oralité du texte et transforme les séquences narratives en scènes cinématographiques.

En somme, dans la situation d'énonciation, ces éléments délimitent le positionnement du locuteur envers l'énoncé, comme d'ailleurs les adverbes de positionnement, et attirent l'attention de l'allocutaire aux paroles énoncées implicitement ou explicitement.

2-Les adverbes

Les gestes ou la façon dont le sujet parlant bouge son corps sont déterminés aux moyens des adverbes de positionnement qui décrivent les déplacements de l'énonciateur dans l'espace, comme l'affirme D. Maingueneau : *"Les déictiques adverbiaux à statut de complément circonstanciel se distribuent en divers micro- systèmes: ici/la/là-bas, près/loin, devant/derrière, à gauche/ à droite, etc., qui tous prennent leur valeur en fonction du geste, de la position ou de l'orientation du corps de l'énonciateur"*²⁵... le texte regorge de ces déictiques à titre d'exemple :

1- '*ici*, dans le Nord, les malheurs ne nous atteignent que par ricochet...' (PSB, p.144)

2- '*...ma seule intention ici est de rappeler...quelle atmosphère régnait alors ...*' (PSB, p. 136)

3- '*c'était l'éventail commun des attitudes dès qu'il s'agissait de « là-bas »*' (pays de sud) (PSB, p.89)

Les déictiques de positionnement occupent une place importante dans l'acte de prononciation parce qu'ils déterminent avec beaucoup de précision la position du locuteur vis-à-vis du dénoté. Cependant, ces mêmes embrayeurs peuvent se charger d'autres connotations. Ainsi, si nous faisons une comparaison entre le premier et le deuxième exemple, nous constatons que l'adverbe "ici" dans le premier cas précise seulement la localisation du locuteur (pays du Nord), pour établir une opposition entre les pays du Nord développés et les pays du Sud qui sont sous-développés. Par contre, dans le deuxième exemple, le même adverbe "ici" gagne une nouvelle dimension en l'occurrence temporelle. Non seulement, le locuteur précise son positionnement mais il fige l'instant de prononciation (ici =maintenant, à cet instant).

En général, l'adverbe "là" désigne l'éloignement du locuteur par rapport au lieu où il se positionne comme l'indique l'exemple 3 où l'adverbe "là-bas" désigne les pays du Sud étant donné que le locuteur se trouve dans les pays du Nord. Ce même éloignement est exprimé dans l'exemple 4, sauf que le narrateur, par le même déictique "là", exprime un rapprochement entre deux autres personnages : sa compagne²⁶ (Clarence) et une amie en commun (Nancy Uhuru).

4- '*...fort heureusement, Nancy Uhuru était là, ...*' (PSB, p.130)

5- '*il était là...*' (PSB, p.50) (le narrateur en parlant de son parrain et ami pour exprimer sa proximité physique et spirituelle)

Quant au dernier exemple (5), l'adverbe "là" n'indique pas exclusivement une présence physique, comme dans l'exemple (4) mais bien au contraire il dévoile un rapprochement étroit entre le locuteur et la personne, objet de récit. En fait, le narrateur explique la relation qu'il entretient avec son parrain devenu ami intime. Étant en principe un adverbe de lieu, "là" perd ses sémèmes d'indication de positionnement pour incorporer une autre dimension figurée d'existence physique et morale.

En abrégé, les déictiques spatiaux, avec leurs signifiants variés, expriment la proximité ou l'éloignement de l'objet désigné par rapport à la position que l'énonciateur occupe réellement dans l'espace, mais ils peuvent également se charger d'autres connotations figurées ou temporelle.

3- les déictiques temporels

Dans ce récit d'anticipation²⁷ l'écrivain sollicite un monde fictif, en apparence, d'une société légèrement alternative à celle du monde réel. Il est d'ores et déjà le responsable de l'ordre

chronologique de son énoncé et des indications temporelles qui sont définies par rapport au moment d'énonciation où l'énonciateur produit son énoncé comme l'a expliqué D. Maingueneau²⁸. En d'autres termes, sur la ligne du temps, c'est le locuteur qui organise les autres repères temporels (le passé et le futur), puisque c'est lui qui détermine "le présent". Dans le corpus, les déictiques du temps sont fort multiples ; il est donc indispensable de les examiner pour délimiter les marques linguistiques temporelles exprimant l'aspect véridique du discours.

3-1-Le présent

Le présent est un indicateur temporel qui délimite avec une grande précision le moment de l'énonciation en décrivant l'aspect des actes du locuteur. Ces actions se répartissent en quatre catégories : actions en cours (actuelles), actions répétitives, prédicats présentant un état ou un caractère, enfin, ceux qui expriment des vérités générales.

Il faut préciser que les actions actuelles n'ont pas de lien avec le passé car elles sont isolées. En revanche, celles qui sont répétitives ou celles représentant des vérités générales, elles ont débuté dans le passé, elles continuent au moment de l'énonciation et se poursuivront dans le futur.

Le tableau suivant montre la récurrence du "présent" employé par le locuteur :

Le présent				
	Action en cours (actuelle)	Etat	Itératif	Vérité générale
Nombre	77	44	8	12

Le tableau donne à voir que le nombre des actions actuelles du narrateur dépasse largement celui des actions itératives, et celui exprimant son état ou une vérité générale, c'est-à-dire, le texte reste ancré dans un présent créé par le narrateur pour lui donner une vivacité et une actualité afin d'affirmer le véridique du récit :

- 'Mais, j'ai un peu honte maintenant de décrire d'avoir voulu décrire André...' (PSB, p.38)

En décrivant son ami, le narrateur sent une sorte d'inconvenance et une gêne envers le lecteur potentiel. En fait, dans la description de son ami, il se sert d'une épithète à caractère péjoratif en l'occurrence, "obèse". Il se blâme pour avoir attiré l'attention du lecteur sur un aspect physique désagréable et non sur les caractéristiques morales positives et les qualités de son ami. La sensation est donc momentanée et subite puisqu'il poursuit sa description à la suite de sa prise de conscience, en citant toutes les aptitudes, mettant en valeur sa relation avec son ami.

Pour dévoiler son état, le narrateur emploie un présent de description qui dresse son mental et son physique au moment de sa prise de parole :

- "je me place ici du strict point de vue de témoin ..." (PSB, p.12)

Le locuteur réaffirme son statut de témoin déjà mentionné à l'incipit pour que le lecteur le garde en mémoire et admet les faits transmis via le locuteur. Bien que les prédicats exprimant l'état soient assez fréquents, ceux qui sont purement itératifs restent quasi restreints dans le texte :

- 'j'ai l'habitude de préciser à mes interlocuteurs...' (PSB, p.9)

Le locuteur affirme explicitement un fait répétitif au moment de l'énonciation, qui s'est déroulé dans le passé et se reproduira dans le futur. L'expression "avoir l'habitude" se trouve liée sémantiquement avec le prédicat "préciser", ainsi le fait de "préciser" devient une action qui se répète chaque fois que les mêmes conditions d'énonciation se présentent.

Le présent peut aussi exprimer une vérité générale éternelle :

- "Tous les insectes ne sont pas nés dans la même bouse." (PSB, p.13)

Le narrateur avance une réalité scientifique indiscutable car c'est en tant que spécialiste d'insectes qu'il déclare cette réalité.

Si le présent contribue à octroyer un aspect du réel, le passé aussi atteste ce rôle sans aucune perplexité.

3-2-Le passé D'une manière générale, le passé exprime des actions déjà accomplies au moment de l'énonciation. Plusieurs temps verbaux l'expriment selon l'intention du locuteur et la durée de l'action sur la ligne du temps (passé composé, imparfait, passé simple, etc). Toutefois, pour affirmer la valeur déictique situationnelle, le locuteur n'utilise que le passé composé afin de construire ses énoncés dont les faits sont préalablement achevés par rapport à la situation d'énonciation.

Le narrateur commence son texte par une série d'interrogations exclusivement au passé composé s'interrogeant sur son sort, celui de sa compagne et sur les causes provoquant sa décision de s'isoler de la vie civile :

"Par quelle odieuse supercherie du destin notre rêve s'est-il démantelé ? comment en sommes-nous arrivés là ? pourquoi ai-je été contraint de fuir la cité, et toute vie civile ?" (PSB, p.11)

Ce sont des interrogations rhétoriques qui préparent le lecteur aux incroyables et sinistres événements en l'incitant à la continuation de l'acte de lecture. Et le narrateur clos son discours par une autre série d'interrogations qui se présentent dans l'explicit du roman :

"À quel moment l'idée m'est-elle venue de m'improviser chroniqueur ? Peut-être tout bêtement, le jour où je suis tombé sur un vieux répertoire épais et encore vierge" (PSB, p.155)

Toujours au passé composé, cette série d'interrogations dévoilent le moment de sa décision de jouer le rôle du chroniqueur-témoin d'une prouesse scientifique. C'est la vue de ce "vieux répertoire" qui a suscité chez lui l'envie de documenter son témoignage. Par ce fait, le passé composé donne une dimension de plausibilité au discours du narrateur. Ce passé est vu comme pire que l'avenir déliquescents qui marque la fin des circonstances des événements causés par la découverte scientifique de la substance permettant de privilégier la naissance des garçons au détriment de celle des filles.

Le recul dans le temps se présente comme un retour délibéré pour montrer des sociétés du "Nord" et "Sud" tiraillées par cette découverte. Dès lors, un « chiasme diégétique ²⁹ » se dessine : l'anticipation temporelle se fait pour retracer la régression sociale des communautés touchées par ce phénomène. Ainsi, le passé composé est le mieux placé pour convaincre le lecteur potentiel de la véracité des faits.

Dans ces séquences, le passé fonctionne tel que V. Stiénon appelle "Le rétrofuturisme" ³⁰ qui est un futur considéré comme déjà advenu à partir d'un futur plus lointain encore". Sans doute, il implique une double temporalité, dont l'une est incluse dans l'autre. Et la dynamique de la diégèse exige de la part du lecteur un regard rétrospectif afin de se rendre compte de la réalité supposée devoir advenir.

3- : Le futur

Pour annoncer les événements postérieurs à l'acte de l'énonciation, le narrateur se sert du futur. Ce sont des actions qui interviendront plus tard selon l'intention du locuteur. En fait le futur employé dans le récit est seulement un futur par rapport au personnages, néanmoins il reste dans le

cadre du passé du point de vue du lecteur puisque le narrateur se déclare dès le début de la fiction comme un témoin des faits déjà accomplis. Ce qui ne remet pas en question le registre du vraisemblable. Ainsi, il prend le rôle d'un historien du futur

Cependant l'étrangeté de ce passé, étant lui-même un futur, conduit à un isolement du narrateur- personnage avec sa compagne dans ce futur en quête d'une vie plus calme loin des atrocités de leur monde. Par conséquent, le narrateur prend la décision de passer le restant de sa vie avec sa compagne dans une résidence secondaire, aux Aravis, dans les Alpes de Haute-Savoie où sa famille possède depuis quatre générations " *un pan de montagne, une grange à bétail, une grotte de flanc, une cabane de berger, ...*" (PSB p.118). Préférant les inconvénients montagnards, ils y passent leurs retraites à cause de l'agression que Clarence, sa compagne, a subi la forçant à abandonner ses projets de voyages.

Le futur, dans ce récit, est présenté comme un passé dont les événements futuristes sont déjà advenus. C'est donc un futur encadré par une temporalité plus lointaine que le futur de la diégèse elle-même.

Le fait qu'il s'agit d'un roman d'anticipation ³¹, exige un certain réaménagement du rapport du futur avec le présent, comme l'explique Saint-Gelais : « [...] *l'anticipation provoque un court-circuit, en soi déconcertant, entre écriture et narration : il faut faire entrer en ligne de compte le moment de la rédaction pour que la narration rétrospective apparaisse curieuse, le récit étant à la fois prospectif sur le plan de la rédaction et rétrospectif sur le plan de la narration* ³² ». Autrement dit, il faut que le lecteur garde une « *double perspective face au monde fictif, futur pour lui mais traité par le texte comme appartenant à un passé, ...* ³³ ».

L'explicit du texte décrit un monde utopique tant espéré par le narrateur, dans lequel la médecine après avoir vaincu toutes les maladies, n'a pour objectif que de faire ralentir voire empêcher le vieillissement et reculer la mort " *un monde où la liberté et la prospérité se seraient répandus*" (PSB p.157) et où " *l'ignorance et la violence auraient été bannis.* " (PSB p. 157)

C'est donc un futur hypothétique irréalisable affirmant que le récit est une dystopie puisque le narrateur n'a pas réussi à atteindre son utopie : " *le monde tel que je l'ai connu m'apparaîtra comme un vulgaire cauchemar, et c'est le monde de mes rêves qui prendra des allures de la réalité.* " (PSB p.157). En somme, le récit, grâce à sa temporalité futuriste permet aux protagonistes de procurer du sens à leur existence en se positionnant dans le temps et l'espace qui sont les leurs.

Bien que l'avenir reste encadré dans le cercle de l'impossible, l'auteur dispose de plusieurs éléments pour affirmer la dimension du possible dans le texte.

-Le début du roman

Le déclic des circonstances surgit lors d'un séminaire scientifique sur la place du scarabée dans l'Histoire pharaonique Égyptienne. Le narrateur présente les faits comme réels et ce n'est qu'à la page 12 du roman que le lecteur découvre qu'il s'agit d'un récit futuriste ³⁴

-Les métiers des personnages :

Le protagoniste est un ancien professeur en entomologie spécialisé dans l'étude des scarabées et sa compagne est une journaliste d'investigation.

-Les noms des pays, des villes et des régions :

Caire (PSB p.12), Aravis, Haute-Savoie(PSB p.118), (Madagascar, Inde, , Amazonie (PSB p.127), Paris, Londres, Berlin, Chicago (PSB p. 90)Naples Athènes Istanbul (PSB p.45), ...

-Les termes scientifiques : ' ... le phylloxéra ou la Propillia japonica, l'onophèle ou la mouche tsé-tsé"(PSB p. 12) ; scarabée appelé sisyphe (PSB p.15)

les définitions scientifique :

- ‘‘larve’’... (PSB p.36)
- coléoptères ; lépidoptères (papillons) (PSB p. 126)

- la précision des nombres :

‘‘... il naît en moyenne **cent cinq garçons pour cent filles** ; les chiffres de l'enquête donnent, pour **cent filles, de cent douze à cent dix neuf garçons** ... (PSB p.45)

-La précision des dates :

- ‘‘Ni ce jour, ni lundi,...’’ (PSB p. 34)
- ‘‘Le dimanche qui a suivi le retour de clémence’’ (PSB p.40)
- ‘‘la date annoncée est le 8 décembre, ...’’ (PSB p ; 47)

Tous ces éléments contribuent à l'intersection des deux mondes fictionnel et réel. Ils renforcent les nuances du possible et attribuent à révéler un aspect véridique des faits. Non seulement ‘‘le monde fictionnel réfère au monde actuel, mais les deux ‘‘se recoupent’’³⁵ .

Conclusion

La dystopie est inspirée de nos inquiétudes et de nos peurs face à un avenir méconnaissable. Elle s'en nourrit pour créer un non-lieu inhabitable. La dystopie nous rappelle souvent la cruauté du monde dans lequel nous vivons car le récit se situe toujours dans un univers qui ressemble au nôtre et décrit ce qui pourrait se réaliser dans le futur.

L'intrigue dans PSB se base essentiellement sur une réalité historique ainsi qu'une prouesse scientifique. L'auteur est parti d'un fait historique réel en lui attribuant, sur le plan fictionnel, des séquences narratives sinistres et effrayantes, d'où le caractère uchronique du texte. Il a modifié un élément de l'histoire pour pouvoir changer l'avenir et le déroulement des événements dans le récit.

Ce récit simple et limpide cache en lui toutes les peurs et les doutes de notre époque. Il n'y a jamais de fin heureuse avec les histoires du genre dystopique. L'auteur narre le récit avec une vision philosophique pour annoncer une fin de siècle déconcertante, avec un regard inquiet vers le vingt et unième siècle, si présent déjà.

C'est pourquoi la compagne du narrateur n'a pas terminé sa carrière de la façon qu'elle souhaitait étant victime d'un accident l'empêchant de réaliser son rêve. En effet, dans l'univers de la dystopie, les protagonistes se trouvent en permanence dans l'obligation de lutter pour leur survie et pour défendre leurs principes et convictions contre des pouvoirs despotiques³⁶

D'ailleurs les déictiques ainsi que la temporalité, susceptibles de révéler les aspects du récit, révèlent l'aspect de la vraisemblabilité et la liaison des séquences narratives avec la réalité.

Bref, PSB est un livre qui porte un regard inquiet sur l'avenir de la civilisation. Le récit se présente comme un discours féministe qui passe par la fiction à travers des composantes anticipatives pour agir et changer l'injustice que les femmes subissent et en souffrent même dans les pays dits développés. En plus du rôle prépondérant de la femme pour la survie de la race humaine, l'auteur souligne l'envergure de son existence dans la vie qui perdra de sa douceur et de son innocence avec sa disparition. Pouvons-nous prévoir ce qui nous attend réellement dans le futur ? Ce récit en tout cas présente l'une des possibilités de notre avenir.

Notes

¹ <https://dictionnaire.lerobert.com/definition/dystopie>

² « Comptes rendus », *Romantisme*, vol. 178, no. 4, 2017, pp. 151-167

³ Émile Benveniste, *Problèmes de linguistique générale*, Paris, Gallimard, t. I, 1966, t. II, 1974.

⁴ Nous nous sommes restreints aux déictiques concernant le narrateur dans le récit et discours

⁵ Citons à titre d'exemple : Leila Dounia Mimouni, « *Le premier siècle après Béatrice* de Amin Maalouf : roman de science fiction? », *Insaniyat / إنسانيات* [En ligne], 38 | 2007, mis en ligne le 06 août 2012, consulté le 10 août 2024. URL : <http://journals.openedition.org/insaniyat/3215> ; DOI :

<https://doi.org/10.4000/insaniyat.3215>, aussi nous pouvons citer : Ardua, (collectif). « Natacha Vas Deyres : L'expérience science-fictionnelle d'Amin Maalouf : Le Premier siècle après Béatrice (1992), un futur sans femmes ». *Amin Maalouf : Heurs et Malheurs de la Filiation*, Passiflore, 2016.

⁶ -L'uchronie est définie comme étant un "récit d'événements fictifs à partir d'un point de départ historique". <https://dictionnaire.lerobert.com/definition/uchronie>

⁷ Philippe Ethuin, « *L'uchronie dans la presse française (1857-1945) : les usages d'un mot.* », *Belphégor* [En ligne], 21-1 | 2023, mis en ligne le 25 avril 2023, consulté le 10 août 2024. URL : <http://journals.openedition.org/belphegor/5204> ; DOI : <https://doi.org/10.4000/belphegor.520>

⁸ Deléage, Estelle, et Laurent Garrouste. « Inventer une autre politique dans un monde défaut », *Écologie & politique*, vol. 46, no. 1, 2013, pp. 5-11.

⁹ Van Den Heuvel, Pierre. "Le rôle des déictiques dans la constitution du sujet". *Voix, Traces, Avènement*, edited by Alain Goulet, Presses universitaires de Caen, 1999, <https://doi.org/10.4000/books.puc.9927>.

¹⁰ Cf. les dictionnaires : Jean Dubois et al., *Dictionnaire de linguistique et des sciences du langage*, Paris, Larousse, « Trésors du français », 1994 ; Oswald Ducrot et Tzvetan Todorov, *Dictionnaire encyclopédique des sciences du langage*, Paris, Seuil, « Point », 1972 ; Algirdas Julien Greimas, *Sémiotique : dictionnaire raisonné de la théorie du langage*, Paris, Hachette, 1993.

¹² Van Den Heuvel, Pierre. "Le rôle des déictiques dans la constitution du sujet". op.cit

¹³ BOURGET, Veronique Shott, *Approche de la linguistique*, A. Colin, Paris, 2005, P.78

¹⁴ C'est-à-dire que le narrateur est impliqué dans l'histoire qu'il raconte.

¹⁵ Maingueneau, D. Linguistique et littérature : *le tournant discursif*, *Praspective della francesistica*, 2000 p. 32. URL : <https://vox-poetica.com/t/articles/maingueneau.html>

¹⁶ Charaudeau indique que parmi les actes locutifs : nous pouvons trouver les allocutifs, les élocutifs qui se réfèrent à la première personne et aussi le pronom personnel "nous" employé par le locuteur pour se désigner lui-même. Tandis que Les élocutifs comportent les pronoms, les adjectifs possessifs. (Charaudeau, *Grammaire du sens et de l'expression*. Paris, Hachette, 1992, pp. 574-576)

¹⁷ - BENVENISTE, Emile, *Problèmes de Linguistique Générale*, op.cit. pp. 252-253

¹⁸ -Dialogue qui s'étend de la page 59 à 63 du roman

¹⁹ -Cette technique apparaît dans plusieurs séquences, à titre d'exemple p. 70 ,71, 85, 91

²⁰ -Le narrateur est un scientifique, donc le lecteur ne peut guère avoir du doute envers les informations divulgués.

²¹ -Philippe Gilles, '' *Embrayage énonciatif et théorie de la conscience : à propos de l'Être et le Néant.*'' In: Langages, 29e année, n°119, 1995. pp. 95-108. doi : 10.3406/lgge.1995.1725

²² -Maingueneau, Dominique. *L'énonciation en linguistique française* Paris, Seuil , 2016,p.34

²³ -Cf Cesare, Anna-Maria de, 2011. « *L'italien Ecco et les français voici, voilà. Regards croisés sur leurs emplois dans les textes écrits* », Langages, 184, 51-67.

²⁴ -DUBOIS, Jean et al, Dictionnaire de linguistique, Larousse, Paris,op.cit, 2002. P.137

²⁵ -MAINGUENEAU, Dominique, *Approche de l'énonciation en linguistique française*, Hachette, Paris, 1981, p. 22.

²⁶ -MAINGUENEAU, Dominique, *Eléments de linguistique pour le texte littéraire*, Hachette, Paris, 1976, p. 17

²⁷ -Clarence, la compagne du narrateur a eu un accident loin de son domicile et a été sauvé grâce à la présence de leur ami Nancy.

²⁸ -CF Valérie Stiénon, « *Des temps difficiles : usages de la temporalité dans le récit dystopique*», Belphegor [En ligne], 21-1 | 2023, mis en ligne le 25 avril 2023. URL : <http://journals.openedition.org/belphegor/5329> ; DOI : <https://doi.org/10.4000/belphegor.5329>

²⁹ -Cf Maingueneau, D. (2016). *L'énonciation en linguistique française* Paris, Seuil op. cit p.36

³⁰ -CF Valérie Stiénon, « *Des temps difficiles : usages de la temporalité dans le récit dystopique*», op cit. le D'une façon générale , le chiasme est une figure de style, qui font partie des figures de style d'antithèse ou d'opposition, qui consiste à rapprocher deux énoncés, ayant parfois des sens opposés, en les mettant en parallèle selon une structure AB-BA, comme par exemple '' Un pour tous, et tous pour un.''

³¹ -Ibid

³² -les événements se déroulent au futur lointain
Saint-Gelais, Richard, *L'Empire du pseudo*. Modernités de la science-fiction, Québec, Nota Bene, 1999, p.20

³³ -Ibidem

³⁴ -Rappelons que la date de parution du roman est 1992 et que l'écrivain a précisé que les événements ont commencé aux alentours des années 2000 '' au voisinage de l'année de trois zéros'' (PSB p.12)

³⁵ -CF Valérie Stiénon, « *Des temps difficiles : usages de la temporalité dans le récit dystopique*, op cit

³⁶- Représentés dans le roman par les pays du Nord développés et leurs confrontation avec le Sud sous développé

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Heritage Language Maintenance Among Second-Generation Hispanic Immigrants: The Role of Settlement Context and Community Support in Bilingualism

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Abstract: This study examines the process of heritage language maintenance among second-generation children of immigrant professionals from Mexico residing in the United States. Given their higher education and the necessity of English fluency for high-status occupations, these immigrants often prioritize English, risking the loss of their heritage language in subsequent generations. The research focuses on how different settlement contexts—whether dispersed or concentrated near ethnic enclaves—affect heritage language transmission. Through semi-structured interviews with 24 immigrant parents, the study explores individual, familial, and community factors that influence language maintenance.

The findings reveal that geographic mobility often undermines heritage language support, increasing the likelihood of children becoming monolingual in English. Conversely, those who settle near ethnic enclaves benefit from community resources, leading to more successful heritage language transmission. Although some families achieve balanced bilingualism, many experience a gradual shift toward English dominance.

The study underscores the critical role of educational institutions and community programs in supporting heritage language maintenance. It advocates for the integration of heritage language programs within school curricula, community involvement through partnerships with ethnic organizations, and teacher training focused on culturally responsive practices. Additionally, the study highlights the importance of broader policy support, including funding for bilingual education and the development of heritage language media.

By drawing on successful models from other countries, this research provides valuable insights into how the United States can better support immigrant families in preserving their linguistic and cultural heritage, thereby enriching the broader society through linguistic diversity and multiculturalism.

Keywords: Heritage Language Maintenance; Bilingualism; Multilingual Education; Multiculturalism; Linguistic Diversity

Introduction

The present study examines the process of heritage language maintenance in the second generation, focusing on a group of immigrant professionals from Mexico residing in the USA. Due to their higher education and the requirement for fluency in

English for most high-status occupations, these immigrants often become fluent in English. According to studies of children of immigrants in the United States, family characteristics such as two-parent families and high levels of parental education and income contribute to children's fluent bilingualism (Portes & Rumbaut, 2006). At the same time, there is evidence that high levels of parental education and income increase the likelihood that their children will only speak English (Alba et al., 2002).

This paper examines the experiences of immigrant professionals in different contexts of settlement (dispersed versus concentrated near ethnic enclaves) and considers the individual, familial, and community factors contributing to heritage language maintenance in the second generation. The current study offers an in-depth look at parents' attitudes and efforts toward heritage language maintenance and examines the barriers encountered in transmitting the heritage language to their children and the adjustments required.

The study demonstrates that geographic mobility often results in a lack of language maintenance support, increasing the likelihood that children become monolingual in English. In contrast, immigrant professionals who settle near ethnic enclaves are more likely to use ethnic community resources and, as a result, have greater success in heritage language transmission and maintenance. While there are some success stories of balanced bilingualism in the second generation, the reality for many immigrant families is that the heritage language is gradually lost as English becomes the dominant language.

Background

a. Familial Context and Heritage Language Maintenance and Loss

Based on the experiences of past immigrants, Fishman (1978) describes the process of heritage language loss in the U.S. as taking place across three generations. First-generation members experience instrumental acculturation, speaking some English but preferring their native language at home. Second-generation members speak English in school and with friends, increasingly responding to their parents in English at home, thus becoming limited bilinguals whose language of choice in adulthood becomes English. Finally, the remnants of the first generation's language are lost to third-generation members due to a lack of support both at home and in the outside environment.

Researchers identify significant factors that promote the preservation of the heritage language among children of immigrants. These factors include parents who share and speak the same heritage language, friends of the same national origin, and supportive ethnic networks (Alba et al., 2002). Kenji and D'Andrea (1992) mention that home language practice is one of the most powerful predictors of heritage language retention. Furthermore, it has been discovered that the birth order of children influences the heritage language experiences of immigrant families. Fillmore (1991) explains that later-born children become more English-dominant than the firstborn due to a familial language shift prompted by the school entrance of the older child and increasing sibling interaction in English. Tuominen (1999) also points out that

children of immigrants prefer to use English when communicating with their siblings and peers, even those of the same background.

Studies on immigrants' attitudes toward their heritage languages reveal a strong desire to teach their children their native language to transmit their culture (King & Fogle, 2006). While the use of a heritage language by children in immigrant families is positively associated with cohesive family relationships, the rapid assimilation of second-generation children contributes to a decrease in fluent communication between parents and children as the children abandon their heritage language. Portes and Rumbaut (2001) declare that, over time, the children's English abilities exceed those of their parents, and they increasingly respond to their parents in English, thereby undermining parental control and weakening parental authority. The same researchers discovered increased parent-child conflict, low self-esteem, and feelings of embarrassment about their parents' culture in families with children who are not fluent in their immigrant parents' language.

b. Societal Context and Heritage Language Support

Kravin (1992) indicates that parental input alone is insufficient for the continued development of a family's heritage language; broader linguistic input from peers and community support is also necessary. Residential concentration and the availability of ethnic social networks provide immigrants with opportunities to speak their native language, thus increasing heritage language maintenance. Stevens (1992) adds that immigrant groups that have the opportunity to use their native language in various social domains (e.g., family, religion, work, government) are more likely to maintain it.

Other studies indicate that immigrant social networks influence patterns of heritage language maintenance, resulting in a shift toward the dominant language. Personal contact with relatives in one's ethnic homeland has a strong positive effect on native language use, while limited contact with native language speakers in a new context has a negative effect. Furthermore, intermarriage significantly impacts the language used by the third generation by determining the language spoken at home (Hulsen et al., 2002). In short, immigrants and their children who have extensive social networks have frequent opportunities to use their heritage language with family, friends, neighbors, and colleagues, and consequently, they have a better chance of maintaining it.

c. The Linguistic Outcomes of Immigrant Professionals in the United States

Immigrants vary greatly in terms of human capital and legal status, resulting in a wide range of adaptation experiences in the host country. The participants in this study belong to a group of immigrant professionals (educated and legal immigrants) who often occupy high-tech, science, or engineering professions, as well as positions in universities and the medical field. Kaushal and Fix (2006) analyze that immigrant professionals typically enter the United States legally through one of the following channels: (a) as employees of U.S. companies who use priority worker visas, such as professionals with advanced degrees or exceptional ability aliens; (b) as students who

may later adjust their status through marriage to a U.S. citizen or by acquiring a job and obtaining an H-1B visa through U.S. employers; and (c) as visitors on other visas. Highly skilled immigrants differ from other types of immigrants in that they are more likely to be geographically dispersed within the United States and to migrate internally as they pursue job opportunities. Since immigrant professionals use English extensively at work and are less likely to live in ethnic communities where they can speak their native language, they have a greater chance of assimilation and heritage language loss over time and through subsequent generations.

Portes and Rumbaut (2006) illustrate a model of linguistic outcomes for first- and second-generation immigrants, which is based on: (1) immigration type (workers, entrepreneurs, and professionals); (2) the context of settlement (dispersed or concentrated); and (3) the availability of ethnic community resources (from ethnic enclaves to none). According to this model, despite their intellectual and economic resources, dispersed professionals may face more challenges in preserving their native language than concentrated professionals. Dispersed professionals are expected to become fluent bilinguals, whereas their children are expected to become monolingual in English. In contrast, professionals concentrated in ethnic neighborhoods, which reinforce their native language and culture, are predicted to develop into limited bilinguals, while their children are likely to become fluent bilinguals.

d. Hispanic Parents' Challenges for Heritage Language Maintenance

The present study provides an in-depth look at the challenges faced by Hispanic parents in maintaining their heritage language in Chicago. Based on semi-structured interviews with 24 immigrant parents from Mexico residing in the United States, I collected data to explore specific points related to parental attitudes toward heritage language transmission to their children, parental efforts to transmit the heritage language, reported challenges to heritage language maintenance, and parental adjustments in response to their children's heritage language skills. The research question for this study is: What are the challenges Hispanic parents face in maintaining their heritage language in Chicago? The study's findings show that the context of settlement and community support play a pivotal role in helping Hispanic parents maintain and transmit their heritage language to their children.

Methods

A qualitative methodology with in-depth semi-structured interviews was used to solicit detailed narratives related to parenting in immigration and to understand the participants' perspectives, motivations, conflicts, and meaning-making of their new circumstances (Patton, 2014). In this study, I interviewed 24 immigrant parents residing primarily in the Chicago Metropolitan Area. This approach yielded data from Mexican immigrants dispersed throughout Chicago.

a. Data Collection

Purposeful criterion sampling was used to recruit participants from two understudied groups: contemporary immigrants from Mexico and highly educated professional immigrants. The participants had to meet the following criteria: (1) They must be

first-generation immigrants from Mexico; (2) They must be part of a married couple with children to study parental efforts to maintain and transmit the heritage language; (3) At least one of the spouses must be in a professional occupation to investigate the effects of using two different languages at home on their children; and (4) They must have resided in the United States for a minimum of five years. Participants were recruited through a combination of newspaper advertising, personal contacts, and snowball sampling. Before the interviews, each participant signed a consent form and filled out a demographic information sheet. Interviews typically lasted 60 minutes and were recorded. I conducted half of the interviews in person and half over the phone.

In-depth, semi-structured interviews were conducted with 24 participants. Most interviews were done in English and Spanish. I later translated the Spanish answers into English, taking into consideration the cultural context.

b. Interview Questions

The participants were asked the following questions: What language do you speak at home? How important do you think it is for your children to know your native language? After the parents responded, I asked clarifying questions: What do you do to promote your native language to your children? What language do your children use to communicate with you and their siblings? Can your children read and write in the language of their ancestors? Data related to heritage language maintenance was obtained from the parents' responses to the following questions: What are the greatest challenges you face as an immigrant parent? What adjustments did you have to make? How important is an ethnic community to you? Do you belong to an ethnic community, and if so, how?

c. Description of Participants

A total of 24 immigrant parents from Mexico participated in the study. They have resided in the USA for between 5 and 21 years. The fathers are between 34 and 56 years old, and the mothers are between 31 and 50 years old. The participants are highly educated, representing 7 doctoral degrees, 8 master's degrees, and 9 bachelor's degrees. The participants' employment categories include university positions (8), industry/business (8), and self-employment (e.g., music teacher, freelance photographer) (8). In total, the participants have 30 children (15 girls and 15 boys), with ages ranging from eight months to 17 years, with an average age of 11. Most of the children were born in the USA. Some of the children immigrated to the USA with their parents in early and middle childhood (average age of five years). The children were not interviewed.

d. Data Analysis

The study is guided by grounded theory methodology (Corbin & Strauss, 2014). Data collection and analysis were performed simultaneously. After each interview, I typed observational field notes that were further supplemented with comments following the interview transcription. Immediately after transcription, I performed open coding to identify any developing concepts in the interview data (Corbin & Strauss, 2014). I used a combination of line-by-line and sentence/paragraph coding to identify

segments of text that correlate with specific concepts. After conducting more interviews, I continued with axial coding, which allowed for making connections between categories.

Conclusion

The present study examines the process of heritage language maintenance among contemporary immigrants from Mexico who are married, highly educated, and in professional occupations. These parents generally have positive attitudes toward the transmission and maintenance of their heritage language to communicate with grandparents and extended family, as well as to enhance their children's intellectual development and education, a finding consistent with studies of other educated immigrants (King & Fogle, 2006). The parents report that they use their heritage language at home in addition to maintaining contacts with grandparents, ethnic friends, and a broader ethnic community when available. According to the participants, there is a positive relationship between immigrants' language maintenance and the number of contacts in their social networks who speak the heritage language. However, after a longer stay in the United States and continued extensive use of English in their professional occupations, many immigrants report English infiltration into their home conversations.

Other common barriers to communicating in a heritage language that parents reported in the study include maternal employment and an accompanying rushed lifestyle, a lack of contact with grandparents, children's tendency to communicate with and respond to their parents in English, and a lack of ethnic friends and community support. The study's participants were at different stages of the family life cycle, offering a view of heritage language maintenance across various children's ages. Having a stay-at-home mother who speaks limited English, along with the presence of grandparents, extended family, ethnic friends, and supportive schools, is beneficial. However, in most families, both immigrant parents must work and/or study hard to establish themselves in the new country, facing multiple demands on their time and energy. As these parents evaluate their work and family responsibilities, they inevitably have to prioritize. Due to their focus on their children's educational success, highly educated parents often promote mastery of English at home to ensure that their children succeed in school. According to the participants, it is possible to transmit the heritage language to young children, but maintaining it during the adolescent years becomes more difficult due to developmental pressures. The participants also mention that transmission and maintenance of the heritage language require significant and intentional parental efforts. Over time, many parents acknowledge the powerful forces contributing to English monolingualism and become more realistic in their language expectations and behaviors, ultimately settling for less than they previously expected.

The study also examines the role of the settlement context in the linguistic outcomes of immigrant professionals and their children. The results show that whether the children of immigrant professionals become English monolinguals or fluent bilinguals is primarily determined by the context of settlement. The participants in this study have diverse settlement contexts: one-third of the families live in areas of Chicago

with high concentrations of ethnic communities, while two-thirds of the families, before settling in the Chicago Metropolitan Area, had relocated several times due to employment opportunities and/or university attendance. Geographic mobility and relocation often come at the cost of language maintenance support, and, according to the parents' reports in this study, their children are more likely to become monolingual in English. In contrast, the immigrant professionals who settle near ethnic enclaves are more likely to report utilizing ethnic community resources, resulting in more successful heritage language transmission and maintenance.

While there have been some success stories of developing balanced bilinguals in the second generation, the reality for many participants in the present study is a gradual loss of the heritage language as English becomes the dominant language. The study also finds that immigrant parents realistically understand that English is the language of their newly chosen country, while their heritage language serves more as a nostalgic link to their original culture. Furthermore, for the children of these immigrants, English is or has become their first language—the language of their peers, school, country, and lives.

This study contributes to the field by drawing on the real experiences of Hispanic immigrants in the United States, especially since the number of Hispanic immigrants is increasing. It is important to study the challenges Hispanic parents face in maintaining their heritage language and transmitting it to their children. Additionally, this study may contribute to bilingualism research by investigating the challenges Hispanic parents face in preserving their heritage language in the U.S., particularly in sociolinguistic studies focusing on Spanish as a heritage language among immigrants.

Implications for Educational Policy

The findings of this study underscore the critical role that educational institutions and community programs can play in supporting heritage language maintenance among children of immigrant professionals. Given the unique challenges faced by these families, particularly those who are geographically mobile or live outside ethnic enclaves, targeted policies and programs are essential to preserving their linguistic and cultural heritage.

1. Integration of Heritage Language Programs in Schools:

One of the most direct ways to support heritage language maintenance is through the integration of heritage language programs within the school curriculum. Schools, particularly those with significant populations of immigrant students, should consider offering heritage language classes as part of their standard curriculum. These programs could be designed not only to teach the language but also to foster an appreciation of the cultural context in which the language is used.

- **Dual Language Programs:** Schools could implement dual language programs where students are taught in both English and their heritage language. These programs promote bilingualism and biliteracy, ensuring that students maintain their heritage language while achieving academic proficiency in English. Such

programs have been shown to benefit not only language retention but also academic performance and cognitive development.

- **After-School and Weekend Heritage Language Classes:** In addition to regular school hours, after-school and weekend classes could be offered to provide additional support for heritage language learning. These classes could be tailored to different proficiency levels, ensuring that both fluent speakers and those with limited exposure to the heritage language can benefit.

2. Community Involvement and Support:

Community involvement is crucial in creating a supportive environment for heritage language maintenance. Schools and local governments can play a pivotal role in fostering connections between immigrant families and community resources.

- **Partnerships with Ethnic Organizations:** Schools could partner with local ethnic organizations to provide resources and support for heritage language maintenance. These organizations often have the cultural and linguistic expertise needed to effectively support immigrant families. Collaborations could include language workshops, cultural events, and mentoring programs that connect students with fluent speakers from their community.
- **Community Centers as Language Hubs:** Community centers can serve as hubs for heritage language maintenance by offering language classes, cultural activities, and spaces for families to gather and use their heritage language. These centers can also provide resources such as bilingual books, language learning materials, and technology that supports language learning.

3. Teacher Training and Awareness:

For heritage language programs to be effective, educators need to be adequately trained and aware of the importance of heritage language maintenance. Professional development programs should be implemented to equip teachers with the skills and knowledge needed to support bilingual students.

- **Culturally Responsive Teaching:** Teachers should be trained in culturally responsive teaching practices that recognize and value the linguistic and cultural backgrounds of their students. This approach can help create a more inclusive classroom environment where students feel that their heritage language is respected and valued.
- **Language Pedagogy Training:** Providing teachers with specialized training in language pedagogy, particularly in teaching heritage languages, can enhance the effectiveness of heritage language programs. This training should include strategies for teaching bilingual students, addressing language attrition, and integrating cultural content into language instruction.

4. Family Engagement Programs:

Engaging families in the educational process is essential for supporting heritage language maintenance. Schools and community organizations should develop

programs that encourage family involvement and provide parents with the tools they need to support their children's bilingual development.

- **Parent Workshops:** Workshops for parents can be offered to provide guidance on how to support heritage language maintenance at home. These workshops could cover topics such as creating a bilingual home environment, strategies for language use, and the importance of maintaining the heritage language for cultural identity.
- **Bilingual Communication with Families:** Schools should ensure that communication with families is available in both English and the heritage language. This approach not only respects the linguistic diversity of the families but also encourages parents to engage more fully in their children's education.

5. Policy Advocacy and Support:

Finally, there is a need for broader advocacy at the policy level to support heritage language maintenance. Educational policy at the local, state, and national levels should recognize the importance of bilingualism and provide the necessary support for heritage language programs.

- **Funding for Heritage Language Programs:** Advocacy for increased funding for heritage language programs in public schools is crucial. This funding could support the development and expansion of dual language programs, the training of teachers, and the creation of instructional materials tailored to heritage language learners.
- **Legislation Supporting Bilingual Education:** Policymakers should consider enacting or strengthening legislation that supports bilingual education and the inclusion of heritage language programs in public schools. This could include mandates for offering heritage language classes in schools with significant populations of immigrant students and incentives for schools that successfully implement bilingual education programs.

Government and Community Programs to Support Heritage Language Maintenance

The preservation of heritage languages among immigrant families is not solely the responsibility of educational institutions. Governments and community organizations also play a crucial role in creating environments that support bilingualism and cultural retention. By examining successful models from other countries and regions, we can gain insights into how such programs can be tailored to meet the needs of immigrant families in the United States.

1. National Language Policies: Lessons from Canada and Wales

Several countries have implemented national language policies that prioritize the preservation of minority languages, providing valuable models for how governments can support heritage language maintenance.

- **Canada's Multiculturalism Policy:** Canada's approach to bilingualism and multiculturalism provides a robust framework for supporting heritage languages. The Canadian Multiculturalism Act, along with the country's official bilingualism policy, promotes not only the use of English and French but also the preservation of other languages spoken by immigrant communities. Government funding is allocated to support language classes, cultural programs, and community organizations that promote the use of heritage languages. This model demonstrates how national policies can foster an environment where multiple languages are valued and preserved.
- **Wales and the Welsh Language:** The revival of the Welsh language in Wales offers another example of a successful government-led initiative. The Welsh Government has implemented comprehensive policies to promote the use of Welsh through education, media, and public services. These efforts include Welsh-medium schools, where instruction is delivered primarily in Welsh, and public service announcements and documents provided in both Welsh and English. The success of these initiatives shows that with sustained government support and community engagement, minority languages can not only be maintained but also revitalized.

These examples highlight the importance of national policies that explicitly support the maintenance and promotion of minority languages. By adopting similar policies, the U.S. government could create a more supportive environment for the preservation of heritage languages among immigrant communities.

2. Community-Based Programs: Best Practices from Australia and Sweden

Community-based programs are essential in complementing government efforts to maintain heritage languages. These programs often provide the grassroots support necessary to sustain language use within families and communities.

- **Australia's Ethnic Schools Association:** In Australia, the Ethnic Schools Association provides a network of community language schools that offer weekend and after-school classes in various heritage languages. These schools are often run by community organizations and receive government support through grants and resources. The program not only helps children of immigrants maintain their heritage language but also strengthens ties within ethnic communities. By learning their heritage language in a structured setting, children gain a deeper understanding of their cultural identity and a stronger connection to their community.
- **Sweden's Mother Tongue Instruction (MTI) Program:** Sweden offers a unique example of how community-based programs can be integrated into the formal education system. The Mother Tongue Instruction (MTI) program in Swedish schools provides students with the opportunity to receive instruction in their heritage language as part of the regular school curriculum. The program is funded by the government and is available to students who speak a language other than Swedish at home. MTI not only supports language maintenance but also promotes academic success by allowing students to learn

in their strongest language. This program underscores the importance of integrating heritage language instruction within the mainstream educational system, rather than relegating it to extracurricular activities.

These community-based initiatives illustrate how government support can be effectively channeled through local organizations to provide language education that is accessible and relevant to immigrant families. Similar programs in the United States could be developed in partnership with ethnic organizations, ensuring that heritage language instruction is both culturally appropriate and responsive to the needs of different communities.

3. Media and Technology: Leveraging Digital Platforms for Language Preservation

The role of media and technology in heritage language maintenance cannot be overstated. Governments and community organizations can harness digital platforms to create accessible and engaging language resources for immigrant families.

- **New Zealand's Maori Language Broadcasting:** New Zealand's efforts to preserve the Maori language through media provide a compelling example of how technology can be used to support heritage language maintenance. Maori-language television channels, radio stations, and online content have been developed to make the language more accessible to younger generations. These media outlets play a significant role in normalizing the use of Maori in everyday life, thereby encouraging its use both at home and in the community.
- **Ireland's TG4 (Teilifís na Gaeilge):** Ireland's TG4, a public service broadcaster that provides content in the Irish language, offers another example of how media can support language preservation. TG4 broadcasts a wide range of programs, including news, entertainment, and children's shows, all in Irish. The availability of high-quality content in the heritage language not only supports language learning but also strengthens cultural identity among viewers. By creating similar media outlets or online platforms in the United States, the government could provide immigrant families with the tools they need to maintain their heritage languages in a modern, media-driven world.
- **Mobile Apps and Online Learning Platforms:** In addition to traditional media, mobile apps and online learning platforms can be powerful tools for heritage language preservation. Governments and community organizations could collaborate with tech companies to develop apps that offer language learning resources tailored to the needs of immigrant families. These platforms could include interactive lessons, games, and cultural content that make language learning engaging for children and accessible for parents. The success of apps like Duolingo in teaching new languages suggests that similar platforms could be developed specifically for heritage language maintenance.

4. Policy Recommendations for the U.S. Context

Drawing on these international examples, several policy recommendations can be made for the United States to better support heritage language maintenance among immigrant families:

- **Establish a National Heritage Language Initiative:** The U.S. government could establish a national initiative focused on promoting and preserving heritage languages. This initiative could provide funding for heritage language programs in schools, community organizations, and through digital platforms. It could also include public awareness campaigns that highlight the value of bilingualism and cultural diversity.
- **Support for Community Language Schools:** Similar to Australia's Ethnic Schools Association, the U.S. could provide funding and resources to support community language schools that offer heritage language instruction. These schools could be integrated into the public education system or operate independently, with support from local governments and community organizations.
- **Development of Heritage Language Media:** The U.S. could invest in the development of heritage language media, including television, radio, and online content. This could involve partnerships with existing ethnic media outlets or the creation of new platforms that provide high-quality, culturally relevant content in various heritage languages.
- **Incentives for Bilingual Education:** The U.S. government could offer incentives to schools that implement bilingual education programs, particularly those that include heritage languages spoken by significant numbers of students. This could involve grants, additional funding, or recognition programs that reward schools for their efforts to promote bilingualism.

Final Conclusion

The preservation of heritage languages among immigrant families is a multifaceted challenge that requires coordinated efforts from governments, educational institutions, and community organizations. By drawing on successful examples from other countries, the United States can develop policies and programs that provide meaningful support for heritage language maintenance. Whether through national language policies, community-based initiatives, media, or technology, there are numerous ways to create environments where heritage languages can thrive. These efforts not only benefit immigrant families by helping them maintain their cultural identity but also enrich the broader society by promoting linguistic diversity and multiculturalism. As the U.S. continues to grow as a diverse, multilingual nation, it is imperative that policies and programs be implemented to ensure that the linguistic heritage of all its residents is preserved for future generations.

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Functionalism and Accuracy in Human Translation vs. AI Translation of Arabic Podcast Transcript: A Contrastive Study

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Abstract: This paper is a contrastive study of two translations of the popular Arabic podcast episode from functional perspective. The episode is entitled “How Relationships Succeed” presented by Yasser Al-Hazaimi, and is provided through the Arabic podcast “Fnjan”. It is one of the tops in global YouTube charts as it exceeds 100 million views. One of the translations under study is human translation produced as subtitles added to the video, while the other is an automated translation by AI-generated tool, specifically ChatGPT. AI translation tools are an attempt to artificially reproduce human thinking and transfer this to computers to imitate human cognitive abilities. However, when it comes to informal spoken language such as podcasts, the precision of the translated text is called into question. Applying functional theory by testing the functions of both contents of the target texts compared to the source text, rather than strict equivalence, is a must. Functional perspective confirms that the accurate translation is the one that provides precise representation of the hidden intentions, tone, and coherence of the original text, in addition to conveying cultural references. To assess the functionality of the two translations, the paper contrasts both target texts concerning accuracy, readability, coherence, and contextuality. The content of podcasts is chosen as it depends heavily on verbal communication that sheds the light on the importance of functionality in translation. Overall, the paper assumes that human cognitive abilities are indispensable in the area of translation studies, especially when it comes to verbal contents and informal language.

Keywords: *Functional Theory; AI translation tools; ChatGPT; Podcasts; Human Translation.*

0. Introduction

0.1. Objectives of the Study

The objectives of this paper are:

1- To Compare the accuracy and naturalness of AI translated version and the human translated version of the most widespread Arabic podcast “How Relationship succeeds”, to gain some insights into the benefits of using AI tools for translation in general, and in the podcast industry in particular.

2- To explore the limitations and capabilities of AI technology in the field of translation and to put the podcast in its right position on the map of translation.

2- To classify certain linguistic patterns and features that contribute to the presence or lack of naturalness and to what extent AI translated and human translated podcasts match and affect listeners response.

3- To investigate the role of podcasts in promoting communication and enhancing culture exchange through translation. This evaluates the extent of the listeners engagement rates for podcasts and the effect of using various methods of translation.

5- To assess the fluency and coherence of the translated content in terms of comprehension and readability for the target audience. This is through examining idiom adaptation and cultural appropriateness to convey the intended meaning and tone of the original podcast.

0.2. Statement of the problem

Due to the growing appeal of podcasts across diverse societies significantly in recent years, the dire need for functional and precise translations has become indispensable for reaching wider range of audience. In the light of this, the effectiveness and accuracy of human translation versus AI translation in representing the content of Arabic podcast, while preserving hidden meanings, is an important area of study. Human translators can carry idiomatic expressions and cultural nuances with them in the target language, the thing that may not be easily interpreted through AI generated tools. In this context, it is critical to determine which technique is more efficient and practical that can carry the original intention of the speaker accurately.

0.3. Hypothesis of the study

It is hypothesized that human translation is more functionally efficient in providing accurate translations of Arabic podcasts compared to AI translation tools. This is based on the assumption that human translators possess a deeper understanding of the cultural context and nuances of the Arabic language, allowing them to accurately capture any hidden meanings. On the contrary, the advancements in AI technology offer cost and time-saving benefits. Therefore, a combination of AI translation with human editing is proposed as a solution for translating Arabic podcasts into English.

0.4. Research Questions

The current research is an attempt to answer the following questions:

1- How do human and AI translations differ in their linguistic structure and use of cultural references in the context of translating the podcast transcript?

2- How do these differences impact the effectiveness of the translation in engaging the target audience?

3. What is the significant difference in the time taken to translate podcast episodes using AI tools versus human translators?

4- What are the potential limitations and challenges faced in translating podcasts using both AI and human methods?

0.5. Significance of the Study

The study offers detailed and comprehensive functional analysis of some selections of the AI translated version and the human translated version of the Arabic podcast “How Relationships Succeed?”, and the impact of this translation on the reader. Data is examined manually and qualitatively to track the nature of translation by focusing on five translation assessment standards. These standards are the readability and naturalness of the target text, equivalence between source text and target text, cultural appropriateness achieved in word choices, accuracy and appropriateness to the audience, in addition to the assessment whether the translation is literal representation of the original text or if it captures the intended meaning in a more nuanced way.

0.6 Data Sources:

The data sources under study comprise some selections from the three-hour podcast "How Relationships Succeed," where Yasser Hazaimi shares insights. These selections have been translated into subtitles a human translator, namely “Latifa Alharbi”, and analyzed in comparison to translations generated by ChatGPT (version 4), an AI tool. The selected portions vary in their content and tone, with some featuring formal questions posed by the announcer, while others include informal responses from the speaker. Specifically, the chosen segments range from minutes 0:00 to 0:40 and 10:27 to 11:35 and 15:40 – 16:15. These segments demonstrate how the content from those minutes directly relates to the differences between AI translation and human translation. It also serves as representative examples of the differences the research is trying to show.

1. Theoretical Framework:

This section offers an elucidation of the theoretical framework within translation studies in general, along with highlighting the Functional Theory of Translation in particular. The main aim of this part is to highlight the concept of equivalence and functionalism in the translation of spoken casual language taking podcasts as sample. Moreover, it aims at presenting a comprehensive theoretical detail about the concepts by which the two translations will be analyzed and compared, such as accuracy, coherence, readability, equivalence, cultural appropriateness of the target contents compared to the source text, as well as its adherence to syntactic and linguistic frameworks.

1.1 Translation Theories:

According to Venuti (2000), “A translation theory always rests on particular assumptions about language” (p.6). According to Larson (1984), translation involves the thorough examination of the vocabulary, syntax, and cultural references within the

source language text. By deconstructing and analyzing these elements, translators can accurately convey the intended meaning in the target language, applying the appropriate linguistic and cultural nuances for maximum comprehension (p.3). Newmark (1988) comments on the translation process saying “rendering the meaning of a text into another language in the way that the author intended the text”(p.5). There are many translational theories that should be applied in the process of translation to ensure effectiveness and accuracy. Some of these theories include Equivalence Theory, Descriptive Translation studies, Cultural Translation Theory, and Skopos Theory, which is a part under the umbrella of Functionalism and Functional Theories. Then theorists go beyond this to assess the function and the impact of this translated text on the audience, from which Functional Theories begin.

1.1.1 Functionalism and Functional Theory:

Functionalism means the purpose or the goal of the translation. In other words, as Reiss & Vermeer (2014) refers to this “A translational action is governed by its purpose” (p.85). They confirm this by saying that “each utterance is an expression of the cognitive state and the intentions of the speaker” (p.85), the thing that can be hardly interpreted by an AI translation tool. They assume that in the process of an adequate translation, the priority goes directly to *Functionality* (p.86). They refer to the translation action, from functional point of view, saying that each action, and its interpretation presupposes a ‘theory’ about the action and its conditions. An action can be regarded as successful if the producer’s theory about the action and the recipient’s theory about the interpretation do not differ. According to Wang (2021), “Functionalism means focusing on the function of texts and translation.” (p.623). According to functionalists, as Reiss & Vermeer (2014) mentioned “Every action can be assigned a value which for the producer depends on its intention (intended function) and for the recipient on its interpretation” (p.88). According to Arbabi & Farahani (2019), “Translation functionalism is classified into those theories of translation which define translation as a product-oriented process, in accordance with the requirements of the commissioner and the target text receiver” (p.66).

Generally, Functional Theories in translation highlight the importance of the communicative function of a text over its linguistic form. These theories argue that the final target of translation is not simply to reproduce the words of the source text in a simple way, but to convey the intended meaning and message to the target audience in a way that is culturally and communicatively appropriate to the community they are in.

1.1.1.1. Skopos Theory:

Skopos Theory is a specific approach within functional theories that places particular emphasis on the concept of "Skopos", which is a Greek term meaning "purpose" or "goal". It was developed in the late 1970s and early 1980s by Hans J. Vermeer, a German scholar of translation studies. According to Skopos Theory, the major goal of a translation is to fulfill a certain purpose or meet a particular function for the target audience. It is based on functionalism, and it claims that translation is

guided by extra-linguistic factors, which is the purpose of the translation (Reiss & Vermeer, 2014). The translator's task is to produce a target text that achieves the intended purpose or function, even if this means deviating from the linguistic form or style of the source text. At this point, this research is an attempt to determine if AI technology is able to accurately understand and convey the intended message of the speaker without misinterpretation or misunderstanding.

Functional Theories, specially Skopos, permits for more flexibility and compliance in the translation process, as the translator is encouraged to prioritize the intended function of the target text over strict adherence to the form of the source text. Thus, the rationale of the present study is to explore how functional linguistic approaches can enhance our understanding of translation quality by examining how well translations meet their intended purposes and functional requirements.

1.1.1.2. The Concept of Equivalence in Translation:

Translation theorists and functionalists explore the idea of equivalence and its different types, such as word, textual, grammatical, and pragmatic equivalence. According to Baker (2011), analyzing word-level equivalence is the first step in the bottom-up approach to translation. Grammatical equivalence can be challenging due to language differences, while textual equivalence aids in maintaining cohesion between the source and target texts. Pragmatic equivalence involves understanding implicatures to address cultural differences. Catford (1965) sees equivalence as situational, while Nida (1964) views it as communication-focused.

Accordingly, Catford's (1965) refers to the concept of equivalence in translation saying, "In total translation SL [source language] and TL [target language] texts or items are translation equivalents when they are interchangeable in a given situation" (p.49). Afterwards, House (1977) created her method using functional linguistics theories, emphasizing the importance of having a specific function for the translated text. House (1977) stated, "translated texts should not only match their source texts in function, but employ equivalent situational-dimensional means to achieve that function" (p. 49). She focused on ensuring the target translation closely matched the source text while also suggesting that translators should filter for cultural nuances to achieve equivalence. House (1977) believed that translation should serve a communication purpose rather than just transferring information. Ultimately, House's approach aimed to organize the assessment of translation.

In this respect, Functional equivalence, from translation studies point of view, inspects how particular cultural communication interacts with translation goals. At this point, Functional theories in general, and Skopos' theory in particular, confirm Reiss and Vermeer (2014) concept that "A translational action is governed by its purpose" (p.122)

1.2. Standards for Assessing Translations

There are many standards to assess a good translation among which is *equivalence* in meaning between the original text and the target language, ensuring that the intended message is accurately conveyed. It should also be *readable* and easily understood by the target audience, making sure that the translation flows smoothly. *Accuracy* is essential in maintaining the integrity of the original text, while also considering the *cultural* nuances and context of the target language. Additionally, a good translation must take into account the specific needs and expectations of the *audience*, adapting the language and style accordingly to effectively communicate the message. Overall, a successful translation should encompass all these factors to provide a high-quality and effective reflection of the original text.

1.2.1. Coherence

Coherence, in translation, is meant to be semantic and pragmatic relations that give the text unity, meaning and purpose (Colina, 2015). On the other hand, in translation, for a message to be considered as 'understood', it must be coherent both within itself and with the situation of the recipients. In simpler terms, the message must be logical and relevant to the recipients in their specific context. This concept emphasizes the importance of the message being coherent with the situation in which it is received, rather than being universally understandable. Essentially, understanding involves connecting the message to one's own situation and the relevant background knowledge it entails. Thus, in translation, achieving coherence is not just about the translator's adherence to literal meanings, but also about maintaining the overall sense of the text and considering the background knowledge of the audience. Coherence, in translation, is thus established by connecting cultural and factual elements with linguistic understanding. Without considering these factors, a translation may simply become a literal rendering of the text. Consequently, Reiss & Vermeer (2014) comments, "A failure to achieve coherence in translations may be due to the translator's carelessness (we shall not consider ignorance as a possible reason at this point), but it may also occur if the translator, while sticking to the assumed meaning of a word, loses sight of the sense of the text as a whole." (p.100). They add saying that another reason for coherence loss in translation "may be that the translator does not take into account the differences in the background knowledge of the source and target recipients. As we know, coherence is established by linking cultural and factual with linguistic knowledge" p. (100-101). Accordingly, it can be said that AI tool cannot match the quality of translation that can be achieved by following these instructions given to human translators.

1.2.2. Audience

The audience of a translated text plays a crucial role in the process of translation as they are the ones who will ultimately consume and interact with the translated material. It is crucial to consider the audience's language proficiency, cultural background, and specific needs in order to ensure that the translation is effective and meaningful for them. According to Colina (2015), the audience are the receivers to

whom the text is addressed including characteristics of those addressees: their knowledge, gender, age, educational, cultural, and socioeconomic backgrounds. One way to put the audience into consideration in the translation process is to conduct thorough research on the target audience before beginning the translation, the thing that can never be achieved by an AI tool for electronic translation.

According to Reiss & Vermeer (2014), “The intended audience (‘addressees’) or recipient may be described as a specific kind or subset of *skopos*. How an interaction is carried out depends, among other things, on the relationship between the parties to an interaction.” (p.92). The audience makes the translation functional by determining whether it effectively conveys the intended message and achieves its communicative purpose. By tailoring the translation to suit the needs and preferences of the audience, the translation is more likely to be coherent, engaging, and impactful for the target readers or viewers. Colina (2015) comments on this saying “A component of evaluation that examines how well the translation achieves the goals, purpose and function of the text for its target audience and purpose.” (p. 296).

This approach prioritizes the end result of the translation, focusing on meeting the expectations and needs of the client and audience of the translated text. This view sees translation as a service that aims to accurately convey the message and meaning of the original text.

1.2.3. Accuracy and Readability

Assessment of high-quality translation should also involve the concept of accuracy. An accurate translation is one that is easy to read, and well-received. The evaluation of how accurately the original text is conveyed into the new language should involve evaluating the accuracy of message translation always requires comparing the original text in the source language with the translated text in the target language. In essence, comparing the source text with the translated text is a key aspect of assessing translation accuracy.

Thus, one of the key standards in evaluating the quality of a translation is assessing its accuracy and readability and the ability of the audience to read it in a smooth way. A successful translation should effectively convey the original message into the target language while maintaining fidelity to the source material. This evaluation process extends beyond the mere judgment of the researcher and necessitates a thorough comparison between the source text and the translated version. By scrutinizing how well the essence and meaning of the original text are preserved in the translation, a more comprehensive assessment of accuracy can be achieved. Moreover, an accurate translation should not only mirror the content of the source material but also it should be easily digestible and well-received by the intended audience.

1.2.4. Equivalence

In Koller's 1989 work, the concept of equivalence in translation is explored, specifically focusing on connotation and denotation equivalence. High quality translation is based on two sorts of equivalence when translating meaning from one language to another. The first one is the denotative equivalence that ensures accuracy in transferring the literal meaning of words. Subsequently, human translator goes beyond word-to-word translation and involves capturing the hidden connotations of the original text. At this point human translator is the only one that can preserve connotation equivalence and convey the full depth of cultural and contextual meanings in translation

1.2.5. The Process of Translation is culturally Bound

Translation also involves the adaptation of language and cultural context to ensure that the message is accurately conveyed to the target audience. This process requires translators who have a strong command of both languages, and a deep understanding of the cultural nuances that can impact the meaning of the text. According to Reiss & Vermeer (2014), "Through the process of their socialization, ('enculturation') humans become members of cultural community and often of other communities as well" (p.23). When they grow up in certain community, they adopt the ideas and concepts of such society and culture the thing that appears a lot in the art of translation. According to Reiss & Vermeer (2014) "A language is part of a culture. Cultures use language as their conventional means of communicating and thinking. Culture encompasses a society's social norms and their expression" (p.23). The art of translation is a crucial skill that requires a human touch, especially when dealing with cultural nuances, as the case with podcasts. Podcasts often discuss social life and use everyday language that may not easily translate word-for-word. A human translator can effectively convey the intended message, tone, and cultural references with accuracy and fluency, ensuring that the content is properly understood by the target audience. This human touch is essential in bridging the gap between languages and cultures, making the translation of podcasts a truly nuanced and specialized task that requires a deep understanding of both the source and target languages.

According to Reiss & Vermeer (2014)

Culture specific and individual views about the worlds are, in a way, 'frozen' in language as a means of communication and thought. The values assigned to objects and phenomena vary from culture to culture and from individual to individual. All these refractions can cause translation problems." (p.23)

They comment on this point saying "A language is part of a culture. Cultures use language as their conventional means of communicating and thinking. Culture encompasses a society's social

norms and their expression.” (p.26)

1.3. Podcasts

Nowadays, podcasts play a significant role in shaping our media consumption habits and provide a platform for diverse opinions and perspectives. Podcasts have become so widespread and common in all languages because of being accessible. Podcasts can be easily listened anywhere allowing people to consume content while driving, exercising, or doing household chores. This accessibility has contributed to the popularity of podcasts as a convenient form of entertainment and education. Podcasts cover a wide range of topics, specially what is related to personal development. This diversity allows listeners to find podcasts in a meeting point with their interests and preferences, leading to a wide audience for podcasts in all languages. Creating a podcast is relatively easy and affordable, compared to traditional media formats like TV or radio. Overall, the combination of accessibility, diverse topics, low barriers, and personal connection has contributed to the widespread popularity of podcasts in all languages. As a result, translating podcasts is crucial for expanding their impact and reach to gain global audience.

The podcast “How Relationships Succeed”, and its translation, in particular is chosen for being widely spread. It is provided through the famous Arabic podcast “Fnjan” and is the most-watched podcast episode. It is one of the tops in global YouTube charts as it exceeds 100 million views. According to Reporter “Saudi podcast ***Fnjan*** has amassed over 100m views in just over a year on its episode featuring relationship and communication skills trainer, Yasser Al Hazaimi”. It is recorded that 21% of the audience watched the episode with English subtitles, highlighting its widespread international appeal. Many viewers refer the episode’s success to Al Hazaimi’s presentation style and society’s growing interest in understanding the social relations, particularly in the face of contemporary life’s challenges. Overall, “How Relationships Succeed” is important because it offers valuable guidance and insights on how individuals can attain meaningful relationships in their lives.

2. Analysis

Example1: Audio from 0:00 to 0:40

المثال الاول:
لا يوجد علاقة بدون حاجة
قاعدة
لا يوجد علاقة

حتى العلاقة مع الله حاجة ولكن علاقة الله مع الناس ليست حاجة هو المستغني سبحانه	
<u>AI translation</u>	<u>Human translation</u>
There is no relationship without a need. Rule. There is no relationship. Even the relationship with God is out of need, but God's relationship with people is not out of need as He is self-sufficient.	All relationships are driven by need; it is a rule. Even our relationship with Allah. Except for his relationship with us, Allah is independent SWT.

In this example, AI translates the Arabic structure as it is but with no mistakes. It negates the presence of relationships without needs in a simple way. It is a copy of the Arabic structure. On the other hand, human translation confirms that ALL relationships are for need and this translation ignores the use of “negative structure”. It goes beyond the simple structure of the speaker and refers indirectly to the name of the podcast which is “How relationships succeed”. So, it gives quick solution, all relationships are based on needs. This seems to be more functional and accurate. It answers the question under study in the podcast. It here focuses on the audience and the message and the tone conveyed by the speaker and sent to the audience.

In general, confirmation can be used to assert a belief or statement as a universal truth. Human translator confirms a bold assertion about the nature of relationships and emphasizes the pervasive influence of need in human interactions, the thing that can never achieved using AI tool. Ultimately, the choice between negation and confirmation to convey meaning depends on the context, purpose, and audience of the message. Both approaches can be effective in different situations, but here the human translator considers the specific message being communicated before deciding which method to use.

Another difference between AI translation and human translation is in the choice of *vocabulary*. AI uses very simple and straight forward word-to-word translation like the words “relationship” and “rule”. In the AI translation, the word choices are very direct and the words in the translation have their equivalents.

The human translation also uses the same wording but sometimes resort to more deep words such as the usage of the verb “drive” in the passive voice in the structure “relationships are driven by need”. The word “driven” focuses on the meaning of motivation and the strong impact of this need that leads people to relationships. Human translator is more elaborative to send the tone, body language and the overall sense of the context. Conversely, the AI translation is word to word translation. In general, the human translation is more complex and sophisticated while the AI

translation is basic and simpler and easier which may make it accessible to wider audience.

Concerning *Sentence Structure and Readability*, AI translation uses a direct and literal approach, translating each utterance separately and presenting them in individual lines. This allows for a clear breakdown of each point being made and affects readability, with representing each line a distinct idea. This approach may be more suitable for a line-by-line analysis. Human translation combines the meanings of the original text and uses semicolons to connect related information and presents it as one cohesive sentence. This approach supports the readability of the text and condenses the information. It also provides a unified interpretation of the text by linking related ideas together. This approach emphasizes the desired outcome and appears to be more effective in conveying a holistic interpretation of the text.

Concerning *Cultural references*, in the Arabic "الله المستغني سبحانه" "Allah" is the Arabic word for "God" used by Muslims. In the Islamic faith, it is customary to refer to "God" as "Allah" in all contexts. On the other hand, "God" is a term used in English and is commonly used by Christians and people of other religions to refer to the supreme being. It is also used in translations of the Bible and other religious texts.

AI translation uses "God" which is more universal and does not account for cultural differences. Conversely, the human translation using "Allah" considers *cultural differences*, especially if the speaker is Arabic. While the translation may accurately reflect the Arabic text, it may not resonate with the English-speaking audience.

Similarly, the *cultural difference* appears in translation of "سبحانه"

AI translation uses "He is self-sufficient and perfect" as it is even without capital letter for the adjectives "sufficient" and "perfect". It only uses capital for the pronoun "He". Based on this, AI provides a literal translation of the term without considering the cultural context in which the term is used. Conversely, the human translation takes into account the cultural significance of the term in Arabic language and Muslim beliefs and translated it as "SWT" that stands for "Subhanahu Wa Ta'ala, ". It is a term used by Muslims to show respect when mentioning Allah. Therefore, in this case, the human translation may be more appropriate for conveying the full meaning and significance of the term by the speaker but it ignores the understanding issue to the listeners.

The researcher's point of view is confirming the fact that good translation is the one that captures the intended meaning of the speaker as well as considering the audience. A more comprehensive translation that takes into account both the Arabic cultural context and the understanding of the English-speaking audience such as "Allah SWT (God who is Self-Sufficient and Perfect)" would be ideal.

This approach ensures that the richness and nuances of the Arabic language are preserved while making the meaning accessible and meaningful to a broader audience. In general, the human translation is more complex and sophisticated while

the AI translation is basic and simpler and easier which may make it accessible to wider audience.

Example 2: Audio from 10:27– 11:35

The speaker here in this sample audio is talking about the difference between the presence of God in Muslims and non-Muslims lives and shows to what extent God's presence affects people's everyday life.

إذا غاب الاله، غاب الرقيب، غاب الشاهد، غاب مقام الإحسان، أن تعبد الله كأنك تراه فان لم تكن تراه فانه يراك. وبالتالي فكل تعاملي معك سيختلف بوجود الرقيب أحنا لما خلقنا الله عز وجل اشهدنا. ألسنت بربكم، كلنا قلنا نعم. طيب عرض الأمانة فاحنا مستأمنين. تخيل واحد مستأمنك على جسدك وحياتك ووقتك ومالك، وهو أمانة الان وهو رقيب عليك، كيف سوف تتعامل مع هذه الامانة؟ تتعامل معها بكل ما يريده صاحب هذه الامانة الذي استأمنك عليها. اذن وجود الله سبحانه وتعالى واستشعار وجود الرقيب يجعلني اتعامل معك ويجعلني اسامحك.... الله يقول.. شوف ماذا نقول عائشة رضي الله عنها " لله التقوى، ما جعل لشفاء الغليل من سبيل" أغضبته جارية عندها وما ضربتها. قالت " يوم يقوم الناس لرب العالمين " أنا اسكت..	
If the Allah is absent, the observer is absent, the witness is absent, the place of excellence is absent. When we were created by Allah, we bore witness. "Am I not your Lord?" We all said yes. So, we presented the trust, and we are entrusted. Imagine someone entrusting you with your body, your life, your time, and your wealth, and he is your trust now and he is watching over you. How will you deal with this trust? You deal with it as the owner of this trust wants, who entrusted you with it.	If the god, the watchful, was absent, then the witness is absent, as well as the beneficence. When Allah AWJ created us, he made us witnesses: I'm not your god? We all said yes, you are our god. Then he offered us the trust, which makes us trusted. Imagine if someone trusted you with your body, your life, your time, and your money; it is all his trust. And he is watchful over you. How will

	you treat this trust? According to the owner of the trust's will.

Unlike the previous example, in the AI translation, the reference to God is translated as “Allah”, which is more appropriate than “god” that is used in the human translation, but it is used preceded by the article “the”, which is not right as the word Allah is well-known for Muslims and frequently used to refer to their God and is not in need to be used with article.

On the other hand, the human translation refers to God using the common noun “god” even without Capital letter which is very appropriate in this context, as the speaker's intention here wants to provide a general fact about the presence of the idea of god, even if it is not to Muslims, and then he applies this on Muslims life in the second sentence. At that time, the human translator refers immediately to "الله" as Allah which is meant to be The God of Muslims specially and not the idea of having God in general.

This shows to a great extent the efficiency of the human translator to convey the intended message of the speaker, and shows also that the AI translation is literal and translates every word and sentence on its own regardless its intended message and the overall context.

Another example appears in the same sentence is the redundancy and of using the word “absent”. In the Arabic context, the speaker uses “غاب الاله, غاب الرقيب, غاب الشاهد, غاب مقام الاحسان” the stress on the word غاب is to show that the absence of every item is a consequence to the absence of the other and they are result of each other.

In the AI translation, this is translated by repeating the word “absent” which is not the meaning, on the other hand, it is highlighted in the human translation by using the word “Then” which indicates that everyone is a result or a consequence to the other. This may show that AI translation is accurate and insists to reflect every word in Arabic but in a very literal way regardless the intended meaning that appears vividly from the tone of the speaker and is deeply understood by the human translator.

The translation of the Arabic phrase “مقام الاحسان” is translated in the AI translation in a very literal way. The word “مقام” is translated as “place” and the word الاحسان is translated as “excellence”. In the human translation, it is translated as a whole term that exists in the Muslims culture as “Beneficence”, which is considered as a kind of respect to the culture of Muslims, and that they have their own terms. Concerning denotative meanings, “Beneficence” in *Oxford dictionary* means “the act of doing good; kindness”, or “a charitable act or gift”. On the connotative level, it reflects the intended meaning of the speaker and meets the culture of Muslims.

To worship Allah as if you see Him, and	To worship Allah as if you see him and

if you do not see Him, He sees you.	even though you do not see him you know he sees you.

In this sentence, the AI translation seems to resort more to the simple rather than complex or compound sentences. It is full of numerous to-the -point simple sentences. This facilitates the communication and clarifies that the text is clear and to the point, but this lacks the tone of the speaker. Direct and simple sentences are more readable to the English speaker and avoids the reader's confusion. This helps the smooth flow quickly that engages and invites the reader. Furthermore, it resorts a lot to the overuse of punctuation markers and the excessive use of commas that separates the small simple direct sentences and this makes it more readable to the reader. In the human translation, the overuse of commas and punctuation is to reflect the pauses of the speaker which are not present in the AI translation. This is because the AI translation is that of written text.

وبالتالي فكل تعاملتي معك سيختلف بوجود الرقيب	
Therefore, all my interactions with you will be different in the presence of the observer.	Therefore, the way I treat you will be different in the presence of the watchful

In this part, the difference between the translations lies in the difference in lexical choices in the translation of the word “تعاملي”. It is translated in the human translation as “the way I treat you” and the AI translation as “interactions”. Actually, it appears from the whole context that the speaker in Arabic means the way people deal with each other. The choice of the verb “treat” is better because it is commonly used in this context, while “interactions” is commonly used within the chemical reactions and interactions between substances.

Besides, the lexical choices of the word “الرقيب” which is one of the 99 Names of Allah. In the AI translation, it is translated as “the observer” which is commonly used as the translation of the word “المراقب” and not “الرقيب” which is translated in most of the Qur’anic verses translations as the Most Watchful. Here the human translator preserves the Muslims culture and beliefs and uses the translation commonly used in the Quran, unlike the AI that translates blindly a kind of word – to – word literal translation

أحنا لما خلقنا الله عز وجل اشهدنا. ألسنت بربكم، كلنا قلنا نعم. طيب عرض الأمانة فاحنا مستأمنين

When we were created by Allah, we bore witness. "Am I not your Lord?" We all said yes. So, we presented the trust, and we are entrusted.	When Allah AWJ created us, he made us witnesses: I'm not your god? We all said yes, you are our god. Then he offered us the trust, which makes us trusted.

In this part, the human translator completes the insistence to preserve Muslims' culture. The translator uses for "الله عز وجل" as "Allah AWJ" which is the usage of the first letter of every word in Arabic and uses them in English.

From the writer's point of view, this is typically correct if the reader is Arabic speaker, but if the reader is English speaker and most commonly not Muslim, this is not readable and not accurate. The translator here should have used (AWJ) to preserve the Muslims culture but should have also clarified the meanings of these acronyms between brackets to make the translation readable and understandable.

The AI translation in this part ignores the culture of the Muslims and skipped "عز وجل" from the translation which confirms the literal translation strategy adopted from the beginning.

Then we have the translation of the word "عرض" which is translated in the Human translation as "he offered us the trust" but is literally translated in A I translation as "presented" which is totally far from the intended meaning. The AI deals with the word as if it is a "presentation" and uses its verb. It sticks to the subject and object used in the Arabic but the human translation resorts the usage of passive voice to solve this problem.

اتعامل معك ويجعلني اسامحك.... الله يقول.. شوف ماذا تقول عائشة رضي الله عنها " الله التقوى، ما جعل لشفاء الغليل من سبيل" أغضبتهأ جارية عندها وما ضربتها. قالت " يوم يقوم الناس لرب العالمين " أنا اسكت ..	
So, the presence of Allah and the feeling of the observer make me deal with you and make me forgive you... Allah says , "See what Aisha (may Allah be pleased with her) says: 'To Allah belongs all righteousness, and He has not made the cure for jealousy a means.' She was angered by a servant who was with her and did not strike her. She said, 'On the day when people will stand before the Lord of the worlds,' I remain silent."	So being aware of this watchful presence will make us more forgiving. Aisha R.A was angry with her maid, but she didn't hurt her back, and said, "Piety is a good moral; it leaves us no way to avenge ourselves." On the day of judgement, I will receive justice. There will be punishment and reward

Within the stream of speaking, the speaker is talking about how can people forgive each other, and he suddenly says "الله يقول" and then completes by giving an example about what Aisha (May Allah be pleased with her). In this case, the cognitive abilities of the human being skipped this because it is out of context, but is written in the script and the AI translation tool never skipped as it lacks the human cognitive abilities that can filter what is meant to be and what is not.

Furthermore, AI tool deals with the whole example as a quotation and is put between brackets. This is only because it follows "الله يقول" and it misunderstands that the rest of the example is like Quran said by God.

It appears clearly from this example that the human translator clarifies first the situation between Aisha and her maid before mentioning the quotation so as to facilitate to the reader that this quotation is based on certain situation, unlike the AI translation that resorts to the quotation first although it is not understandable without understanding the quotation first.

Besides, the human translator understands from the context that Aisha by saying "يوم" "يقوم الناس لرب العالمين" means that we as Muslims will take our reward in the Day of Judgement, which is well-known in our religion and our culture and is not in need to be described. That's why the human translator uses a proper noun using capital letters, and here appears the outstanding role of punctuation markers that refers to information and imply hidden means to be clarified to the reader but it cannot be used by any AI tool.

At the end, "انا اسكت" this is also clarified by the translation of the last words but it is understood from the context that Aisha will stop and will not blame her maid, and it does not mean "silent" as the way it is translated by the AI tool which is a very literal way.

Example 3: Audio from 15:40 – 16:15

In this part the announcer is asking about the importance of spiritual aspect on human beings in reality.

بس لو تسمحلي، ودي اخذها وننزل شوية للواقع اليوم اليوم في الواقع في تأثر بفكرة الغرب والغربيات	
But if you allow me, I will take this and we will go down to reality today. Today, in reality, we are influenced by the idea of the West and Western women.	If I may, I want us to apply this to our reality. Nowadays, the influence of the west is present, and you have repeatedly

	mentioned

In this part, the announcer means to take the theoretical ideas and apply on our lives. Functionally, this is what appeared from the human translator when she translates "ننزل شوية للواقع" and uses verb "to apply" which is totally convenient to imply the intended meaning by the speaker. On the other hand, AI translation sticks to the literal translation and uses "go down to reality" which is not the meaning and which is not functional to let the reader understands the meaning.

In the first sentence, the announcer is trying to apply on the real life in our time and he said: "الواقع اليوم". The human translator follows functional approach and translates the whole meaning and translates it into "Nowadays", while AI translates it literally as "today" which is commonly used when talking about simple actions in our exact day not our age or generation as meant by the Arabic context.

The utterance "الغرب و الغربيات" is mentioned by the announcer by which he means The western countries and the ideas related to their culture, and to what extent the Arab countries are influenced by them. This is efficiently conveyed and translated by the human translator as one whole using "the influence of the west is present". This translation is correct, accurate, and equivalent to the intended meaning of the original text. It also reflects the tone and the intention of the speaker clearly. Conversely, it is translated by AI as "the West and Western women", the thing that shows that this tool adopts literal translation and word-to-word direct equivalence. It ignores the total context of the sentence and translates "الغربيات" as the feminine plural for western people.

وهذا موجود اليوم على ارض الواقع نقدر نعيشه ونشوفه فكل الكلام اللي انت قلته من دافع ديني بحث بس ماذا عن الجانب الروحي بغض النظر عن الدين؟ او كيف أثر العلاقة الروحية او أهمية وجود علاقة روحية؟؟	
<u>AI Translation</u> This is present today in reality, we can live it and see it. All the words you said were purely religious. But what about the spiritual side regardless of religion? Or how does the spiritual relationship affect or the importance of having a spiritual relationship?	<u>Human Translation</u> It is a thing now; we live it. What you have said is religious, but what about the spiritual aspect of it, regardless of religion? What is the significance of a spiritual bond?

In this part, the announcer is referring to everything that has been said previously by the speaker and wants to ask a question in different area. He used فكل الكلام اللي انت "قلتة" here refers to the ideas and sequence of opinions presented. It is totally understood by the human translator and conveyed within context when she uses "What you have said". On the contrary the AI tool translates in a literal way and uses "words" as a synonym to "الكلام" which is neither accurate nor equivalent.

Likewise, AI translates "ديني بحث" as "purely religious" while the human translator absorbs the meaning and simply translates as "religious". Finally, during this live interview, the announcer repeatedly asks a question about the impact of religion on people's lives, using the Arabic word "و" to clarify and emphasize one point. This repetition, that is frequent in live podcasts, is correctly understood by the human translator, who conveys the overall meaning with a single, concise translation. In contrast, AI translates each repeated question literally, resulting in a translation that lacks fluency and coherence.

3. Conclusion and Findings

Throughout this detailed analysis, the key differences between human and AI translation of the Arabic podcast "How Relationships Succeed," can be summarized in 5 points based on the standards of assessment previously mentioned,

1- AI translations often exhibit a **literal**, word-for-word approach, failing to capture the **contextual** meanings inherent in human communication. Human translators, on the other hand, possess a deeper understanding of the underlying message, tone, and intention of the speaker and can convey it accurately and effectively.

2- Concerning the **audience**, human translator sometimes considers the intended audience. This is because human translators can collect the meaning and purpose of an utterance, even when the text is repetitive, as in a live session. However, in other cases and instances, both AI and human translators may sometimes fail to effectively communicate with the audience. For instance, when translating concepts related to Muslim culture, human translators might use language that is only understandable to Arabic speakers, even if the intended audience is English-speaking.

3- Regarding the concept of **equivalence** as a third point of comparison between human and AI translation, AI translation algorithms aim to achieve equivalence between the source and target languages, their approach often results in word-to-word translations that may lack the nuances present in the original text. On the other hand, human translators s tries to achieve a deeper level of equivalence that encompasses not just linguistic accuracy but also cultural appropriateness and semantic fidelity and faithfulness.

4- The fourth point highlights the role of **cultural** sensitivity in translation. Human translators are able to navigate through the cultural references of the source language while ensuring that the translated content remains culturally relevant for the target audience. In the case of translating the Arabic podcast "How Relationships Succeed"

into English, human translators are better equipped to preserve the cultural context and nuances of the Arab culture. However, human translators may at times prioritize cultural authenticity to such an extent that they overlook the needs and preferences of the English-speaking audience.

5- Moving on to the final point, **coherence** plays a crucial role in determining the quality of a translation. Human translators excel in creating a coherent narrative that flows naturally and resonates with the target audience. In contrast, AI translation systems often struggle to maintain coherence, especially when faced with the nuances of spoken language. AI tends to break down the text into individual components, leading to disjointed translations that may not convey the intended message effectively.

In conclusion, the comparison between human translation and AI translation of the Arabic podcast "How Relationships Succeed" confirms the irreplaceable role of human translators in capturing the nuances, emotions, tone, and cultural references embedded in the original text. Although AI translation systems offer speed and efficiency and saves time, they fail to achieve the human touch and contextual understanding and cognitive abilities that human translators can bring. When it comes to translating content that revolves around complex topics such as relationships and cultural dynamics, human translation remains the preferred choice for ensuring a meaningful and engaging cross-cultural communication experience and accurate outcome along with the assistance of AI translation tools to save time and effort.

4. Recommendation for Future AI Translation Models

Future AI models should hold extra abilities and to undergo technical and linguistic modifications to be able to compete with human translators later on. For instance, it needs to be consistent and effective in using punctuation markers to preserve communication. It is also important to work on the area of reducing redundancy. This is because AI models often repeat information unnecessarily. This can be addressed by refining algorithms to identify and eliminate redundant phrases. Moreover, sentence structure modification is a must to enhance the fluency and readability and accuracy of translated text and to construct more sophisticated and grammatically correct sentences characterized by equivalence on the level of intended meaning and the speaker's tone. In addition to this, AI models should be trained to deal with figurative language and implied meanings and metaphors and tones more than the abilities available in the present models to be able to translate spoken language. It should also be updated with the facilities that understands context and to translate contextual situations rather than word-to-word literal translation.

By focusing on these areas, AI translation models can bridge the gap between AI and human translation, providing more accurate, nuanced, and engaging translations.

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L'humain entre humanisme et post humanisme dans *La Possibilité d'une île* de Michel Houellebecq

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Cet article traite de la fiction post humaniste française, avec comme exemple le roman de Michel Houellebecq, *La Possibilité d'une île* (2005) qui offre un exemple emblématique de telles « fictions critiques spéculatives ».

Depuis quelques années, le post humain est de plus en plus présent dans la pensée et les arts occidentaux, sous différentes formes, prenant de multiples significations. En effet, la troisième révolution industrielle, celle de l'informatique et des biotechnologies, a déclenché un véritable foisonnement de questionnements sur les devenir de l'humain : entre technophilie et technophobie, le post humain permet de repenser les frontières et la définition de l'humain.

Nous passons à l'analyse du roman d'un auteur contemporain qui utilise le post humanisme pour construire une critique en règle du capitalisme, de sa logique, de son éthique, et de son effet sur l'humain. Michel Houellebecq, écrit *La Possibilité d'une île*, dans lequel la transformation sociale du « monde-marché » passe par la métamorphose biotechnologique des corps. Mais il va de soi que la solution houellebecquienne demeure ambiguë dans son inefficacité et marquée par l'ironie.

Cet article critique les deux arguments-clés du post humanisme, celui de la liberté de "s'augmenter", de poursuivre le projet d'un humain émancipé de ses faiblesses naturelles, et celui des bienfaits de l'amélioration par les techniques. Par le biais de l'analyse romanesque nous réfutons les fausses évidences sur lesquelles ces deux argumentaires reposent.

Mots clés :

Humain – humanisme – post humanisme – fiction - éthique – numérique – liberté – clone- Michel Houellebecq.

Au XXI^e siècle, la notion d'humain est en pleine mutation, influencée par des avancées technologiques, des crises sociales et environnementales, ainsi que des changements culturels profonds. Cette évolution soulève des questions fondamentales sur ce qui reste de notre humanité dans un monde où les relations interpersonnelles sont souvent médiatisées par la technologie et où l'individu est confronté à des défis sans précédent. Dans un monde en constante évolution, où les avancées technologiques redéfinissent les contours de l'expérience humaine, la littérature se fait le miroir des préoccupations contemporaines. Michel Houellebecq, auteur controversé et emblématique de la littérature française moderne, aborde ces enjeux à travers ses œuvres, notamment *La Possibilité d'une île*. Dans ce roman, il explore la tension entre humanisme et post humanisme, deux concepts qui interrogent notre rapport à l'humanité et à notre avenir. Alors que l'humanisme valorise l'individu et sa capacité à raisonner, le post humanisme remet en question cette centralité humaine au profit d'une vision plus technologique et déshumanisée du monde. À travers une analyse thématique des personnages et des motifs présents dans le texte, cet article se propose d'explorer comment Houellebecq navigue entre ces deux paradigmes, révélant ainsi les ambivalences et les contradictions de notre époque et comment il présente les différentes dimensions de l'humain au XXI^e siècle, en s'appuyant sur des perspectives variées issues des réflexions contemporaines et aux siècles suivants en s'appuyant sur la fiction post humaniste.

Les avancées scientifiques dans le domaine de la génétique offrent aux écrivains un nouveau terrain d'expérimentation, un nouveau laboratoire pour étudier la perfectibilité humaine. Ainsi certains auteurs, comme Antoine Volodine ou Cormac McCarthyⁱ, prennent le pari d'une immuabilité de l'homme en exposant ce que sera l'avenir si rien ne change, si l'homme continue de vivre comme il le fait aujourd'hui. D'autres, comme Maurice G. Dantec, imaginent une transcendance de l'homme passant par un amalgame de l'humain et de la machine, soutenant une visée métaphysique nouvelle. Enfin, une troisième catégorie d'écrivains s'attache à la transformation même de l'espèce humaine considérée comme inapte à survivre à sa nature profondément destructrice. Pour cette catégorie d'auteurs, l'avenir de l'homme ne peut être assuré que par un changement radical de sa constitution et de son essence. Cette idée est celle qui constitue la trame narrative du dernier roman de Michel Houellebecq, paru en 2005 : *La Possibilité d'une île*. Dans ce roman, l'écrivain explore l'hypothèse d'une mutation des hommes fondée sur le clonage, mutation rendant possible la vie éternelle du corps. Le champ d'expérimentation utopique de Houellebecq se détache de l'ailleurs géographique des utopistes classiques : le lieu que crée l'auteur pour y installer son utopie est devenu le corps même de l'homme, un homme qui, grâce à sa réplication infinie, peut s'extraire de la continuité historique. Retiré de la linéarité temporelle qui régit la vie et la mort des êtres humains, cet homme nouveau peut échapper au devenir et à la disparition ; il n'est plus soumis à la loi qui dirige toute chose vivante vers l'arrêt de mort promulgué dès l'union des gamètes. Houellebecq fait du corps humain une île vaccinée contre l'écoulement du temps, contre l'Histoire, contre tout ce qui définit l'Homme.

Il est important de même de démontrer comment *La Possibilité d'une île* fait partie de la fiction post humaniste, elle constitue une catégorie à part qui - même si elle se source de la science -fiction, ainsi que des dystopies - fonctionne avec ses propres codes d'écriture. Le roman de Michel Houellebecq offre un exemple emblématique de telles fictions critiques spéculatives. (Maftai)

Cet article vise à montrer comment Michel Houellebecq critique dans *la possibilité d'une île* la pensée post humaniste selon laquelle si le préfixe « post- » signifie bien « après », le post humanisme ne peut pas être conçu comme un simple changement : il travaille aussi avec, à côté de, et à travers l'humanisme. Le post humanisme n'est pas la fin de l'homme, mais plutôt une renégociation, un questionnement, un travail sur et avec la condition humaine et la tradition humaniste. On s'en prend aux deux arguments-phares du post humanisme, celui de la liberté de "s'augmenter", de poursuivre le projet d'un homme émancipé de ses faiblesses naturelles, et celui des bienfaits de l'amélioration par les techniques. On réfute sur leur propre terrain les fausses évidences sur lesquelles ces deux argumentaires reposent.

Nous analysons comment Michel Houellebecq, dans *La Possibilité d'une île*, interroge-t-il la notion d'humanité à travers le prisme de l'humanisme et du post humanisme ? En quoi son œuvre met-elle en lumière les tensions entre la quête d'une identité humaine stable et les dérives d'un monde technologique qui semble menacer cette identité ? Comment Houellebecq, à travers ses personnages et ses thèmes, nous invite-t-il à réfléchir sur notre identité, notre place dans le monde moderne, et les implications éthiques et philosophiques de notre évolution ?

Ainsi, notre étude explore la notion d'humain à travers ces deux courants littéraires, en examinant à quel point chacun d'eux façonne notre compréhension de l'identité humaine et des valeurs qui lui sont associées. En confrontant les idéaux humanistes aux réalités post humanistes comme l'a fait Michel Houellebecq dans le roman, nous cherchons à comprendre les implications philosophiques et éthiques qui en découlent pour la société humaine actuelle.

Depuis quelques années, on observe une augmentation de la place du post-humain dans la pensée et les arts occidentaux, sous diverses formes et avec de multiples significations. En effet, la troisième révolution industrielle, celle de l'informatique et des biotechnologies, a déclenché un véritable foisonnement de questionnements sur les devenir de l'humain : entre technophilie et technophobie, le post humain permet de repenser les frontières et la définition de l'humain. (Després, PostHumains)

A-L 'humain à l'ère de l'humanisme en déclin :

Ainsi, si les origines de l'**humain** se pensent en terme variés, son avenir semble plus incertain. Des mutants aux cyborgs, en passant par les intelligences artificielles, les manipulations génétiques, la numérisation de l'esprit et le cyberspace, c'est le rapport entre le corps, l'esprit, l'environnement et la société qui est à repenser, sans pour autant oublier ce que nous enseignent l'histoire et les mythes.

Pour parler des conditions philosophiques et religieuses de l'avènement de l'humanisme nous pouvons dire qu'à partir de la Renaissance, la conception la plus répandue de l'humanisme consiste à mettre l'homme au centre de l'univers. Cela a été rendu possible par une double révolution philosophique et religieuse dont certaines œuvres permettent de retracer brièvement l'historicité (Maurice).

À ce titre, l'humanisme s'illustre dès 1486, sous la plume de Pic de Mirandole, dans son *De la dignité de l'homme* (Mirandole). Il y souligne une conception de la liberté humaine qui s'affranchit de toute forme de prédestination : « Si nous ne t'avons fait ni céleste ni terrestre, ni mortel ni immortel, c'est afin que, doté pour ainsi dire du

pouvoir arbitral et honorifique de te modeler et de te façonner toi-même, tu te donnes la forme qui aurait eu ta préférence. ».

Les écrits réformateurs de Luther soulignent également, au XVI^e siècle, l'importance de la liberté de l'homme pour accomplir une œuvre dans la foi et s'exempter de toute tentation.

Avec Descartes, au XVII^e siècle, l'émancipation de l'homme se poursuit avec l'accent mis sur la subjectivité dans le *Discours de la Méthode* publié en 1637 et son fameux : je pense, donc je suis : « Je pense, donc je suis, était si ferme et si assuré que toutes les plus extravagantes suppositions des sceptiques n'étaient pas capables de l'ébranler, je jugeai que je pouvais la recevoir sans scrupule pour le premier principe de la philosophie que je cherchais. ». (Descartes 89)

Outre cette vérité première et au fondement de la philosophie pour Descartes, sa philosophie considère la connaissance comme d'abord pratique : « Nous rendre comme maîtres et possesseurs de la nature ». (Descartes 127)

La double révolution philosophique et religieuse des XVe et XVI^e siècles, qui se prolonge jusqu'à nos jours et dans laquelle l'homme a placé durant des siècles son espérance, se heurte désormais à un humanisme défait de ses principales caractéristiques : « On conteste le droit de l'homme à dominer la nature, comme le fait le mouvement écologique, [...] puis on nie la supériorité morale de l'homme par rapport aux autres animaux, qu'il exploite et dont il menace même la survie ; enfin on voudrait n'y voir qu'un animal parmi d'autres, un singe un peu plus chanceux peut-être. » (Rémi Brague).

Le post humanisme nomme un moment critique. Ce mouvement théorique émerge dans la foulée de la reconnaissance accrue des problèmes inhérents à la pensée dualiste de l'humanisme. Le post humanisme réclame son rejet, il se veut un post-humanisme, une pensée après l'humanisme et ses dichotomies strictes— corps/esprit, humain/non-humain, vivant/non vivant, soi/autre. Ces distinctions sont considérées comme étant artificielles puisqu'elles ne reflètent en rien la réalité du vivant en tant que radicalement enchevêtré.

Selon Christine Daigle, « Ce qui est visé est bien le démantèlement des schèmes humanistes qui restreignent l'humain. Ce démantèlement ouvre la voie à une théorisation de l'humain en tant que sujet dynamique et mouvant qui est constamment fait et défait par ses enchevêtrements mais dont on ne peut se défaire. L'emphasis sur le devenir est un élément clé. Au terme de l'exercice critique du post humanisme, il y a toujours un sujet, un agent, tout minimal soit-il. Il n'est pas question de l'évacuer, ce

qui poserait des problèmes pour un mouvement théorique qui se veut aussi le moteur d'interventions sociales, éthiques et politiques. » (Daigle)

Le 20^{ème} siècle a connu l'effondrement des "Grands Récits" religieux ou philosophiques, notamment un vif affaiblissement du grand récit de la Modernité : l'humanisme progressiste laïque. Le monde occidental serait dans un âge "postmoderne" dont les accents sont souvent nihilistes. Parmi les causes décisives de cette rupture avec les traditions, il y a les révolutions technoscientifiques, en particulier l'évolutionnisme et les nouvelles échelles temporelles qu'il considère. Philosophies et religions parlaient, avec espoir, de la "Fin de l'Histoire ou des Temps", et ne la situaient pas très loin dans l'avenir. L'espèce humaine a conscience aujourd'hui d'être confrontée à des durées de l'ordre de millions, de milliards d'années, vers le passé et vers le futur vertigineusement ouvert et opaque.

Le débat autour du post humanisme s'est initialement instauré dans un véritable climat de peur morale. Les post humanistes eux-mêmes et leurs partisans laissent entendre qu'ils étaient porteurs de promesses inédites, mais qui ne se réaliseraient qu'au prix de transgressions inouïes. C'est pourquoi les réactions des commentateurs ont été le plus souvent négatives.

Humanisme en crise : Le capitalisme et ses effets sur la nature humaine

Nous passons à l'analyse du roman d'un auteur contemporain qui utilise la fiction post humaniste pour construire une critique en règle du capitalisme, de sa logique, de son éthique, et de son effet sur l'humain. Michel Houellebecqⁱⁱ, écrit *La Possibilité d'une île*, dans lequel la transformation sociale du « monde-marché » (Després) passe par la métamorphose biotechnologique des corps. Mais il est à noter que la solution houellebecquienne demeure ambiguë dans son inefficacité et marquée par l'ironie.

« On pouvait ergoter à l'infini pour savoir si les hommes étaient ou non plus heureux dans les siècles passés ; on pouvait commenter la disparition des cultes, la difficulté du sentiment amoureux, discuter leurs inconvénients, leurs avantages ; évoquer l'apparition de la démocratie, la perte du sens du sacré, l'effritement du lien social (...) On pouvait même remettre en cause le progrès scientifique et technologique, avoir l'impression par exemple que l'amélioration des techniques médicales se payait par un contrôle social accru et une diminution globale de la joie de vivre. Reste que, sur le plan de la consommation, la précellence du XX^e siècle était indiscutable : rien, dans aucune autre civilisation, à aucune autre époque, ne pouvait se comparer à la

perfection mobile d'un centre commercial contemporain fonctionnant à plein régime. » (Houellebecq, *La Possibilité d'une île* 31)

La critique houellebecquienne du capitalisme est également marquée par une ironie mordante. Il met en lumière les contradictions inhérentes au progrès technologique et à la consommation. Par exemple, l'amélioration des techniques médicales est présentée comme un moyen d'accroître le contrôle social tout en diminuant la joie de vivre. Cette ambivalence reflète une vision post humaniste où les avancées technologiques ne garantissent pas un bonheur supérieur, mais plutôt une forme d'aliénation accrue.

Dans l'œuvre de Houellebecq, le capitalisme est souvent présenté comme un système aliénant qui réduit l'humain à un simple agent économique. Comme le souligne Bernard Maris, "la souffrance des héros de Houellebecq naît de la violence perpétuelle du marché" (Popa). Ce constat met en avant une vision tragique du capitalisme, où l'individu est constamment en lutte pour sa survie économique. Le protagoniste de *La Possibilité d'une île* observe que rien, dans aucune autre civilisation, à aucune autre époque, ne pouvait se comparer à la perfection mobile d'un centre commercial contemporain. Cette exaltation de la consommation matérielle illustre comment le capitalisme façonne les désirs et les aspirations humaines, mais aussi comment il engendre une profonde désillusion.

L'humanisme, qui valorise la dignité et la rationalité humaine, est mis à mal dans le contexte capitaliste décrit par Houellebecq. Dans ses romans, l'individu est souvent dépeint comme un être isolé, incapable d'établir des connexions authentiques avec les autres. Cette déshumanisation est exacerbée par les logiques économiques qui privilégient l'efficacité et le profit sur les relations humaines. Ainsi, le capitalisme devient un vecteur de post humanisme, où l'humain est remplacé par des "néo-humains" qui se conforment aux exigences du marché.

Le roman, composé de trois partiesⁱⁱⁱ, fait s'alterner deux temporalités distinctes. La première est celle - contemporaine - de Daniell, humoriste français cynique, dont l'existence se résume par la quête vaine de l'amour. Daniel¹ mène une vie sans joie, légèrement adoucie par la découverte de la secte des « Elohims », qui promet à ses membres la vie éternelle grâce au clonage. L'autre temporalité - située des millénaires après la première - est celle de Daniel²⁴ et de Daniel²⁵, « clones » de Daniel¹, résultats des manipulations génétiques, qui mènent une vie d'ascèse ne consistant qu'en la rédaction de commentaires sur l'existence de leur ancêtre.

La réflexion sur la nature de l'humain est plus que jamais d'actualité, compte tenu des avancées technologiques rapides et des débats éthiques qui en découlent. Le roman de

Houellebecq, en questionnant notre rapport à la technologie et à l'identité, résonne avec les préoccupations contemporaines. *La Possibilité d'une île* est une œuvre complexe qui interroge notre rapport à l'amour, à la mort et à notre humanité dans un contexte où les valeurs traditionnelles sont remises en question. À travers une satire mordante et une réflexion philosophique profonde, Houellebecq nous pousse à envisager les implications de nos choix contemporains sur notre avenir collectif.

La méthodologie thématique implique d'aller au-delà de la simple identification des thèmes pour en dégager une réflexion plus large sur la condition humaine. L'œuvre elle-même a un ton souvent désillusionné et dystopique. L'humanisme, en tant qu'ensemble de valeurs plaçant l'humain au centre des préoccupations, est ici questionné dans un monde futuriste marqué par le cynisme et la déshumanisation progressive. L'analyse des citations et des situations des personnages révèle un décalage entre les idéaux humanistes classiques et la vision désenchantée du monde que l'auteur propose.

Personnages et thèmes :

À travers le personnage de Daniel1, Michel Houellebecq explore les thèmes du désespoir, de l'isolement émotionnel et des échecs relationnels qui caractérisent l'humain au XXI^e siècle. La description de Daniel1 sert non seulement à critiquer les valeurs humanistes traditionnelles, mais aussi à mettre en lumière les dangers d'une société qui privilégie le progrès technologique au détriment des connexions humaines authentiques. En fin de compte, Houellebecq nous pousse à réfléchir sur ce que signifie réellement être humain dans un monde où la quête du bonheur semble inaccessible.

L'ironie est omniprésente dans la citation suivante : En décrivant le retour à un état primitif comme "typique de la modernité", Houellebecq souligne les contradictions inhérentes au progrès technologique et social. Alors que l'on pourrait s'attendre à ce que le développement des sociétés mène à une plus grande humanité, il semble plutôt que cela ait conduit à une déshumanisation croissante. Cette ambivalence est au cœur de son œuvre, où le cynisme devient une réponse face à l'absurdité d'une existence régie par des logiques marchandes.

« Je lui expliquai (...) que l'ensemble de ma carrière et de ma fortune je l'avais bâti sur l'exploitation commerciale des mauvais instincts, sur cette attirance absurde de l'Occident pour le cynisme et pour le mal, c'était la même chose dans tous les secteurs culturels depuis une cinquantaine d'années, cette tendance prétendument culturelle ne dissimulait en fait que le désir d'un retour à l'état primitif où les jeunes se débarrassaient des vieux sans ménagements, sans états d'âme, simplement parce qu'ils étaient trop faibles pour se défendre, elle n'était donc qu'un reflux brutal, typique de la

modernité, vers un stade antérieur à toute civilisation, car toute civilisation pouvait se juger au sort qu'elle réservait aux plus faibles, à ceux qui n'étaient plus ni productifs ni désirable. » (Houellebecq, La Possibilité d'une île 215)

En tant qu'humoriste, Daniel utilise le cynisme et la provocation comme mécanismes de défense contre sa propre douleur. Son humour est souvent agressif et méprisant envers les autres, ce qui témoigne d'une profonde détresse existentielle : "Daniel fait rire les autres de cela, mais il en est désespéré".

Tout porte à croire qu'il en est ainsi - l'exemple des relations amoureuses difficiles de Daniel 1 est éloquent à ce sujet. Houellebecq étant donc conscient de ce fait, son objectif ne peut être la simple transmission d'une morale. L'écrivain met tout en œuvre pour que le lecteur se reconnaisse dans le récit. Premièrement, le monde de Daniel 1 est similaire à celui du lecteur contemporain : popularité des humoristes et des vedettes, omniprésence de la sexualité, importance du corps et de l'apparence. Il est donc aisé pour le lecteur, à défaut de s'identifier à Daniel 1, de se plonger dans ce monde comme s'il était le sien. Deuxièmement, il y a une parenté entre les néo-humains et le lecteur, les néo-humains étant dans la même position, par rapport au récit de vie de Daniel 1, que le lecteur contemporain. Quel est donc le lien entre Daniel 1 et son clone ? Quel élément constitutif des deux personnages Houellebecq tente-t-il de transmettre à son lecteur ? L'amour. Et l'attrait qu'il conserve, même après la disparition de l'espèce humaine. Daniel 1 et Daniel 25 y croient, ils tentent de le vivre. Cette liaison suprême, malgré les souffrances qu'elle cause, malgré sa fin inéluctable, ils la recherchent dans l'espoir de trouver celle qui leur fera goûter l'éternité.

La déshumanisation :

Le thème de la déshumanisation est récurrent, tant dans les réflexions de Daniel1 sur les relations humaines que dans la création des clones dénués d'émotions.

Cette citation du personnage principal, Daniel1, par exemple, reflète la perte de foi dans les idéaux humanistes :

« Dans le monde moderne on pouvait être échangiste, bi, trans, zoophile, SM, mais il était interdit d'être vieux. « Elle va trouver ça malsain, pas normal que je ne sois pas avec un garçon de mon âge... » poursuivit-elle avec résignation. Eh bien oui j'étais un homme vieillissant, j'avais cette dis- grâce pour reprendre le terme employé par Coetzee, il me paraissait parfait, je n'en voyais aucun autre ; cette liberté de mœurs si charmante, si fraîche et si séduisante chez les adolescents ne pouvait devenir chez moi que l'insistance répugnante d'un vieux cochon qui refuse de passer la main. Ce que penserait sa sœur, à peu près tout le monde l'aurait pensé à sa place, il n'y avait à ce qui me frappait avant tout, c'était la dégradation rapide des sentiments humains, la disparition progressive de tout ce qui pouvait, de près ou de loin, ressembler à l'amour. » (Houellebecq, La Possibilité d'une île 213)

Houellebecq commence par affirmer que la carrière de son héros est fondée sur "l'exploitation commerciale des mauvais instincts". Cela suggère que l'humanisme, qui prétend valoriser l'être humain et ses capacités, est en réalité utilisé pour justifier des comportements immoraux et cyniques. En exploitant les aspects les plus sombres de la nature humaine, comme le cynisme et la violence, l'humanisme est mis en lumière comme une façade qui dissimule des motivations économiques et égoïstes. Cette critique rejoint celle de Marx, qui voyait l'humanisme comme une idéologie bourgeoise masquant les véritables luttes de classe. (wikipedia)

L'idée que la modernité représente un "reflux brutal" vers un état primitif remet en question l'idée même de progrès inhérente à l'humanisme. Au lieu d'élever l'humanité vers des valeurs supérieures, le capitalisme et la culture contemporaine semblent ramener les individus à des comportements instinctifs, où les plus faibles sont écartés sans pitié. Cela contredit l'idée humaniste selon laquelle le progrès mène à une amélioration des conditions humaines et à une plus grande solidarité sociale.

Dans le récit, l'amour est présenté comme une forme d'évasion temporaire face à la désolation de l'existence humaine. Le protagoniste, Daniel, expérimente des moments de bonheur grâce à ses relations amoureuses, mais ces moments sont souvent fugaces et teintés d'une mélancolie sous-jacente. L'amour est décrit comme une "manifestation du bonheur" qui ne dure que "quelques jours, et sans doute quelques semaines", soulignant ainsi son caractère éphémère et illusoire (Nouchi). Cette vision de l'amour reflète une critique de la société moderne, où les relations sont souvent superficielles et conditionnées par des attentes matérielles.

La sexualité occupe une place centrale dans le roman, souvent envisagée comme un substitut à l'amour véritable. Houellebecq explore la "déréliction" des personnages, qui cherchent à combler leur vide émotionnel par des interactions sexuelles sans profondeur. Le protagoniste exprime que le plaisir sexuel est "l'unique objectif en vérité de l'existence humaine", ce qui indique une réduction des relations humaines à des transactions physiques dépourvues de véritable connexion émotionnelle. Cette approche souligne la déshumanisation des rapports dans un monde où le capitalisme transforme même les sentiments en marchandises.

Houellebecq critique également la culture contemporaine qui valorise le plaisir immédiat sur les engagements durables. Il dépeint une humanité "frivole" en quête désespérée de fun et de sexe, mais qui échoue à établir des liens significatifs. Cette critique s'inscrit dans une réflexion plus large sur la façon dont le capitalisme influence non seulement les comportements économiques mais aussi les dynamiques relationnelles.

Houellebecq met en évidence une définition du seul amour possible au XXIème siècle. Selon lui la définition de l'amour est facile, mais il est rare dans la série des êtres. En utilisant les chiens, on exprime notre gratitude envers l'amour et sa possibilité. Quelle est la signification d'un chien, sinon une machine à aimer ? Un être

humain lui est présenté, et on lui donne pour mission de l'aimer – et aussi infâmes, pervers, déformés ou stupides qu'ils soient, le chien l'aime. Cette qualité était tellement étonnante, tellement frappante pour les hommes de l'ancienne race que la majorité en venaient à aimer leur chien en retour. « L'effet d'entraînement du chien était donc une machine à aimer, mais dont l'efficacité restait restreinte aux chiens et ne s'étendait jamais aux autres hommes ». (Houellebecq, *La Possibilité d'une île* 191) L'humanisme traditionnel valorise l'homme comme étant supérieur aux autres formes de vie, tandis que le post humanisme remet en question cette hiérarchie. Dans ses romans, Houellebecq utilise souvent des références animales pour souligner cette critique anthropocentrique.

Le protagoniste, Daniel¹, incarne un homme en proie à la mélancolie et à l'apathie. Son parcours illustre l'échec des relations humaines dans un monde où l'amour est devenu impossible à cause des normes sociétales contemporaines. La séparation avec Isabelle, suivie de sa quête désespérée pour retrouver un sens à sa vie, souligne la tragédie de l'individu moderne : malgré des désirs profonds, il est incapable d'établir des liens authentiques.

La quête d'identité de Daniel¹, malgré les défis posés par la modernité et la technologie, reflète un idéal humaniste. Sa lutte pour comprendre qui il est et quel est son rôle dans le monde met en avant l'importance de la conscience de soi et de la liberté individuelle.

En somme, à travers ses personnages et leurs expériences, *La Possibilité d'une île* explore des idéaux humanistes tout en soulignant les défis contemporains. Cette tension entre aspiration humaniste et réalité dystopique enrichit la réflexion sur ce que signifie être humain aujourd'hui.

Il est important de signaler que Daniel¹ est loin d'être représentant de l'humanisme de la Renaissance ou des Lumières, même si le protagoniste de Houellebecq continue à se qualifier comme étant « Armé de ces convictions peu humanistes, je jetai les bases d'un scénario provisoirement intitulé « Le déficit de la sécurité sociale », qui reprenait les principaux éléments du problème. Le premier quart d'heure du film était constitué par l'explosion ininterrompue de crânes de bébés sous les coups d'un revolver de fort calibre » (Houellebecq, *La Possibilité d'une île* 68) , Pour la première fois des gens jeunes, éduqués, d'un bon niveau socio-économique, déclaraient publiquement ne pas vouloir d'enfants, ne pas éprouver le désir de supporter les tracas et les charges associés à l'élevage d'une progéniture. « L'espèce humaine disparaîtra, elle doit disparaître, afin que soient accomplies les paroles de la Sœur suprême ».

La quête d'immortalité :

Un aspect central du roman est la secte des Élohims^{iv}, qui promet la vie éternelle par le biais du clonage. Cette idée soulève des questions éthiques sur la nature humaine et le désir d'immortalité. Les personnages Daniel²⁴ et Daniel²⁵, clones de Daniel,

vivent dans un monde où les relations sont superficielles et dépourvues d'émotion. Ils ne font que commenter l'existence de leur ancêtre, illustrant ainsi une perte totale de l'humanité.

La quête d'immortalité (via le clonage) ne détruit-elle pas l'essence même de l'humanité, traditionnellement valorisée par l'humanisme ? : «la promesse d'immortalité faite aux élohimites. Je savais que, sur chaque adepte, quelques cellules de peau étaient prélevées, et que la technologie moderne permettait une conservation illimitée ; je n'avais aucun doute sur le fait que les difficultés mineures empêchant actuellement le clonage humain seraient tôt ou tard levées ; mais la personnalité ? »

Cette citation reflète une vision technocratique du futur, où l'humanité sacrifie ses sentiments au nom de la rationalité et de la survie. Ici, la dignité humaine, pilier de l'humanisme, est remise en question. Houellebecq s'interroge : une vie sans émotions ni souffrances, mais aussi sans amour et passion, est-elle encore humaine ?

Nous essayons d'explorer la notion complexe de l'humain à travers le prisme du roman *La Possibilité d'une île* de Michel Houellebecq. Cette œuvre, à la fois provocante et dérangeante, nous confronte aux idées d'humanisme qui a presque disparu et de post humanisme naissant. D'un côté, l'humanisme célèbre la liberté, la tolérance, la démocratie, la solidarité, la dignité, la rationalité et la valeur intrinsèque de l'être humain, il est antimatérialiste et spiritualiste. Les humanistes reconnaissent l'Histoire, mais guère l'Evolution. Ils ne voient l'avenir de l'homme que sous la forme de l'amélioration de son environnement et de son amélioration propre par des moyens symboliques (éducation, relations humaines, institutions plus justes, plus solidaires, plus égalitaires).

Tandis que, de l'autre, le post humanisme remet en question ces fondements en envisageant un avenir où l'humain pourrait être transcendant ou redéfini par la technologie et les avancées scientifiques.

L'humain, l'utopie et la société :

Nous avons mentionné plus haut que les membres de la communauté des Élohims réintègrent le réel lorsque les stages de la secte sont terminés ; nous avons aussi vu comment les dirigeants des élohims s'assurent de la couverture journalistique des événements reliés à la secte. Ceci témoigne d'un rapport au réel peu commun dans la tradition utopique. En effet, l'utopie littéraire classique - comme toutes ses modalités - entretient avec le réel un rapport dialectique qui peut, selon Jean-Michel Racault, se réduire à une visée satirique, critique ou réformatrice (RACAULT). Les paragraphes qui suivent ne tentent pas d'analyser les implications ou la visée de l'utopie présente dans *La Possibilité d'une île* ; elles cherchent plutôt à élucider les liens entre

l'individu, l'utopie et la société que présente le roman. L'utopie classique, par l'entremise du narrateur-témoin, fait état d'un lieu idéal affadissant le réel aux yeux du lecteur contemporain de l'écriture du récit. Il n'en va pas autrement dans *La Possibilité d'une île*. Daniel 1, ne serait-ce que par la nature même de son métier d'humoriste, se plaît à poser un regard critique sur sa société pour en faire ensuite matière à rire. Il se définit lui-même comme « un observateur de la réalité contemporaine » (p. 21). Cette expression revient d'ailleurs quelques lignes plus bas dans la même page, alors que le narrateur remarque « qu'il reste si peu de choses à observer dans la réalité contemporaine ». La seule chose qui reste peut-être à analyser est cette observation qui est à la base du roman et de l'utopie élohimate : la société occidentale a une haine viscérale du vieillissement. Le narrateur décrit cette aversion en affirmant que « dans le monde moderne on pouvait être échangiste, bi, trans, zoophile, SM, mais il était interdit d'être vieux » (p. 213). Il est à noter que cette énumération est formée d'une accumulation de termes reliés à des pratiques sexuelles qui ont été très longtemps considérées comme « déviantes », certaines d'entre elles l'étant encore. Ainsi, le fait d'être vieux ne peut même pas figurer parmi les « déviances » acceptables socialement : c'est un état à éviter à tout prix, le « dernier tabou » (p. 54) Ce constat tiré de la société contemporaine informe le rapport au réel de l'utopie élohimate, des membres de la secte et du personnage principal. En effet, ce n'est pas tant le réel dans son ensemble qui est à renier que le vieillissement du corps et tous les obstacles qu'il fait apparaître devant l'homme qui le subit. L'utopie proposée par les élohimites ne s'attache donc pas - comme l'utopie classique - à dessiner les contours d'une organisation sociale idéale et parfaite, qui apporterait à la collectivité le bonheur tant souhaité ; elle a pour but d'assurer la jeunesse éternelle par le clonage, les néo humains ne vivant pas plus de cinquante ans, l'âge auquel « la vie commence [...] ; à ceci près qu'elle se termine à quarante » (p. 25). L'utopie est donc un secours individuel contre un état individuel considéré comme disgracieux, les vieux n'étant devenus que « de purs déchets auxquels on n'accordait plus qu'une survie misérable, conditionnelle et de plus en plus étroitement limitée » (p. 216). Ainsi, et contrairement à l'utopie littéraire classique, l'idéal contre lequel se bute le réel de Daniel 1 n'est pas déjà-là : il est à venir. Il ne dépend que des avancées scientifiques qui permettront le clonage. La reproduction génétique pourrait être réalisée demain, tout comme elle peut se faire attendre encore des années ; le réel, qu'il soit celui de Daniel 1, ou celui qui sépare sa mort de sa « renaissance », sera ainsi toujours dystopique pour qui attend une vie éternelle remplie de plaisirs et de joies. Formulée de cette façon, l'utopie contenue dans *La Possibilité d'une île* se donne à lire comme un substitut des promesses des grandes religions monothéistes. Or, l'idéal reconduit par la fiction houellebecquienne n'est pas une transcendance de l'esprit vers un ailleurs immatériel ; il n'est autre que la possibilité de vivre dans un réel contre lequel personne ne peut avoir de grief, d'arrêter l'Histoire en n'ayant plus aucune conscience de la durée de la vie humaine - sa manifestation la plus criante, la vieillesse, étant évitée par la

succession des clones, qui assure à l'homme une jeunesse pérenne. Cependant, en ne considérant que les écrits de Daniel 24 et 25, force est de constater que l'utopie, une fois réalisée, n'est pas idéale. Daniel 25 l'avoue lui-même : « Ma vie pourtant, j'y pense souvent, est bien loin d'être celle [que Daniel 1] aurait aimé vivre » (p. 415). Le réel des néo-humains ne ressemble en rien à ce que le prophète a promis des millénaires plus tôt : La science, l'art, la création, la beauté, l'amour ... Le jeu, la tendresse, les rires ... Que la vie, mes chers amis, est belle ! Qu'elle est merveilleuse, et que nous souhaiterions la voir durer éternellement ! ... Cela, mes chers amis, sera très bientôt possible ... La promesse a été faite et elle sera tenue. ». (P. 252) La vie éternelle est devenue possible, elle est la réalité des néo-humains. Pourtant, au lieu de participer à cette grande fête qu'annonçait le prophète, ces êtres sont prisonniers d'un état de stase imposé par l'enseignement de celle qu'on appelle la « Sœur suprême », qui les adjoints à « atteindre [...] à la liberté de l'indifférence, condition possible de la sérénité parfaite » (p. 76), dans le but de pallier la recherche de l'autre causée par ce qu'elle appelle la « souffrance d'être ». Alors que le prophète, dans sa description de la « belle vie », énumère des activités qui ne peuvent être qu'un partage entre deux individus - l'amour, le jeu, la tendresse et les rires ne prenant leur pleine signification qu'en compagnie d'un autre, idéalement de plusieurs autres -, voilà que la Sœur suprême (dont les initiales signalent l'intransigeance) prône une vie solitaire et détachée de toute émotion. Daniel 24, dès les premières pages du roman, écrit d'ailleurs que les néo-humains « traversent la vie, sans joie et sans mystère » (p. 11). Où est donc passée cette exaltation de vivre que décrivait le prophète ? Bien que les néo-humains soient « immunisés » contre toute émotion, la joie comme la souffrance, il persiste évidemment quelque chose qui peut provoquer soudainement la désertion : cet espoir d'une communauté, d'un lieu de rassemblement. En découvrant des notes manuscrites laissées par Daniel 24, Daniel 25 y décèle « une curieuse amertume désabusée » (p. 182) ; certaines phrases sont « empreintes d'une lassitude, d'une sensation de vacuité étrangement humaines ». Cette aigreur et cette grande fatigue, ressenties par Daniel 24 devant la vie monastique des néo-humains, sont mises en mots par Marie 23 le jour de sa désertion. En parlant d'Esther 31, celle qui « a besoin de vivre davantage » (p. 384) elle dit « qu'elle non plus n'est pas satisfaite de leur mode de vie » (p. 385). Daniel 24 mourra avant de désertir, mais son successeur, lui, s'aventurera sur le chemin de l'ancienne Lanzarote. Ainsi, Daniel 25 et Marie 23, « produits » de l'utopie élohimité du XXI^{ème} siècle, insatisfaits de leur réel et n'attendant plus la venue des Futurs, reprennent le rôle du rebelle, du mutin, de l'individu qui en a assez de son réel oppressant et qui décide de s'en éloigner pour cheminer vers sa propre utopie.

B-L 'humain à l'ère du post humanisme :

Le post humanisme qui émerge à la fin du XXe siècle comme une critique des valeurs humanistes traditionnelles, remet en question l'anthropocentrisme de l'humanisme, en plaçant l'humain dans un réseau d'interactions avec les non-humains et les technologies. Le post humanisme ne se contente pas de dépasser l'humanisme ; il propose une refondation de notre compréhension de ce qu'est être humain à l'ère des avancées technologiques, notamment en matière de biotechnologie et d'intelligence artificielle (Ferrando). En ce sens, le post humanisme peut être vu comme une réponse aux défis contemporains posés par les évolutions scientifiques et sociétales qui redéfinissent notre rapport à nous-mêmes et à notre environnement.

En nous plongeant dans son univers, nous tentons de déterminer si, face à l'angoisse contemporaine, nous pouvons encore affirmer une vision de l'humain ou si nous sommes inéluctablement voués à une forme de post humanisme où l'homme est remplacé par des néo-humains ou des post-humains. Au début du roman, l'auteur de la possibilité d'une île imagine la vie des hommes et des néo humains en attendant l'arrivée des Futurs :

« Regarde les petits êtres qui bougent dans le lointain ; regarde. Ce sont des hommes. Dans la lumière qui décline, j'assiste sans regret à la disparition de l'espèce. Un dernier rayon de soleil rase la plaine, passe au-dessus de la chaîne montagneuse qui barre l'horizon vers l'Est, teinte le paysage désertique d'un halo rouge. Les treillages métalliques de la barrière de protection qui entoure la résidence étincellent. Fox gronde doucement ; il perçoit sans doute la présence des sauvages. Pour eux je n'éprouve aucune pitié, ni aucun sentiment d'appartenance commune ; je les considère simplement comme des singes un peu plus intelligents, et de ce fait plus dangereux. Il m'arrive de déverrouiller la barrière pour porter secours à un lapin, ou à un chien errant ; jamais pour porter secours à un homme. » (Houellebecq, La Possibilité d'une île 26)

La citation commence par une observation distante et désenchantée du néo - humain sur les "petits êtres qui bougent dans le lointain". Cette image dépeint une séparation claire entre le narrateur et les autres humains, soulignant un sentiment d'aliénation. Le fait qu'il assiste "sans regret à la disparition de l'espèce" révèle une profonde désillusion envers l'humanité. Cette phrase évoque le pessimisme qui caractérise l'œuvre de Houellebecq, où l'homme est souvent perçu comme un être faillible, incapable de transcender ses propres limitations. L'utilisation du terme "sauvages" pour désigner les autres humains montre également un mépris pour la condition humaine. Le protagoniste considère les hommes comme "des singes un peu plus intelligents", ce qui réduit l'humanité à une simple question de degré d'intelligence plutôt qu'à une essence unique et précieuse. Cette vision cynique s'inscrit dans une critique plus large de la société moderne, où les valeurs humanistes sont remises en question par le progrès technologique et scientifique.

Dans le contexte du roman, cette citation illustre la tension entre humanisme et post humanisme. L'humanisme, qui valorise la dignité humaine et la capacité à raisonner, est ici subverti par une vision post humaniste qui voit l'homme comme un produit évolutif, potentiellement obsolète. La phrase "je les considère simplement comme des singes" suggère que le narrateur ne voit plus les humains comme des égaux, mais plutôt comme des entités inférieures, ce qui pose la question de la valeur intrinsèque de l'humanité dans un monde où le post humanisme pourrait prédominer.

Le passage souligne également une profonde solitude et une indifférence envers les autres. Le protagoniste déverrouille la barrière pour sauver un lapin ou un chien errant, mais jamais pour aider un homme. Cela met en lumière une éthique déformée où les relations humaines sont reléguées au second plan au profit d'une compassion sélective. Cette attitude reflète une critique acerbe de la société post humaniste, où les liens humains sont souvent superficiels et où l'individualisme prévaut.

À partir des thèmes identifiés, nous pouvons développer une interprétation sur ce que le roman dit du futur de l'humanité, de la technologie et des rapports humains. En tant que clone, Daniel24 incarne l'idée post humaniste de la transcendance de l'humain traditionnel. Sa création en tant que copie d'un être humain soulève des questions sur l'identité, la mémoire et l'humanité : « Je suis le produit de la technologie, et je représente une forme d'humanité qui va au-delà de la mortalité. » Cette phrase souligne l'idée que la technologie permet une forme d'existence qui échappe à la condition humaine classique. Ce groupe d'élus, les néo -humains, qui choisit de vivre à l'écart de la société, représente une vision post humaniste de l'évolution de l'humanité. Ils s'engagent dans des pratiques qui visent à dépasser les limites biologiques humaines : « La vie éternelle n'est pas un rêve, mais une possibilité réelle, accessible à ceux qui sont prêts à franchir le pas. » Cela illustre le désir de transcender la mortalité par des moyens technologiques.

Or Daniel24, en tant que clone, remet en question la notion d'identité individuelle. Son existence soulève des interrogations sur ce que signifie être humain dans un monde où les technologies peuvent créer des copies de soi-même : « Qui suis-je si je ne suis qu'une répétition de ce qui a déjà été ? ». Cette citation révèle le dilemme de l'identité dans un contexte post humaniste, où l'originalité est mise en question : « Lorsque ma vie cessera, l'absence de signal sera captée en quelques nanosecondes ; la fabrication de mon successeur sera aussitôt mise en route. Dès le lendemain, le surlendemain au plus tard, la barrière de protection sera rouverte ; mon successeur s'installera entre ces murs. Il sera le destinataire de ce livre. » (Houellebecq, La Possibilité d'une île 27)

L'aspect dystopique du post humanisme

L'aspect dystopique de l'œuvre prend forme à travers les néo-humains, des clones immortels, conçus pour éliminer la souffrance et les émotions humaines. Les personnages comme Daniel²⁴, un des clones de Daniel¹, incarnent une version déshumanisée de l'homme : « Nous avons supprimé les conflits, la jalousie, la haine. Nous avons aussi supprimé l'amour. »

Malgré le ton nihiliste, Houellebecq aborde aussi des questions spirituelles qui touchent à des idéaux humanistes plus larges, comme la recherche de la transcendance et l'aspiration à dépasser la condition humaine. Les néo-humains symbolisent cette quête de dépassement des limites humaines, mais leur existence pose la question du prix à payer pour cette immortalité ; « Nous étions les derniers à nous rappeler ce qu'avait été la vie humaine, nous étions les derniers hommes ».

Ici, la référence à « la dernière humanité » évoque une rupture avec l'humanisme classique, fondé sur la nature humaine et ses imperfections. Houellebecq semble suggérer que l'idéal de transcender la condition humaine, un concept parfois lié à l'humanisme moderne, pourrait en fait détruire l'essence même de l'humanité.

Le post humanisme soulève également des questions éthiques concernant la nature même de l'humanité. En envisageant un avenir où les humains peuvent être modifiés génétiquement ou clonés, Houellebecq invite ses lecteurs à réfléchir sur ce que signifie être humain dans un monde où les frontières entre nature et technologie deviennent floues : "Le post humanisme interroge notre rapport à nous-mêmes et aux autres dans un contexte où les valeurs humanistes sont redéfinies" (Ferrando) .

Le post humanisme est central dans *La Possibilité d'une île*, où le clonage devient un symbole puissant des transformations identitaires. Les clones Daniel²⁴, Daniel²⁵ et Marie²² représentent une version déshumanisée de l'individu, soulignant que l'identité humaine est désormais influencée par des facteurs technologiques plutôt que par des liens émotionnels authentiques : "Si nous pouvons créer des versions améliorées de nous-mêmes, qu'est-ce qui nous rend encore humains ?" (Dorrestijn)

Houellebecq s'inspire également des philosophies de Schopenhauer et Kierkegaard pour enrichir son récit. Le personnage principal se débat avec des concepts tels que l'absurde et le désespoir existentiel. La quête d'une "île" symbolise un refuge idéal, un lieu d'évasion face à la souffrance inhérente à la condition humaine :

« J'ai l'impression que Marie²² a souhaité, en réalisant cette image, exprimer ce que ressentiraient les humains de l'ancienne race s'ils se trouvaient confrontés à la réalité objective de nos vies - ce qui n'est pas le cas des sauvages : même s'ils circulent entre nos résidences, s'ils apprennent vite à s'en tenir éloignés, rien ne leur permet d'imaginer les conditions réelles, technologiques, de nos existences. Son commentaire en témoigne, Marie²² semble même en être venue, sur la fin, à éprouver une certaine

commisération pour les sauvages. Mais alors que Paul²⁴ trouve des accents schopenhaueriens pour évoquer l'absurdité de l'existence des sauvages, entièrement vouée à la souffrance, et pour appeler sur eux la bénédiction d'une mort rapide, Marie²² va jusqu'à envisager que leur destin aurait pu être différent, et qu'ils auraient pu, dans certaines circonstances, connaître une fin moins tragique. Il a pourtant été maintes fois démontré que la douleur physique qui accompagnait l'existence des humains leur était consubstantielle, qu'elle était la conséquence directe d'une organisation inadéquate de leur système nerveux, de même que leur incapacité à établir des relations interindividuelles sur un autre mode que celui de l'affrontement résultait d'une insuffisance relative de leurs instincts sociaux par rapport à la complexité des sociétés que leurs moyens intellectuels leur permettaient de fonder.... La disparition de la vie sociale était la voie, enseigne la Sœur suprême. Il n'en reste pas moins que la disparition de tout contact physique entre néo-humains a pu avoir, a encore parfois le caractère d'une ascèse ». Nous pouvons dire aussi, pour reprendre les paroles de la Sœur suprême, que nos générations se succèdent « comme les pages d'un livre qu'on feuillette ». (Houellebecq, *La Possibilité d'une île* 167)

La difficulté à déterminer la modalité du roman tient à sa construction dialogique. Deux voix se répondent en s'opposant : l'une énonce un présent semblable au nôtre, tandis que l'autre est située dans le futur. La première propose une utopie fondée sur le mode de vie contemporain, utopie d'une vie éternelle dans la jouissance ; la deuxième montre que cette vie éternelle de plaisirs ne peut être pleinement jouissive qu'une fois tous les contacts physiques entre les humains sont abolis, puisque ces rapports créent de la souffrance, obstacle au plaisir infini. Même sans souffrance, cette vie purement spirituelle n'est pourtant pas encore idéale. Le roman, par ces deux témoignages, nous met en face d'une utopie technologique en construction et de sa réalisation. Toutefois, cet avenir n'a rien d'utopique ; il est même, au regard de l'utopie de départ, anti-utopique : au plaisir des sens recherché par les élohimites se substitue le désir de ne rien ressentir. Encore une fois, cet idéal, ce but à atteindre est insoutenable, le besoin de contact physique avec les semblables se faisant sentir chez certains clones. Ce désir pousse ces derniers à désertir leur abri pour partir à la recherche d'une communauté. Autre utopie, autre échec : Daniel 25 a non seulement échoué à trouver d'autres néo-humains, mais il a en plus découvert la souffrance et perdu l'immortalité. Devant cette suite d'existences infructueuses - et nous pourrions ajouter à cette liste les vaines tentatives amoureuses de Daniel 1 - force est de constater que la vie (à tout le moins chez Houellebecq) n'est pas uniquement paradoxale au sens où elle représente à la fois une force motrice et une chimère ; sa réalisation la transforme aussi en son contraire : toute utopie est anti-utopique, puisqu'elle ne se réalise jamais comme prévu. Cette démonstration n'est pas le fruit des réflexions de Daniel 1 ou de ses clones : elle provient d'une troisième voie, celle de l'auteur, qui, selon la fable ouvrant le livre, tente de communiquer avec qui veut -

ou peut -l'entendre. C'est cette troisième instance narrative de l'auteur qui présente des personnages ironiques, en jouant lui-même avec son lecteur, Houellebecq ne fait que transposer l'ironie du sort auquel est soumis tout être humain. Nos rêves, nos idéaux ne se réalisent jamais ; s'ils deviennent concrets, ils ne se réalisent pas comme on l'attendait. À l'image du désir qui, lorsqu'il est non satisfait, crée une souffrance, un idéal qui ne se réalise jamais crée une attente toujours déçue. Il perd alors sa qualité d'utopie parce que la frustration toujours renouvelée de constater qu'il ne se réalise pas supplée au bonheur causé par la perspective de sa réalisation. L'utopie devient dystopique. L'homme est condamné à la déception. Que reste-t-il de la nouvelle morale dont Houellebecq fait la promotion dans la possibilité d'une île, si toute utopie est ironiquement anti-utopique ? si tout idéal est condamné à ne pas se réaliser ?

Le post humanisme a échoué selon Houellebecq à fournir une réponse satisfaisante aux questions existentielles des individus modernes. À travers les personnages de Daniel²⁴ et Daniel²⁵, Houellebecq explore une vision sombre de l'humanité future, marquée par l'isolement émotionnel, la quête désespérée d'immortalité et la dégradation des relations humaines. Ces néo humains incarnent une critique acerbe des valeurs contemporaines qui privilégient le progrès technologique au détriment de l'expérience humaine authentique. En fin de compte, Houellebecq nous pousse à réfléchir sur ce que signifie vraiment être humain dans un monde en constante évolution.

Il est important de souligner à quelle point l'analyse des tensions entre humanisme et post humanisme permet de mettre en lumière des visions du monde très différentes. Cela offre une riche matière à discussion, notamment sur les valeurs qui définissent notre humanité aujourd'hui et au futur.

L'humanisme et le post humanisme représentent deux visions opposées de la condition humaine, chacune ayant des implications profondes sur la manière dont nous comprenons notre existence. L'humanisme, enraciné dans la tradition occidentale, célèbre la capacité humaine à raisonner, à créer et à s'améliorer. En revanche, le post humanisme remet en question cette vision en plaçant l'humain dans un réseau de relations avec les technologies, soulignant les limites qui définissent notre humanité.

L'humanisme traditionnel semble inadapté aux défis contemporains tels que la mondialisation, les crises environnementales et les avancées technologiques rapides. Houellebecq illustre cette inadaptation à travers ses personnages qui naviguent dans un monde où les valeurs humanistes ne trouvent plus leur place. La mondialisation a également un impact significatif sur l'identité individuelle. Les cultures se mélangent et s'uniformisent, ce qui peut conduire à une perte de diversité culturelle. Dans ce contexte, chaque individu doit naviguer entre l'influence globale et son identité locale,

cherchant à se démarquer tout en étant intégré dans un monde de plus en plus homogène. Un autre aspect clé du discours houellebecquien est la solitude omniprésente chez ses personnages modernes ; cette solitude est exacerbée par une société qui valorise davantage le succès individuel que les connexions humaines authentiques.

Dans nos sociétés contemporaines, comme dans le roman étudié, le numérique joue un rôle central dans la construction identitaire ; cela est particulièrement pertinent dans le contexte du post humanisme où les frontières entre réel et virtuel s'effacent. Les technologies numériques ont transformé notre manière d'interagir et de percevoir le monde. Elles offrent des opportunités sans précédent pour se connecter avec autrui mais peuvent également engendrer une forme d'isolement. La dépendance aux réseaux sociaux et aux plateformes numériques soulève des questions sur l'authenticité des relations humaines.

Le corps humain est également au centre des débats dans *la possibilité d'une île*. Les avancées en biotechnologie posent des questions éthiques sur la modification génétique et le transhumanisme. Comme le note un article sur l'homme du XXI^e siècle, "l'homme est en permanence tenté entre deux choix extrêmes concernant son corps" (Broca). Ces choix soulèvent des interrogations sur ce que signifie être humain dans un monde où le corps peut être amélioré ou transformé technologiquement.

Selon Houellebecq, les valeurs, les normes, les significations, les symboles à respecter se trouvent dans les traditions qui les ont inspirés (religions célestes, humanisme grécolatin, renaissant et actualisé par les Lumières) et dans les grands textes internationaux. Le rapport estime que l'amélioration-augmentation de l'individu humain par des technologies matérielles ne constitue pas une priorité. Ces technologies devraient être réservées à des usages thérapeutiques sous les auspices de la médecine et de son éthique traditionnelle. Ce qu'il faut développer et améliorer, c'est la connaissance (de l'homme, de la nature, de la société, du milieu technique) et l'environnement naturel et artificiel (maison, ville, campagne). C'est aux environnements matériels que les technologies matérielles doivent s'appliquer. Le corps et le cerveau humains n'en font pas partie.

La quête d'un bonheur impossible

Le désir de Daniel pour une "île-paradis" symbolise sa recherche désespérée d'évasion face à une réalité insupportable. Cependant, cette quête se heurte à l'impossibilité du bonheur dans un monde où les valeurs humaines sont corrompues : « Le bonheur n'était pas un horizon possible. Le monde avait trahi. Mon corps m'appartenait pour un bref laps de temps ; je n'atteindrais jamais l'objectif assigné. Le futur était vide ; il

était la montagne. Mes rêves étaient peuplés de présences émotives. J'étais, je n'étais plus. La vie était réelle. ».

Ni l'humain ni le néo humain n'ont pu accéder au bonheur tant souhaité : Daniel1 et Daniel25, les deux ont choisi de mettre fin à leurs vies par le suicide. « Étant génétiquement issu de Daniel1 j'ai bien entendu les mêmes traits, le même visage ; la plupart de nos mimiques, même, sont semblables (quoique les miennes, vivant dans un environnement non social, soient naturellement plus limitées) ; mais cette subite distorsion expressive, accompagnée de gloussements caractéristiques, qu'il appelait le rire, il m'est impossible de l'imiter ; il m'est même impossible d'en imaginer le mécanisme. Les notes de mes prédécesseurs, de Daniel2 à Daniel23, témoignent en gros de la même incompréhension. Daniel2 et Daniel3 s'affirment encore capables de reproduire le phénomène, sous l'influence de certaines liqueurs ; mais pour Daniel4, déjà, il s'agit d'une réalité inaccessible (...) Plusieurs travaux ont été produits sur la disparition du rire chez les néo-humains ; tous s'accordent à reconnaître qu'elle fut rapide. » (Houellebecq, La Possibilité d'une île 63)

Le rire qui est le signe du bonheur de l'instant a disparu chez les néo humains. « À tout observateur impartial en tout cas il apparaît que l'individu humain ne peut pas être heureux, qu'il n'est en aucune manière conçu pour le bonheur » (Houellebecq, La Possibilité d'une île 67) , Que sa seule destinée possible soit de propager le malheur autour de lui en rendant l'existence des autres aussi intolérable que l'est la sienne propre - ses premières victimes étant généralement ses parents.

Les néo humains commentent souvent la vie de leur ancêtre, Daniel1, à travers une lentille cynique. Ils perçoivent les valeurs humaines contemporaines comme presque incompréhensibles, ridicules et destructrices. Cela soulève des questions sur ce qui reste de notre humanité dans un monde qui valorise la perfection technologique au détriment de l'expérience humaine authentique.

Cette dynamique souligne comment le clonage sert non seulement à explorer l'individu mais aussi à critiquer les normes sociales.

En fin de compte, ni Daniel1 ni ses clones ne trouvent véritablement le bonheur dans La Possibilité d'une île. Daniel1 échoue dans sa quête d'amour et choisit la mort comme échappatoire à sa souffrance existentielle. Les clones, bien qu'ils soient libérés des souffrances humaines par leur déshumanisation, vivent une existence vide de sens. Houellebecq nous pousse ainsi à réfléchir sur la nature du bonheur et sur ce qui constitue véritablement notre humanité dans un monde où les valeurs traditionnelles sont remises en question.

À travers ses personnages et leurs expériences, le roman explore les conséquences de l'individualisme et du nihilisme qui émergent lorsque les valeurs religieuses traditionnelles sont absentes : « De plus en plus les hommes allaient vouloir vivre dans la liberté, dans l'irresponsabilité, dans la quête éperdue de la jouissance ; ils

allaient vouloir vivre comme vivaient déjà, au milieu d'eux, les kids, et lorsque l'âge ferait décidément sentir son poids, lorsqu'il leur serait devenu impossible de soutenir la lutte, ils mettraient fin ; mais ils auraient entre-temps adhéré à l'Eglise élohimate, leur code génétique aurait été sauvegardé, et ils mourraient dans l'espoir d'une continuation indéfinie de cette même existence vouée aux plaisirs (..) L'islam, curieusement, fut un bastion de résistance plus durable. S'appuyant sur une immigration massive et incessante, la religion musulmane se renforça dans les pays occidentaux pratiquement au même rythme que l'élohisme ; s'adressant en priorité aux populations venues du Maghreb et d'Afrique noire, elle n'en connaissait pas moins un succès croissant auprès des Européens « de souche », succès uniquement imputable à son machisme » (Houellebecq, *La Possibilité d'une île* 357) , Cette citation met en exergue l'idée que le manque de valeurs religieuses peut conduire à un vide moral et existentiel, Dans *La Possibilité d'une île*, l'individualisme exacerbé des personnages principaux, comme Daniel¹, illustre une société où les valeurs religieuses ont été largement abandonnées. Daniel¹ vit dans un monde où les relations humaines sont superficielles et où la quête de sens est désespérément vaine. Cette situation est décrite comme une "misère de l'homme sans Dieu", soulignant que l'absence de transcendance laisse les individus en proie à un profond désespoir :

L'absence de valeurs religieuses ne se limite pas à des expériences individuelles ; elle entraîne également des répercussions sur la société dans son ensemble. Houellebecq suggère que sans un cadre moral commun, les interactions humaines deviennent plus brutales et égoïstes. Dans ce contexte, la religion apparaît à mon avis comme un rempart contre le libéralisme excessif qui peut déshumaniser les individus : "La religion constitue le dernier rempart contre le libéralisme" (Agathe Novak-Lechevalier - Caroline Julliot).

Dans *La Possibilité d'une île*, Houellebecq présente également la secte des Élohimites comme une tentative de créer une nouvelle forme de spiritualité pour répondre aux besoins métaphysiques des individus. Bien que cette secte soit fondée sur des principes technologiques plutôt que sur une foi traditionnelle, elle illustre le besoin humain d'un cadre qui donne sens à l'existence.

Loin de nous l'idée d'affirmer que *La Possibilité d'une île* est un roman rempli d'espoir, que les personnages y sont convaincus qu'une vie meilleure les attend au bout du chemin, leurs « suicides » respectifs témoignent plutôt du contraire.

L'épilogue de *La Possibilité d'une île* contraste ainsi avec l'ensemble du roman en dérivant les pérégrinations et le retour à la nature de Daniel²⁵. D'inspiration romantique, cette section réactive la part « naturelle » chez le post-humain, laisse place à « la contemplation limpide » du monde de ce personnage. Michel Houellebecq use du procédé narratif de l'insertion d'un épilogue renversant la diégèse dans *La Possibilité d'une île*, ce qui ne résout pas les problèmes dépeints tout au long du récit de ses personnages. Si les post-humains sont le produit technoscientifique de la

résolution des inégalités des sociétés libérales occidentales, l'épilogue consiste en un passage vers une post humanité dystopique. Le post-humain, à la suite d'une révélation artistique, souhaite retrouver un état naturel, retourner à un état plus « humain » : les frontières entre l'homme et un possible successeur se brouillent, ce qui est soulevé par la mise en scène d'une sensibilité esthétique.

Depuis les études de Mikhaïl Bakhtine, le roman s'appréhende comme une œuvre immergée dans le langage, baignant dans les différents discours sociaux, qu'elle fait entrer en relation selon un plurilinguisme vivant, aux frontières fluides et naturelles. La notion de « plurilinguisme », que nous nommons à l'instar de la plupart des critiques littéraires contemporains « polyphonie », est centrale aux considérations esthétiques bakhtinienne : elle fait référence aux « voix sociales et historiques qui peuplent le langage [...], qui lui donnent des significations concrètes, précises, [...] traduisant [dans le roman] la position socio-idéologique différenciée de l'auteur » (Bakhtine) . Le roman, « isomorphe à l'homme » pour Michel Houellebecq, deviendrait l'unique porteur de vérité et d'humanité à l'ère de la désinformation et de l'uniformisation annonçant le devenir post-humain, l'unique perspective en marge du paradigme technoscientifique qui régit le devenir de l'humanité. Le roman lui apparaît même comme le dernier refuge de la signification parce qu'il constitue l'expression primaire de l'homme, être désormais en voie d'être « dépassé ».

Il est à noter que *La Possibilité d'une île* est une œuvre complexe qui interroge notre rapport à l'humanité dans un contexte marqué par le progrès technologique et philosophique. Michel Houellebecq navigue habilement entre humanisme et post humanisme pour révéler les tensions inhérentes à notre époque contemporaine. À travers ses personnages désabusés et ses réflexions critiques sur la société moderne, il nous invite à repenser notre conception de ce que signifie être humain face aux défis du XXI^e siècle. Il est à souligner que l'auteur de *La Possibilité d'une île* nous invite à redéfinir notre humanité, ce qui est un processus dynamique qui nécessite une approche holistique intégrant des dimensions philosophiques, sociales, technologiques, écologiques et culturelles. En adoptant une perspective inclusive et durable, nous pouvons construire un avenir où chaque individu est valorisé, où les relations humaines sont authentiques et où notre place dans le monde naturel est reconnue comme essentielle à notre survie collective. Cette redéfinition ne sera pas facile ni rapide, mais elle est nécessaire pour faire face aux défis contemporains et construire un monde plus juste et durable pour tous.

Pour conclure, nous affirmons que dans *La Possibilité d'une île*, Michel Houellebecq offre une réflexion profonde et critique sur la condition humaine à l'ère du capitalisme et des avancées technologiques. À travers ses personnages désabusés et ses

observations acerbes, l'auteur interroge les fondements de l'humanisme traditionnel, révélant ses limites face aux réalités contemporaines. Loin de représenter un idéal d'émancipation et de dignité humaine, l'humanisme est présenté comme une idéologie souvent détournée au service des logiques marchandes, où les mauvais instincts sont exploités pour générer profit et consommation. La critique du capitalisme dans le roman souligne une société où les relations humaines sont réduites à des transactions superficielles. L'amour, souvent perçu comme une échappatoire, devient une illusion fragile dans un monde où la sexualité est dissociée des émotions authentiques. Cette vision désenchantée s'inscrit dans une tendance plus large vers le post humanisme, où les individus sont déshumanisés et où la technologie redéfinit les dynamiques relationnelles. Les néo-humains, en quête d'une immortalité artificielle, soulèvent des questions éthiques sur la nature même de l'amour et des sentiments dans un futur où les émotions pourraient être manipulées ou reproduites. En somme, Houellebecq nous invite à réfléchir sur notre rapport à l'humanité dans un monde en mutation rapide. Sa critique du capitalisme et son exploration des thèmes de l'humanisme et du post humanisme révèlent les tensions et les contradictions qui caractérisent notre époque. À travers *La Possibilité d'une île*, l'auteur nous pousse à envisager non seulement les conséquences de nos choix contemporains mais aussi à interroger la valeur intrinsèque de l'humain face aux défis d'un avenir incertain.

End notes :

ⁱ L'ensemble de l'œuvre de Volodine est investi de ces questionnements sur le sort de l'humanité. Pour l'heure, mentionnons tout de même son roman intitulé *Avec les moines-soldats* (Paris, Éditions Verdier, 2008), publié sous le pseudonyme Lutz Bassman, dans lequel trois personnages doivent « sauver » une humanité arrivée à son ultime limite. Pour ce qui est de McCarthy, son roman *La Route* (Paris, Éditions de L'Olivier, 2007) est l'exemple même de ces romans post-apocalyptiques.

ⁱⁱ Michel Houellebecq est un romancier et poète français né le 26 février 1956 à Saint-Pierre sur l'île de la Réunion. Il détient un diplôme d'ingénieur agronome, ce qui peut expliquer la présence dans ses œuvres des thèmes de l'informatique, ses livres font partie des meilleures ventes littéraires francophones et certains de ses ouvrages sont traduits en plusieurs langues. Il délivre dans ses romans une vision sans concession du monde occidental à travers la vie de héros désenchantés.

ⁱⁱⁱ *La Possibilité d'une île*, publié en 2005, est un roman emblématique de Michel Houellebecq qui explore des thèmes profonds tels que l'individualisme, le clonage, et la quête de sens dans un monde postmoderne. Ce texte se distingue par son approche à la fois satirique et philosophique, offrant une réflexion sur l'humanité et ses aspirations à travers le prisme de la science-fiction.

^{iv} Les Elohimites, une secte présente dans le roman, promettent l'immortalité par le clonage. Cette promesse attire les néo humains qui choisissent souvent de mourir et d'être réincarnés avant d'atteindre 50 ans, reconnaissant que la vie au-delà de cet âge est perçue comme dépourvue de sens.

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人工智能对翻译教学与译者培养的影响：现况与挑战

"أثر الذكاء الاصطناعي على تدريس الترجمة وإعداد المترجمين: الواقع والتحديات"

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الملخص:

في السنوات الأخيرة، ارتبطت التقنية بالترجمة ارتباطاً وثيقاً، مما أدى إلى تحول جذري في عملية الترجمة وكفاءتها وجودتها. وقد ترك هذا الاندماج أثراً عميقاً على صناعة الترجمة، لا سيما بعد دمج الذكاء الاصطناعي (AI) في الترجمة، ليصبح أحد أكثر التطورات الثورية في هذا المجال. وبفضل الابتكار التكنولوجي المستمر، شهد هذا المجال تقدماً سريعاً، مما جعل عملية تحويل النصوص بين اللغات أكثر كفاءة ودقة من أي وقت مضى.

تهدف هذه الدراسة إلى استكشاف دور تقنيات الذكاء الاصطناعي في تدريس الترجمة وإعداد المترجمين، من خلال تحليل الفرص والتحديات التي تطرحها، وتقييم تأثير الذكاء الاصطناعي على تعليم الترجمة وتدريب المترجمين. كما تسعى إلى تحديد التحديات الحالية واقتراح استراتيجيات لتحسين الكفاءة والجودة في الترجمة، بما يساعد المترجمين على التكيف مع متطلبات عصر الذكاء الاصطناعي.

علاوة على ذلك، تناقش الدراسة المخاطر المترتبة على استخدام التقنية في الترجمة، مثل قضايا الخصوصية، والحساسية الثقافية، ودقة السياق الترجمي، بالإضافة إلى تأثير الاعتماد المفرط على الأدوات الرقمية على المهارات الأساسية للمترجمين. وتقتصر الدراسة عددًا من الاستراتيجيات لتحقيق التوازن بين الاستفادة الفعالة من التقنية والحفاظ على جودة الترجمة البشرية، مع التأكيد على أهمية الترجمة التعاونية بين الإنسان والآلة.

الكلمات المفتاحية: تقنيات الترجمة، الذكاء الاصطناعي، مناهج الترجمة، الترجمة الآلية، دور المترجم.

الخلاصة:

في السنوات الأخيرة، ارتبطت الترجمة ارتباطاً وثيقاً بالتكنولوجيا، مما أدى إلى تحول جذري في عملية الترجمة وكفاءتها وجودتها. وقد ترك هذا الاندماج أثراً عميقاً على صناعة الترجمة، لا سيما بعد دمج الذكاء الاصطناعي (AI) في الترجمة، ليصبح أحد أكثر التطورات الثورية في هذا المجال. وبفضل الابتكار التكنولوجي المستمر، شهد هذا المجال تقدماً سريعاً، مما جعل عملية تحويل النصوص بين اللغات أكثر كفاءة ودقة من أي وقت مضى.

تهدف هذه الدراسة إلى استكشاف دور تقنيات الذكاء الاصطناعي في تدريس الترجمة وإعداد المترجمين، من خلال تحليل الفرص والتحديات التي تطرحها، وتقييم تأثير الذكاء الاصطناعي على تعليم الترجمة وتدريب المترجمين. كما تسعى إلى تحديد التحديات الحالية واقتراح استراتيجيات لتحسين الكفاءة والجودة في الترجمة، بما يساعد المترجمين على التكيف مع متطلبات عصر الذكاء الاصطناعي.

同时，研究还讨论了使用技术进行翻译所带来的风险，包括隐私问题、文化敏感性和翻译语境准确性方面的挑战，以及译者过度依赖数字工具可能对其核心技能产生的影响。本研究提出了一些策略，以在技术的有效利用和保持人工翻译质量之间实现平衡，并强调人机协作翻译的重要性。

关键词：翻译技术、人工智能、翻译教材、机器翻译、翻译者角色

研究方式:

本研究采用文献分析法和案例研究法相结合的方式。通过分析当前人工智能技术在翻译领域的应用现状，探讨其在翻译教学和译者培养中的实际影响。同时，结合具体的教学案例与翻译实践，分析人工智能工具与传统翻译方法的融合情况，并通过对比分析，评估人工智能在提高翻译效率和质量方面的优势与局限。

一、文献综述:

1.1 人工智能的定义

人工智能（Artificial Intelligence, AI）是计算机科学的一个分支，旨在创建能够模拟或超越人类智能的机器和软件系统。人工智能的目标是让计算机能够完成通常需要人类智能的任务，如理解自然语言、视觉感知、决策制定和解决问题。以下是关于人工智能的详细介绍，包括其定义、组成部分、应用领域和未来发展方向。

人工智能是指通过开发算法和计算模型，使计算机能够执行类似于人类智能的任务。这些任务包括学习、推理、计划、理解自然语言、感知和行动。人工智能可以分为两大类：

1. 狭义人工智能（ANI）：

- 定义：专门设计用于执行特定任务的系统，如语音识别、图像识别或机器翻译。
- 实例：苹果的Siri、谷歌翻译、亚马逊的Alexa。

2. 通用人工智能（AGI）：

- 定义：具有全面认知能力，能够理解、学习和应用知识，处理广泛的任务，类似于人类的智能。
- 挑战：通用人工智能尚未完全实现，仍然是人工智能研究的一个重要目标。

世界知识产权组织（WIPO）对人工智能的定义是：以机器学习与深度学习为主要研究对象，开发具有人类智慧的机器或系统，认为人工智能是“深度监督机器学习”的代名词，而阿西莫格鲁和雷斯特雷波（Acemoglu and Restrepo, 2020）认为，人工智能的核心在于机器学习和深度学习技术的应用。

^{iv}《人工智能发展白皮书—

产业应用篇（2018）》指出，人工智能是指通过机器对人类的思考进行持续的感知和模拟，从而达到与人类

智慧相当的程度，并可将其分为硬件支持层、产品层和应用层三个层次

^{iv}，而钟义信（2017）则将人工智能定义为一种解决问题的能力，主要涉及数据分析、信息提取等技术。

^{iv}朱巍等（2016）认为，人工智能是指可以模仿人类思维活动的智能机器或系统，其涵盖的研究领域包括深度学习、图像识别等多个方面。

^{iv}此外DomingosP（2015）指出，机器学习是人工智能的关键组成部分，通过特定算法建立模型并对新数据进行判断。

1.1.2人工智能翻译：

郭明阳等人（2021）在《人工智能在机器翻译中的应用研究》中提到，人工智能（Artificial Intelligence, AI）是指研究、开发用于模拟、延伸和扩展人的智能的理论、方法、技术及应用系统的一门新的技术科学。

人工智能翻译（AI翻译）是指利用人工智能技术，特别是自然语言处理和机器学习，来实现不同语言之间的自动转换。这项技术通过模拟人类的语言理解和生成能力，自动将源语言文本翻译成目标语言文本。

1.2机器翻译

"

机器翻译是自然语言处理技术的一个分支,注重利用计算机技术实现一种人类语言(源语言)到另外一种人类语言(目标语言)的自动翻译或转换”。^{iv}

机器翻译主要是指由计算机进行的翻译,而计算机辅助翻译则强调人类在计算机的辅助下进行的翻译。但是迄今为止,还没有一个非常完善的机器翻译系统能够完美替代人工翻译工作。^{iv}

机器翻译指计算机程序将一种书写形式或声音形式的自然语言翻译成另一种书写形式或声音形式的自然语言。^{iv}

当前人工智能发展中显现出互为镜像、互为嵌入和互为信息的人机关系趋势。

^{iv}因此,目前机器翻译会和人工译员一起协同工作。

但是,在这种协作翻译的关系中,以前简单的“机器辅助翻译”

模式已经越来越多地被人工智能交互翻译(artificial intelligence interactive translation, AIIT)所取代,这是翻译技术能力的进步。^{iv}

1.3 人工翻译

传统意义上,人工翻译的过程是人工译者集理解、分析、选择及再创造为一体的综合过程,是大脑思维活动的过程。^{iv}

简单可以说人工翻译(Human Translation)是指由人类译者利用自身的语言能力、文化背景知识和翻译技巧,将一种语言的文本转换为另一种语言的过程。这一过程强调对原文的深刻理解和对目标语言的准确表达,以确保译文的准确性、流畅性和文化适应性。

在翻译过程中,人工译者需要根据现有的原文,结合译者自身掌握的源语和目标语文化背景知识,在理解原文的语言意义的基础上,对原文进行加工创造。这个过程中,译者用到的主要是传统的纸质双语词典、相关书籍等翻译工具。人工翻译的过程完全依靠译者,是一种人为控制翻译质量的方式。因此,译文质量也与译者自身的翻译水平息息相关。^{iv}

根据《现代语言学》期刊中的一篇文章,人工翻译是通过人工方式将原文转换为译文的过程。^{iv}

人工翻译的优势在于译者能够理解复杂的语境、文化差异和隐含意义，从而提供高质量的译文。然而，与机器翻译相比，人工翻译可能在速度和成本方面存在劣势。因此，在实际应用中，常常将人工翻译与机器翻译相结合，以发挥各自的优势。

二、AI时代翻译人才培养和翻译教材相关的问题

随着人工智能时代的到来，翻译行业迎来了前所未有的发展机遇，但同时也面临新的挑战。机器翻译技术的普及显著提升了翻译工作的效率，但这也对译员的技能提出了更高的要求。在这种背景下，加强高校翻译人才的培养变得尤为重要和紧迫。高校作为翻译人才培养的主要阵地，肩负着为社会输送高素质翻译专业人才的重任。

值得一提是现有的翻译人才培养模式已无法跟上时代的步伐，主要原因是：（1）**技术变革加速**：随着人工智能、机器翻译和大数据等新兴技术的快速发展，传统的翻译教学模式未能及时更新，学生缺乏应对这些新工具的技能。（2）**跨学科能力的缺乏**：当前的培养模式主要专注于语言和翻译技巧，而忽视了对跨学科知识的培养，尤其是在技术、文化和社会等领域的理解。（3）**全球化与本地化的冲突**：全球化加剧了跨文化交流的需求，翻译人才不仅需要具备语言能力，还需要具备跨文化交际的能力，而现有的培养模式对这一方面的重视不够，因此急需进行改革和创新，提升翻译人才的培养质量，不仅可以大幅度提高他们的综合素质和专业技能，还能更好地迎接人工智能时代的挑战。

现在翻译人才面临的问题是：

- **传统教学模式**：课堂讲解和书面练习虽然在语言学习和翻译基础学中发挥了作用，但在提升学生实际翻译能力方面存在一定的局限性，所以当前的翻译人才缺乏一些重要的技能。
- **机器翻译技术**：虽然机器翻译技术在精准度和效率上取得了显著进步，并且对人工翻译的地位造成了冲击，但它在理解和翻译语言中的文化、情境和情感方面仍不如人工翻译，下列？会提供说明这个问题的应用例子。

尽管机器翻译技术在许多方面取得了显著进展，但仍存在一些局限性。例如，在面对复杂语境、语义深奥或专业领域文本时，翻译效果常常不尽如人意，特别在阿汉文学和诗歌的翻译。

本人提一个例子说明这个一段，例如：

من روائع المتنبي
أبلغ عزيزاً في ثنايا القلب منزله
أني وإن كنت لا ألقاه ألقاه
وإن طرفي موصول برؤيته
وإن تباعد عن سكنائي سكناه
يا ليته يعلم أنني لست أذكره
وكيف أذكره إذ لست أنساه
يا من توهم أنني لست أذكره
والله يعلم أنني لست أنساه
إن غاب عني فالروح مسكنه
من يسكن الروح كيف القلب ينساه؟^{iv}

用机器翻译翻译成汉语时翻译结果就这样：

Microsoft Translator	Google Translate

她在家中心脏病发作。 如果你不放它, 我会放它。 当我看到他时 如果你离我家很远 如果他知道我没有记住他。 我怎么会忘记, 因为我没有忘记。 谁说我不记得。 上帝知道我没有忘记。 失去我的灵魂是可怜的。 心灵是如何忘记的?	告诉内心深处亲爱的人他的家 即使我不能见到他, 我也会见到他 我的四肢与他的视野相连 即使他离我的住处很远, 他仍然有人居住 我希望他知道我不记得他 如果我不忘记他, 我怎么能记住他呢? 噢, 你以为我不记得他了 天知道我不会忘记他 如果他不在我身边, 灵魂就是他的居所 谁住在灵魂里, 心怎么会忘记他?
Reverso	Baidu
在他家的心脏的褶皱中通知亲爱的 如果我不扔, 双方都与他的愿景有关。 如果我们远离我们的住所, 我希望他知道我不记得他。 我怎么提它, 因为我不会忘记它? 我不记得他了。 上帝知道我不会忘记他。 如果他想念我, 灵魂就是他的家。 谁居住在灵魂里。心是怎么忘记的?	亲爱的心底告诉他的家 如果我不把它扔下来 双方达成共识 如果远离我的住所 希望他知道我没有提到他 如果我没有忘记它, 如何记住它? 谁幻想我不记得他 上帝知道我不会忘记他。 如果他离开了我, 灵魂就是他的家。 谁居住在灵魂中, 心灵如何忘记它?
ChatGPT	Yandex

亲爱的，在我心中的挚爱， 尽管我未曾与你相见，我依然感觉与你相遇。 我的眼眸总是能见到你的身影， 即使你远离我的住所，你依然住在我心间。 但愿他明白，我从未忘记他， 如何能忘记他，我从未停止思念他。 你以为我不再想起他， 可上天知道，我从未忘记他。 即使他不在我的身边，他却居住在我的灵魂里， 住在灵魂中的人，我的心怎么会忘记他呢？	告知亲爱的在他家的心脏的褶皱 即使我没有遇见他，我也遇见了他 我的结局与他的异象相连 如果你搬离我的公寓 我希望他知道我不记得他 如果我不忘记他，我怎么能记得他呢？ 哦，谁想到我不记得他了？ 天知道我没有忘记他 如果他想我，灵魂就是他的居所 谁住在灵魂里，心怎么忘了他
人工翻译	DeepL
告知致亲，我的心他永远的家 无论我能不看到他，我总能感应到他 我的视线与他永远相连 尽管我们身处不同之地，但我们的灵魂相互依偎 但愿他明白，我不会忘记他 他不会会成为我的回忆，因为我没有忘记他 那些以为我忘记他的人 真主知道我永远不会忘记他 如果他不在我身傍 我的灵魂仍然是他的家 因为住在灵魂里的人 心怎么会忘记他！ ^{iv}	告诉亲爱的人他心中的家 虽然我没有遇见他，但我遇见了他 我的四肢与他的视线相连 即使他远离我的居所 只要他知道我不记得他。 如果我不忘记他，又怎能记得他？ 想象我不记得他的人 上帝知道我没有忘记他。 如果他不在我身边，灵魂就是他的居所 他住在灵魂里，心灵怎能忘记他？

选择这些程序和应用程序（如Microsoft Translator、Google Translate、DeepL、Yandex和Baidu）进行翻译比较的原因有几个，涉及到它们的普及性、广泛使用以及所采用的不同技术：

1. 普及性和广泛使用

Google Translate和Microsoft

Translator是全球最著名的翻译工具之一，支持多种语言，并且在全球范围内使用广泛。每天都有数百万人在不同领域使用它们。

Baidu

Translate和Yandex分别在中国和俄罗斯更为知名，因此比较这些系统的翻译结果是非常重要的。

2. 翻译技术的差异

Google Translate和Microsoft

Translator采用神经机器翻译（NMT）技术，依赖深度神经网络更好地理解上下文并提高翻译的准确性。

DeepL被认为在翻译质量方面取得了显著进展，特别是在欧洲语言之间，采用先进的人工智能技术。

Baidu

Translate和Yandex的翻译风格可能略有不同，因为它们专注于各自地区的语言（俄语和汉语），这为其翻译系统带来了不同的文化和技术维度，区别于西方系统。

不同翻译工具对句子的翻译有不同，主要体现在用词和表达的差别上。

以下是对比几种机器翻译的结果以及人工翻译的分析

一、对 Google Translate 和人工翻译的分析：

(أبلغ عزيزاً في ثنانياً القلب منزله) Google Translate:
“告诉内心深处亲爱的人他的家”

Google Translate:
直译了“告诉内心深处亲爱的人他的家”，但未能准确传达原文的情感和意图。原文的含义是告知心中亲近的人，即使看不见他，也能感受到他的存在。

人工翻译：

更准确地传达了原意，“告知致亲，我的心他永远的家”表达了深情和心灵的联系。

(أني وإن كنت لا ألقاه ألقاه) Google Translate:
“即使我不能见到他，我也会见到他” Google Translate:

直译了原文的意思，但表达上较为生硬，未能完全体现原文的意图。**人工翻译：**

通过“感应到他”更好地传达了原文的深层情感，显示了心灵上的联系。（

وان طرفي موصول برؤيته) Google Translate: “我的四肢与他的视野相连”，

Google Translate:

直接翻译“我的四肢与他的视野相连”显得不自然且误解了原意。四肢不应与视野相连，**人工翻译：**

“我的视线与他永远相连”更贴近原文的情感，表达了目光上的联系。（ وان

سكناه سكناي عن تباعد) Google Translate:

“即使他离我的住处很远，他仍然有人居住” Google Translate:

直译了原文，但未能传达诗意和情感上的联系，导致表达不自然，

人工翻译：

通过“我们的灵魂相互依偎”更准确地传达了即使身处不同地方仍保持心灵

上的接触的含义。（ يا ليتة يعلم أني لست أذكره) Google Translate:

“我希望他知道我不记得他” Google Translate:

直译了原文，但这与原意不符，原文实际上是在说愿他明白，我不会忘记他

。（ انساؤه) Google Translate:

“如果我不忘记他，我怎么能记住他呢？” Google Translate:

直译了原文，表达不够流畅且与上下文不符，原文实际上是在说他不会成为

我的回忆，因为我没有忘记他。（ يا من توهم أني لست أذكره) Google Translate:

“噢，你以为我不记得他了” 这句翻译相对准确，但上下文不够完整。（

والله يعلم أني لست أنساه) Google Translate: “天知道我不会忘记他”

直译了原文，基本准确。（ ان غاب عني فالروح مسكنه) Google Translate:

“如果他不在我身边，灵魂就是他的居所” 直译了原文，基本准确。（ من

يسكن الروح كيف القلب ينساه؟) Google Translate:

“谁住在灵魂里，心怎么会忘记他？” 直译了原文，基本准确。

Google Translate:

翻译准确性不足，常因直译和上下文理解不足导致表达不自然，未能完全传达原文的情感和诗意。

人工翻译：

更好地理解传达了原文的情感和上下文，通过自然流畅的语言表达了深层次的含义。

对比和分析

1. 准确性:

Google Translate: 有些翻译偏离了原意，例如“我的四肢与他的视野相连”与原意不符。整体翻译有些不自然，并且与上下文不符。

人工翻译: 准确地传达了原文的情感和意图，例如“我的视线与他永远相连”符合原意。

2. 上下文理解:

Google

Translate: 在上下文理解方面有所欠缺，导致一些翻译无法有效传达原文的情感。例如，
“即使他离我的住处很远，他仍然有人居住”与原文的意图不符。

人工翻译: 对上下文的理解较好，能够准确传达情感，例如“尽管我们身处不同之地，但我们的灵魂相互依偎”。

3. 语言流畅性:

Google

Translate: 翻译有时显得生硬，不够流畅。例如，“我希望他知道我不记得他”显得与上下文不一致。

人工翻译: 翻译更加流畅自然，准确表达了原文的意图和情感：“愿他明白，我不会忘记他”。

Google Translate 出现问题的原因

1. 直译和字面翻译:

Google

Translate

常常倾向于逐字翻译，这可能导致不自然的表达和误解原意。

2. 上下文理解不足:

机器翻译系统在处理复杂的文学句子时，可能无法全面理解上下文，从而导致翻译的准确性下降。

3. 文化和情感的处理:

机器翻译可能无法有效捕捉和传达文化背景和情感细节，影响了翻译的自然性和准确性。

综上所述，虽然人工翻译更能理解和传达语言的细微差别和文化背景，却机器翻译在这些方面常常存在不足。

二、对 ChatGPT和人工翻译的分析：

(أبلغ عزيزا في ثنایا القلب منزله) ChatGPT: “亲爱的，在我心中的挚爱”

ChatGPT:

这里翻译的是第三人称，未能准确传达原文的情感和意图。原文的含义是告知心中亲近的人，即使看不见他，也能感受到他的存在。

人工翻译:

更准确地传达了原意，“告知致亲，我的心他永远的家”表达了深情和心灵的联系。(أنى وإن كنت لا ألقاه ألقاه) ChatGPT:

“尽管我未曾与你相见，我依然感觉与你相遇”

ChatGPT:

直译了原文的意思，但表达上较为生硬，未能完全体现原文的意图。人工翻译:

通过

“感应到他”

更好地传达了原文的深层情感，显示了心灵上的联系。(وإن طرفي موصول برويته) ChatGPT:

“我的眼眸总是能见到你的身影”

，翻译显得不自然且误解了原意。人工翻译:

“我的视线与他永远相连”

更贴近原文的情感，表达了目光上的联系。(وإن تباعد عن سكناي سكتاه) ChatGPT:

“即使你远离我的住所，你依然住在我心间”

ChatGPT:

直译了原文，但未能传达诗意和情感上的联系，导致表达不自然，

人工翻译: 通过 “我们的灵魂相互依偎”

更准确地传达了即使身处不同地方仍保持心灵上的接触的含义。(يا ليتة يعلم أنى لست أذكره) ChatGPT: “但愿他明白，我从未忘记他”

ChatGPT:

这次翻译很好，表达原文的意思。(وكيف أذكره إذ لست أنساه) ChatGPT:

“如何能忘记他，我从未停止思念他。”

ChatGPT:

这次翻译也很好，表达原文的意思。(يا من توهم أنى لست أذكره) ChatGPT:

“你以为我不再想起他，”

这句翻译不太准确，而且上下文不够完整。(والله يعلم أنى لست أنساه) ChatGPT:

“可上天知道，我从未忘记他。”

直译了原文，基本准确。(إن غاب عني فالروح مسكنه) ChatGPT:

“即使他不在我的身边，他却居住在我的灵魂里”

直译了原文，基本准确。(من يسكن الروح كيف القلب ينساه؟) ChatGPT:

“住在灵魂中的人，我的心怎么会忘记他呢？”

直译了原文，基本准确。

结果：ChatGPT翻译比谷歌翻译好，但不如人工翻译，在上下文理解方面有所欠缺，导致一些翻译无法有效传达原文的情感。

ChatGPT翻译不准确的原因可能有以下几种：

1. **语境理解不足：**翻译系统有时可能无法完全理解源文本的深层含义或隐含的情感，尤其是在涉及文化背景或诗意表达的情况下，如：（أبلغ عزيزاً في ثنابا القلب منزله）ChatGPT：“亲爱的，在我心中的挚爱”。
 2. **语言结构差异：**阿拉伯语和汉语在句子结构、语法和表达方式上有很大的差异。直接翻译可能会导致一些意义或语气的丧失，如：（أنى وإن ألقاه ألقاه لا كنت）ChatGPT：“尽管我未曾与你相见，我依然感觉与你相遇”。
 3. **多义词和表达：**某些词语在不同语境下可能有不同的意思，如果没有上下文或其他线索，翻译系统可能无法正确选择最合适的译词，如：（برؤيته موصول طرفي وإن）ChatGPT：“我的眼眸总是能见到你的身影”。
 4. **文化差异：**阿拉伯语诗歌中常常有许多文化和宗教背景，而这些可能在中文中没有直接的对应，导致翻译时无法完全保留原有的韵味和情感，如：（أنساه لست أنى يعلم والله）ChatGPT：“可上天知道，我从未忘记他。”，（الله）翻译成“天”。
 5. **情感表达：**诗歌等文学作品往往包含深厚的情感，而这些情感在不同语言中的表达方式可能不同，直接翻译有时难以传达原文的情感深度，例如：（مسكنه فالروح عني غاب إن）ChatGPT：“即使他不在我的身边，他却居住在我的灵魂里”。
- 在进行翻译时，特别是文学类的内容，常常需要结合上下文和文化背景进行创造性的翻译，而不仅仅是逐字翻译。

三、 Microsoft Translator 的翻译存在严重错误，尤其是第一句“她在家心脏病发作”

，完全与原文不符，导致整体意思不清。

四、 Baidu 翻译也有很多错误，尤其是“如果我不把它扔下来”，完全偏离了原文的意思。

五、 Reverso 的翻译也有明显的错误，比如“在他家的心脏的褶皱中”，这种表达完全没有原诗的韵味和情感。

六、 Yandex 的翻译比其他机器翻译稍微好一点，但仍然有很多字面翻译和不准确的地方，比如“在他家的心脏的褶皱”。

七、 DeepL

的翻译相对较好，较为贴近原文，但仍有一些地方略显生硬，比如“我的四肢与他的视线相连”。

八、 人工翻译显然是最贴近原诗的情感和意境的，准确表达了原文中的复杂情感和深厚的思念之情。

机器翻译在处理诗歌这种需要高度语言感知和情感表达的文本时，往往表现欠佳。人工翻译则更能够准确捕捉原文的情感和美感，是更为理想的选择。

总之结果是，对于富有创造力和情感的文本，如诗歌、歌词、口语和幽默，机器翻译通常难以准确把握其深层含义和情感色彩。因此，尽管人工智能在机器翻译领域发挥了重要作用，但专业翻译人员的参与仍然至关重要，特别是在需要深入理解和传达文本深层含义的场景中。如何在人工智能背景下培养适应这些挑战的翻译人才，是当前亟需解决的关键问题。

因此，必须将机器翻译与人工翻译相结合，以跟上当今时代的步伐，并满足高质量的翻译需求在速度和数量上的要求，同时继续通过改进教学大纲来提升翻译人员的质量。

翻译员在这个领域可能会面临新的挑战，例如需要掌握处理人工智能系统的新技能，并了解如何改进自动翻译文本，使其适合和准确。因此，翻译员必须通过不断学习和发展其技术和编辑技能来应对这些变化。

在这种情况下需要高校在教学资源、教学方法和评价体系等方面进行全面的改革，另外应增加对先进翻译工具的投资，以确保这些工具始终保持更新。同时，必须探索更有效的方式来指导学生如何正确使用这些工具。此外，还应建立新的评价体系，以全面和准确地评估学生的翻译能力和跨文化交际能力。

总之，必须优化教学内容，以实现宽基础与精专业的结合，应基于时代发展需求，紧跟行业前沿，持续更新和完善教学体系。在夯实学生语言基础的同时，还应加强对跨文化交际能力和人文素养的培养。通过拓展国际视野，提升学生的文化和科技应用适应力和包容力，以实现综合素质的全面提升。

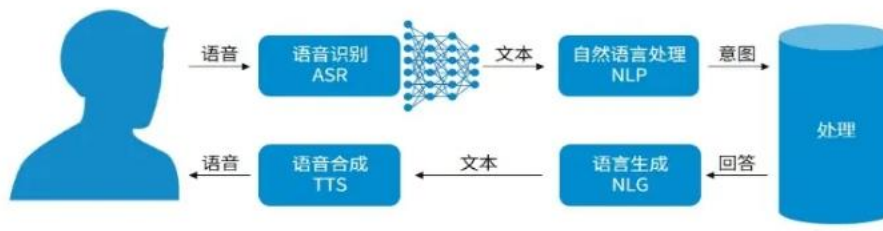
下面我提出一些建议，以改进翻译专业教材，从而提高当代译者的能力和技能：

(1) 把人工智能翻译与人工翻译的融合

翻译教学与人工智能技术的融合可以使翻译教学更加地贴近实际需求，提高教学的效率和质量，因为这需要将语言学和计算机科学等领域的知识和技能相结合，从而为学生所学的科学知识增添价值。可以通过正确利用人工智能技术将科技与翻译教学相结合：^{iv}

- 语音识别和语音合成技术与翻译教学的融合

语音识别和语音合成技术是两种密切相关但各自不同的人工智能技术。语音识别技术能够将人类的语音信号转换为文本形式，比如将录音转化为文字；而语音合成技术则能够将文本转化为语音信号，即将文字朗读出来。这两种技术的结合可以实现更智能和高效的语音交互。在语音翻译领域，通过将语音识别和语音合成技术整合，能够提供快速且准确的语音翻译服务。



第一、利用语音识别技术，提供翻译培训的方法包括以下几个方面：

1. 实时转录和反馈

实时字幕：使用语音识别技术，将口译过程中说出的内容实时转录为文字，显示在学生面前，帮助他们更好地跟踪和理解所听到的信息。

即时反馈：通过对比学生的口译内容与系统转录的文本，提供实时反馈，帮助学生识别和纠正错误。

2. 自我评估与练习

- 录音与分析：学生可以使用语音识别软件录制自己的口译练习，系统可以分析其发音、语速和流利度，并给出建议和改进方向。
- 对比练习：让学生将自己的口译与专业口译员的录音进行对比，识别差异并学习改进方法。

3. 提升口语表达能力

- 发音练习：利用语音识别技术，学生可以练习发音，系统会即时反馈发音的准确性，帮助学生提高语音质量。

- 模拟口译：创建虚拟口译环境，学生通过语音识别系统进行模拟口译，系统可以记录他们的表现并提供反馈。
- 4. 分析和统计
 - 数据分析：通过记录学生的口译练习数据，分析常见错误、发音问题及改进趋势，以便教师制定个性化的教学方案。
 - 绩效评估：系统可以对学生的学习进度进行评估，帮助教师了解学生的成长和学习需求。

5.

集成到教学平台，在线学习平台：将语音识别技术集成到在线学习平台中，提供丰富的练习和评估功能，方便学生随时随地进行学习。

6.

情境模拟模拟真实场景：创建与实际工作环境相似的模拟情境，帮助学生在压力下练习口译，提高其应变能力。

这些程序包括：Google Cloud Speech-to-Text、Microsoft Azure Speech Services、Dragon NaturallySpeaking 和 IBM Watson Speech to Text，可以单独使用，也可以与翻译学习平台结合使用，通过人工智能技术提升培训质量和翻译教学。

第二、语音合成技术，生成标准的语音，帮助学生了解和熟悉正确的发音，并进行模仿和训练。学生根据合成语音进行口型练习、发音练习和语调练习，提高口语表达的准确性和流利度。确实，语音合成技术在透视翻译翻译（将书面文字翻译成口语）中扮演着重要角色，具体表现在以下几个方面：

1. 实时反馈：在将书面文字翻译成口语中，语音合成技术能够实时生成翻译文本的语音版本，帮助翻译人员即时了解他们的翻译效果。这种即时反馈能够快速提升翻译的准确性和流畅性。
2. 提高效率：通过将文本转化为语音，翻译人员可以专注于翻译的内容而不是发音。这种方式有助于提升整体翻译的效率，尤其是在需要快速反应的场合。
3. 口语训练和练习：翻译学习者可以使用语音合成技术进行口语练习，模仿标准的发音和语调。这有助于他们在视听翻译时准确传达原文的语气和情感。

综上所述，语音合成技术在视听翻译中的应用，不仅提高了翻译的效率和质量，也为翻译人员的专业发展提供了新的工具和资源。语音合成技术为学生

提供了一个有效的学习工具，帮助他们提高口语表达能力，掌握语言的发音规范和语调，从而在实际交流中更具自信。

第三、在笔译方面，机器翻译和人工翻译相结合的教学方法是一种以技术为支撑、以实践为主导的翻译教育方式，能够将机器翻译和人工翻译的优势相结合，为学生提供更为灵活和个性化的翻译实践环境，以提高学生的翻译能力和翻译实践水平。

在翻译教学中，将机器翻译与人工翻译相结合，可以有效提升学生的翻译能力和质量。以下是几种实现这一目标的方法：

1. 对比分析法：将机器翻译结果与人工翻译结果进行对比分析，帮助学生理解两者的差异与优缺点。通过对比分析，学生可以更清楚地认识到语言和文化背景对翻译的影响，从而提升翻译质量。
2. 实践教学法：让学生亲身体验机器翻译和人工翻译的过程。例如，学生可以先使用机器翻译进行初步翻译，然后利用人工翻译进行修正和润色，以获得更佳的翻译效果。
3. 课堂演练法：在课堂上组织小组活动，让学生进行机器翻译和人工翻译的练习。学生可以根据所学知识选择合适的方法进行翻译，并在小组内讨论和分享经验。

通过这些结合机器翻译与人工翻译的教学方法，学生可以掌握各种翻译技巧，包括词汇翻译、语法翻译和语言风格翻译。同时，这种方法有助于学生理解不同语言之间的差异，并提升跨文化交流能力。使用现代翻译软件、平台和工具，可以让学生更好地应用翻译技术，提高翻译效率和质量，从而提供更全面、深入和具有实践意义的翻译教育体验。这不仅能满足社会对高水平翻译人才的需求，也对提升学生的翻译能力和实践水平具有重要作用。

第四、更加注重学生跨文化交际能力和创新思维的培养。

例如，设置专门的课程和实践项目，让学生在交流中学习不同文化背景下的语言使用习惯和交际规则，以增强他们的跨文化交际能力，特别在阿汉翻译这个方面，在从阿拉伯语翻译到中文时，翻译者必须完全抛开阿拉伯式的思维逻辑，转而采用中文的思维方式，特别是在处理复杂的长句时。两种文化在思维方式上有明显的差异，这种差异也反映在表达方式上。例如，在阿拉伯语中，我们通常从小到大排列信息，如日期和地址。在阿拉伯语中，日期的顺序是日、月、年，而在中文中则是年、月、日。同样，阿拉伯语的地址排列方式是从小到大：“某某公寓，某某楼，某某街，某某区，某某市，某某省”，而中文则是从大到小排列。

这种差异的原因在于，中国文化倾向于从整体或结果入手，而阿拉伯文化则更注重细节。即使在方向上，中文的顺序是从东（东南西北）开始，而阿拉伯语是从北开始。据说这一差异源自古代中国的农业传统，日出而作，日落而息，因此以东方为开始。而阿拉伯文化起源于沙漠环境，夜晚的温和气候更受欢迎。

这些差异也表现在词语的排列上，在阿拉伯语中我们说“右边然后左边”，而在中文中则是“左边然后右边（左右）”。同样，时间短语的顺序在阿拉伯语中是“先早后迟”，而在中文中则是“迟早”。甚至文化象征也不同，白色在阿拉伯文化中象征纯洁和喜庆，而在中国文化中却象征悲伤，而红色在中国文化中象征喜庆。

在比喻表达方面，两种文化也存在差异。例如，在阿拉伯语中，我们用“月亮”来形容美丽的女孩，但在中文中没有类似的表达，不会说“她是月亮（她是月亮）”。这些文化差异背后都有其特殊的解释，翻译者需要对目标语言的文化逻辑有深入的理解，并适应这些差异。

第五、将新兴技术（人工智能和大数据）融入翻译教学中是一种能够有效提高学生翻译效率和创新能力的方

在初级翻译教材，应增加一些与科技相关的课程，特别是最新的科技发展和翻译中使用的重要软件，并根据这一领域的变化每年更新该部分内容。

三、翻译技术风险

现代技术在带来便利的同时，也可能给人类社会带来潜在的风险和挑战。技术的发明者、倡导者和使用者都不能忽视这些可能的负面影响。只有充分关注技术发展的潜在风险，并确立完善的伦理规范，才能有效地趋利避害。

在翻译技术方面，以下几个主要风险需要特别注意：

1. 技术资源控制者对翻译的宰制：随着翻译技术的不断发展，人们对这些技术的依赖性也在增强。这不仅削弱了人们自身的翻译技能，还使得翻译的控制权逐渐转移到技术资源控制者手中。这种变化可能导致译者失去话语权，技术资源控制者成为翻译活动的主导者。

2. 语言生成性受到抑制：翻译技术的应用虽然提高了效率，但也倾向于使用规则严谨的“受控语言”，而非创新语言。这限制了语言的多样性和生成性，可能削弱翻译在促进语言进化中的作用。
3. 国家语言安全面临风险：翻译技术与国家安全密切相关。若国家失去对翻译技术资源的控制，可能会威胁到国家的语言信息安全。翻译技术的发展也可能打破原有的语言生态，削弱小语种的地位，增加小语种翻译的成本，对国家语言安全带来负面影响。^{iv}

总的来说，翻译技术的伦理问题已经超出了技术自身以及传统翻译伦理所能解决的范围。需要构建新的理论框架，以调整和规范人类在翻译技术方面的行为，确保技术的发展能够服务于人类社会的整体利益。

解决翻译技术带来的潜在风险和挑战的方式包括以下几个方面：

1. 促进技术与人类协同发展：

强调人机协同：在翻译技术的开发和应用过程中，强调人机协同，发挥人类译员的主体作用，避免技术完全取代人工翻译。通过下列的措施：

人工智能：（1）利用人工智能技术处理大量重复性高、结构固定的翻译任务。（2）支持开发智能校对和质量检查工具，帮助人类译员发现和纠正翻译中的错误和不一致，（3）建立动态反馈机制，人工智能系统可以根据人类译员的反馈不断优化和改进，通过用户参与的方式，可以收集用户反馈和建议，不断优化和改进翻译技术，使其更加符合用户需求。

（4）不断提升翻译技术的能力使其能够更好地与人类译员协同工作，提供更加精确和多样化的翻译服务。（5）在特定领域和场景中开展翻译技术的试点应用，积累经验，发现问题并加以解决，通过示范项目展示翻译技术的实际应用效果，推广先进技术和经验。^{iv}

人类译员：（1）使人类译员则负责处理复杂、细致、需要文化背景知识和情感表达的翻译任务，确保翻译的准确性和适应性，提高翻译效率。

（2）建立和维护翻译记忆库和术语库，辅助人类译员，提高翻译一致性和效率，（3）支持机器翻译系统的持续学习和更新，逐渐适应新的语言趋势和文化背景，以便提高翻译的准确性和自然性，（4）加强对人类译员的培训，使其能够有效利用翻译技术，提高工作效率和翻译质量。^{iv}

鼓励创新和多样性：在技术开发过程中，（1）鼓励创新和多样性，开发和应用多模态翻译技术，处理文本、音频、视频等多种形式的数

便满足不同场景下的翻译需求。（2）避免技术单一化，提高翻译的质量和丰富性。（3）开发适用于不同领域（如法律、医学、科技等）的专业翻译技术，提供高质量的领域特定翻译服务。（4）支持和鼓励翻译技术领域的研究和探索，推动技术创新，提升翻译的准确性和自然性。（5）建立开放合作平台，促进技术开发者、学术研究者 and 行业从业者之间的交流与合作，共同推动翻译技术的发展。（6）在翻译技术中融入文化适应性处理机制，使翻译结果更加符合目标语言的文化背景和习惯，提高用户满意度。（7）提供个性化翻译服务，根据用户的需求和偏好，提供定制化的翻译解决方案。

通过强调人机协同和鼓励创新多样性，翻译技术可以在提高效率和质量的同时，最大限度地保留和发挥人类译员的独特优势，确保技术进步与人类需求的协调发展。

2. 建立完善的伦理规范和法律框架：

制定相关法律法规：政府和相关机构应制定和完善翻译技术相关的法律法规，确保技术的开发和使用在法律框架内进行，防止滥用。

设立伦理委员会：在技术研发和应用过程中设立伦理委员会，对技术可能带来的风险进行评估，并提出相应的解决方案。

加强技术监管和控制：建立监管机构：设立专门的监管机构，对翻译技术的开发和应用进行监督，确保技术的安全性和可靠性。

监控技术使用：对翻译技术的使用进行监控，防止技术被恶意使用，确保技术在合理的范围内应用。

推动技术的透明化和开放性：开放技术标准：推动翻译技术标准的开放化，避免技术垄断，促进技术的共享和合作。

公开技术开发信息：技术开发者应公开技术的开发信息和流程，接受公众和行业的监督，确保技术的透明性。开发透明的翻译算法，使用户能够理解和信任翻译过程，增加技术的透明度和可信度。开放部分数据和模型，促进学术研究和技术进步，推动整个行业的发展和创新。

- **增强技术教育和培训：**

提高公众技术素养：通过教育和培训，提高公众对翻译技术的理解和认识，增强风险意识。

培养专业人才：培养具有高素质和道德责任感的翻译技术专业人才，确保技术在开发和使用过程中遵循伦理规范。

保护语言多样性和国家语言安全：支持小语种技术开发：政府和相关机构应支持和资助小语种翻译技术的开发，确保小语种的地位和翻译成本不会被忽视。

加强国家语言安全管理：建立和完善国家语言安全管理体系，确保翻译技术在国家语言安全方面发挥积极作用，防范潜在风险。政府和相关机构设立专项基金和资助计划，支持翻译技术的研发和创新。鼓励企业投资翻译技术的开发和应用，通过资金支持推动技术进步。建立学术界和产业界的合作机制，促进科研成果的转化和应用，推动技术进步。加强国际合作，借鉴全球先进经验，共同推动翻译技术的发展。

通过以上措施，可以有效应对翻译技术带来的潜在风险和挑战，确保技术的发展在推动社会进步的同时，能够更好地服务于人类的整体利益。

结论：

研究表明，结合现代技术（如神经机器翻译和计算机辅助翻译工具）显著加快了翻译过程，相较于传统方法更加高效。

人工智能支持的技术可以极大地帮助译者提高语言技能，促进学习、自我评估和即时反馈，特别是在训练和实践过程中。此外，这些技术在普通文本翻译中提供了较高的准确性，减少了翻译错误，提升了翻译文本的整体质量。

尽管取得了显著进展，但技术在处理需要深入理解文化或上下文的文本时仍存在困难。因此，仅依赖技术无法满足高度文化敏感文本的翻译需求。研究表明，最准确和高质量的翻译往往是通过人工译者与技术工具的协作实现的。人工译者能够纠正技术错误并处理复杂的文化因素，这些是现有工具无法完全掌握的。

此外，基于云计算的翻译工具可能会使用户数据面临泄露或滥用的风险，因此

需要制定严格的数据安全政策。过度依赖数字工具还可能削弱译者的核心技能，例如分析性思维和对复杂语境的理解能力。

因此，迫切需要开发培训项目，帮助译者在有效利用技术的同时保留其传统技能，以在技术优势和翻译质量之间实现平衡。

建议:

- 加强译者使用现代翻译工具的技能。
- 制定严格的隐私保护标准以保障数据安全。
- 将技术作为翻译的辅助工具，而非完全替代人类译者。

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Teaching the Digital Natives: Examining the Learning Needs and Preferences of Gen Z Learners in Higher Education

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Abstract: Generation Z (Gen Z), those born between 1997 and 2012, are currently studying at the universities. As "digital natives," they have distinct characteristics compared to the previous Millennial Generation known as Generation Y (1981 - 1996). Research indicates that Gen Z are different in terms of creativity, verbal abilities, attention to others and the environment, motivation and the frequent usage of internet. In addition, studies have identified both positive and alarming changes in their behavior, attitude and lifestyle. In education, Generation Z learners' ability to access and transmit information quickly has significantly impacted their preferred mode of learning. Their learning is defined by speed, nonlinear processing, effective use of technology, multitasking, individualism, and personalized performance. Although they are digital natives, Gen Z learners may lack strategic skills to maximize technology for career planning. It is a challenge for teachers, who are digital immigrants and mostly from Gen X or Y, to instruct and motivate them. This study aims to investigate the characteristics, learning preferences of first-year Gen Z students at a private university in Egypt regardless of their specialization. Through surveys and quantitative and qualitative analysis of both students' and faculty members' perspectives, the study seeks to examine the unique learning characteristics of Gen Z students and identify the teaching practices that optimize their engagement and academic success. The findings would provide valuable guidance to educators in higher education by investigating how technology and learning environments affect students' learning.

Keywords: Generation Z, Characteristics, Learning Preference, Teaching Methods, Higher Education.

1. Introduction

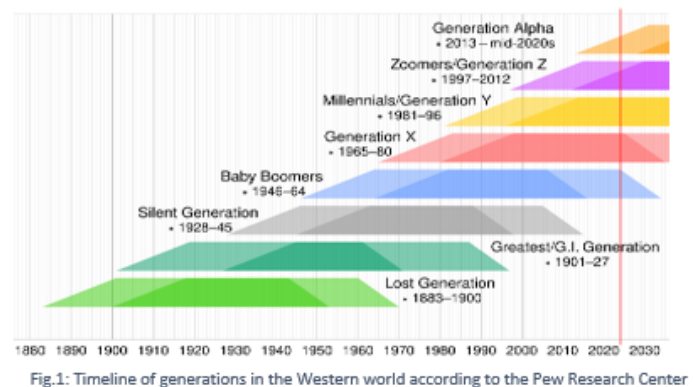
In recent years, higher education has begun to experience a significant shift in its approach. The introduction of digital learning into the traditional educational settings across various institution levels has prompted changes in how teachers engage with students. As an increasing number of prospective students base their choices on graduation rates and job readiness, universities and colleges are

reassessing the structure and delivery of their undergraduate programmes. It is essential to pinpoint the primary challenges that higher education is currently encountering, as well as those that may arise in the future with a growing population of Generation Z students entering the academic sphere. This paper examines the general traits of Generation Z, alongside their learning preferences. It aims to provide understanding into the perspectives and drives of Generation Z individuals and suggests strategies for colleges to effectively meet their needs.

2. 1. Generational Theory.

Generational theory suggests that cohorts defined by birth years can be categorized according to common experiences that foster shared meanings and expected behaviors and attitudes (Dries et al., 2008). In his influential publication, *The Problem of Generations* (1952), Karl Mannheim established two essential criteria for identifying generational cohorts: members must occupy the same temporal space, and they must construct a collective understanding of events and experiences. This results in a cultural identity formed by birth-year cohorts that uphold similar values, attitudes, and exhibit predictable behaviors. Such an identity is embraced by individuals within the cohort, irrespective of race, gender, or social class, and persists throughout the lifetime of the generation (Alwin & McCammon, 2003). Nevertheless, not every individual within a cohort experiences events in the same way, leading to variations influenced by regional, cultural, and personal factors (Lyons & Kuron, 2014).

Typically, when discussing generations, five are highlighted (Fig.1): the Traditional Generation (between 1928 and 1945), the Baby Boom generation (between 1946 and 1964), Generation X (between 1965 and 1980), Generation Y or the Millennials (between 1981 and 1996) and Generation Z (between 1997 and 2012) (Geiger, 2019). Generation Z or Gen Z is so called different names: “internet kids,” “digital generation,” and “crystal generation.”



Technology, especially the rapid changes in communication and interaction, plays a crucial role in shaping generations. Baby Boomers experienced significant lifestyle changes as television became widespread. Generation X witnessed the rise of computers, while Millennials came of age during the internet boom. What sets Generation Z apart is that they have been surrounded by all these technologies from the beginning. The iPhone was released in 2007, when the oldest members of

Generation Z were just 10 years old. By their teenage years, mobile devices, Wi-Fi, and high-speed cellular service became the primary ways they accessed the internet. While Millennials adapted to social media, constant connectivity, and on-demand entertainment, these features are simply part of life for those born after 1996 (Housand, 2016). The effects of growing up in a constantly connected technological environment are just beginning to be understood. Recent studies indicate significant changes in the behaviors, attitudes, and lifestyles of this cohort, revealing both positive and concerning trends. Observing this generation over time will be crucial to determine whether these traits are enduring characteristics or merely phases of adolescence that will fade in adulthood (Dimock, 2019).

2.2. Generation Z influencing factors:

According to generational theory, each generation is shaped by the global, economic, social, and cultural factors relevant to its group. Generation Z is the first cohort to grow up with the internet and mobile digital technology, earning them the label "digital natives" (Prensky, 2010). Moreover, this generation has experienced economic challenges, the COVID-19 pandemic, social justice movements, and significant uncertainty, wars, and change. Key issues for this group include declining birth and reproductive rates, physical inactivity, and increased time spent online (Hernandez-de-Menendez et al., 2020). These factors have influenced their perspectives on education, often leading to a mix of uncertainty and ambition, as a result, Generation Z has different priorities about their educational goals.

3. Research Questions

This paper aims to answer the following questions:

1. What are the main characteristics of Generation Z college students?
2. What are the learning preferences of Generation Z first year students at the selected private university in Egypt?
3. What teaching and learning strategies can teachers adapt to accommodate these preferences?

4. Literature Review

4.1. General Characteristics, Values and Attitudes.

Growing up in the age of smartphones and social media, Generation Z sees technology as an integral part of their lives, shaping how they communicate, maintain friendships, consume information, and learn. For them, instant access to facts and resources has been a fundamental aspect of childhood (Thomas, 2011). They are adept at filtering vast amounts of information, multitasking, and seizing opportunities to

make their mark on the world. While they are socially connected, their interactions often take place through social media, leading to a diverse range of connections. This generation spends more time online and embraces a wider variety of experiences than previous cohorts (Andrea et al., 2016). However, they are also aware of online threats such as identity theft, cyberbullying, and phishing. These challenges have taught them the importance of privacy in their digital lives, and they may require more support for personal development compared to earlier generations (Selingo, 2018). Generation Z sees technology and creativity as important and intersecting aspects of their identities and wants more focus on creativity in their studies (Adobe, 2016). In terms of education, Generation Z expects a high-tech learning environment and campus experience, but they also value real-world interactions and do not want to be confined to a virtual existence (Seemiller & Grace, 2016).

4.2. Similarities and Differences Between Generation Z and Other Generations

This generation shares some traits with Millennials. While Generation Z is influenced by technology like their Millennial counterparts, they have never experienced a world without internet access (Andrea et al., 2016). Thanks to smartphones and broadband internet at home or school, they have had access to more information than any previous generation at their age. In addition, Generation Z is seen as more open-minded and adaptable, having grown up in a world that constantly challenges them. However, there are concerns that they may face social difficulties in their professional lives and struggle to take on responsibilities when interacting with older generations (Andrea et al., 2016). On a positive note, as more Generation Z individuals enter the workforce, there can be an increase in digital screens, fewer regulations, reduced paper waste, and a flexible working-hours system. There is also a growing emphasis on creating a workplace where gender equality is prioritized (Kapil & Roy, 2014).

As the children of mostly Generation X parents, Generation Z is believed to have embraced more traditional values. They place a strong emphasis on family, like their Generation X predecessors (Seemiller & Grace, 2016). Like their parents, when they encounter a problem, they actively seek solutions, and they are quick to seize opportunities for improvement. Generation Z is particularly financially pragmatic (Lanier, 2017). They understand that jobs are not guaranteed as many of Generation Y members suffer unemployment. They recognize that success requires more than hard work (Lanier, 2017). As a result, they are often viewed as highly entrepreneurial, preferring to create their own paths rather than pursue traditional employment. Many in this generation have generated income through self-employment such as selling handmade products and offering services, instead of relying on the conventional jobs that previous generations typically held (The Center for Generational Kinetics, 2018).

While Generation Y was engaged in many critical social issues, Generation Z pays more attention to equality, particularly concerning gender, economic, and racial

issues (Schroth, 2019). Members of Generation Z actively advocate for those who face unfair treatment. Like Millennials, they aspire to positively impact the world (Loveland, 2017). However, this generation is more proactive in their advocacy efforts. Whereas Generation Y supported businesses involved in social causes such as fair trade, humanitarian initiatives, and fair labor practices, Generation Z is taking direct action by leading marches, influencing policies, and seeking concrete solutions.

4.3. Learning Habits and Preferences

Generation Z has grown up in quite a different world compared to many of their teachers, particularly regarding access to information and life experiences. This shift has significantly influenced how they search, access, learn, and engage with information (Thomas, 2011). They tend to expect quick results, answers, and rewards (Cilliers, 2017; Vikhrova, 2017) and often have a short attention span (Oprîș & Cenușă, 2017). With information readily available, they anticipate instant results and may not take the time to verify the credibility or reliability of their sources. They also seek constant feedback and prefer personalized learning tasks that are engaging and allow them to progress at their own pace (Shatto & Erwin, 2016). Due to their exposure to a constant flow of brief information segments, their attention span has noticeably reduced. According to Shatto and Erwin (2016) students read less than 20% of a text and spend only 4.4 seconds on every 100 words. This shift away from reading linear texts has altered their reading habits, often leading to difficulties with traditional gap-filling exercises. Therefore, one effective way for Generation Z to learn is through "chunking" information rather than enduring lengthy lectures.

Generation Z has shown enhanced cognitive abilities in visual learning. Their brains are increasingly adjusted to complex visual imagery, leading to a more developed area responsible for visual processing, which makes visual learning methods more effective (Rothman, 2016). A study by Fesol et al. (2016), which used Neil Fleming's learning style model and involved 184 respondents from a public university in Malaysia, found that 72.8% of participants favored visual and visual-related learning styles. Additionally, Generation Z students tend to be keen observers; they prefer to watch others complete tasks before attempting them themselves. This preference is evident in their inclination to seek information through video. According to a Pearson study (2018), 59% of Generation Z individuals prefer learning via YouTube videos, and 55% believe that YouTube has positively impacted their education and personal development (Shorey et al., 2021; Cameron & Pagnattaro, 2017). Consequently, this generation generally dislikes traditional auditory learning methods, such as lectures and discussions, while they enjoy interactive games, collaborative projects, and hands-on challenges (Rothman, 2016). Many studies suggest that Generation Z expects educational environments to reflect their virtual experiences (Cilliers, 2017). A systematic review analyzing gamification as a motivational tool for Generation Z in higher education, which examined 29 articles, concluded that "games may enhance learners' motivation and engagement, enriching their educational experiences in the classroom" (Saxena & Mishra, 2021).

Generation Z is far from being passive learners. A report from Barnes and Noble College (2018) indicates that they primarily learn through active engagement and prefer hands-on learning environments. When entering college, Generation Z is focused on acquiring the skills needed for their future careers. Findings from Northeastern University's Innovation Survey reveal that these students favor experiential learning opportunities where they can apply their knowledge in real-world scenarios. Similarly, a study by Seemiller and Grace (2016) found that 79% of Generation Z students prefer practical experiences, such as projects and internships, as a means of learning. They value project-based learning and undergraduate research that develop essential, marketable skills for life after graduation (Selingo, 2018). Additionally, they are in search of a practical education that equips them to tackle real-world problems (Loveland, 2017).

Generation Z students tend to prefer intrapersonal learning. The individualistic nature of technology has made them comfortable with independent learning, often without the need for interpersonal interaction. A study by Seemiller and Grace (2017) found that they appreciate this approach because it allows them to focus, set their own pace, and understand their learning before sharing it with others. This intrapersonal style contrasts sharply with the collaborative, teamwork-focused approach of Millennials, as noted by Schofield and Honore (2011). However, this preference for intrapersonal learning does not mean they avoid collaborative group work; instead, Generation Z values input from peers and teachers after they have had time to think through concepts or projects independently. Research indicates they also place significant importance on face-to-face interactions and group learning, both online and offline. According to Pearson (2018), 57% of Generation Z students prefer in-person activities with their classmates. Additionally, Zimmer (2015) found that eight out of ten Generation Z students enjoy studying with friends, often utilizing interactive multimedia in virtual settings. Ultimately, they seek an education that they can apply in real life. They favor a blend of learning environments and activities led by professors, while also having the freedom to mix independent study with group projects and experiential opportunities. They particularly value project-based learning and undergraduate research that develop essential skills for post-college life (Selingo, 2018). Shorey et al., (2021) highlights that the most effective learning tools for Generation Z, in order of preference, include class discussions, problem-solving sessions, study guides, textbooks, test review sessions, small group work, and online access to homework and notes.

Educating Generation Z is challenging, as teachers need to move away from traditional teaching methods and adopt diverse strategies to engage their aspiration, interests, and understanding (Nicholas, 2020). The aim of the current study is to investigate the characteristics and learning preferences of first-year Generation Z students at a private university in Egypt regardless of their specialization as perceived by both students and teachers. The study also aims to explore the current teaching practices and how far they are aligned with the needs of Generation Z learners, explore the challenges faced by the students and the opportunities they possess, and

provide actionable recommendations for educators to improve teaching methodologies and curriculum design.

The study's focus on a specific private university allows for a more understanding of how institutional culture affects Generation Z learning preferences. Focusing on students regardless of their major helps to minimize biases that could arise from the inherent characteristics of specific fields (e.g., the analytical nature of STEM vs. the creativity in arts). Moreover, findings from a diverse student population can be more easily generalized to other similar institutions or contexts, making the research more relevant to a wider audience. Further, surveying both students and teachers provides a dual perspective, revealing potential discrepancies between student preferences and faculty perceptions, which fewer studies addressed. The practical applications of the findings can provide concrete strategies for educators, which may be less emphasized in previous research that mostly focused on identifying the unique traits of this generation.

5. Methodology and Research Design

The study employs a mixed-methods approach, combining quantitative and qualitative analyses. The primary data collection tools are two structured surveys: one designed for students and the other for teachers. The surveys obtained the required approval of the university ethics committees. The target population of this research includes Generation Z first year students across the various disciplines at the selected university and the staff members who taught them. The university has different disciplines: medical (pharmacy, dentistry, and nursing) law, engineering, computer science, mass communication, and humanities including languages and psychology.

The student survey includes 31 questions organized into four sections. The first section gathers demographic information such as age, gender, year in college, and field of study. The second section explores students' self-perceptions, values, and differences compared to older generations, using both multiple-choice and open-ended formats. The third part examines learning preferences: learning styles, use of technology, preferred learning materials, and multimedia, among others. The final part investigates students' motivation to seek college, preparedness for the future, and their view of the current educational system. The teachers' survey comprises 20 questions, similarly structured from the student survey. Further, it focuses on the perceptions related to Generation Z students with regard to their creativity, advantages, and challenges; assessment of teaching methodology and technology use; and also the effectiveness of different pedagogical approaches. The final section deals with teachers' views about the motivation of students, preparedness for employment, and developments in teaching methodologies.

The quantitative data collected from the surveys will be analyzed using statistical software to identify trends, correlations, and significant differences between student and teacher responses, with descriptive statistics summarizing the findings. In parallel, open-ended questions from both surveys will undergo thematic analysis to

identify recurring themes and insights. This qualitative data will provide deeper context to the quantitative findings.

6. Results

The online surveys yielded responses from 139 students and 29 teachers. The next section of the study shows the results of the students' and teachers' surveys. Several questions are common in the two surveys; therefore, the results will be discussed by comparing the responses of the two target participants.

6.1. Main Characteristics of Generation Z

One focus of this paper is how students and teachers perceive the characteristics of Generation Z. A notable similarity is the acknowledgment of their intellectual capabilities, with 18% of students and 14% of teachers describing Generation Z as smart (Fig.2). However, differences arise in a significant gap in expectations regarding persistence; while 13% of students see themselves as hardworking, only 2% of the teachers agree. Additionally, 16% of the teachers observed a tendency toward laziness compared to 13% of students who acknowledge it. Interestingly, both teachers and students agree that Generation Z members are not good team players which may reflect Generation Z's intrapersonal communication preference. The lowest percentages reflect a lack of identification of Generation Z as being initiative; both groups show minimal recognition (1%) of this trait. On the other hand, teachers view Generation Z as more "bored by the past" (13%) compared to just 3% of students, correcting a general societal misperception about Generation Z.

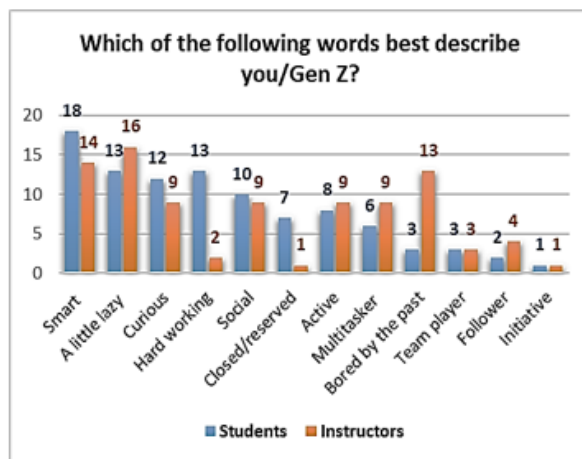


Fig.2: Which of the following words best describe Gen Z?

Another discrepancy is the students' selection of being closed/reserved. While 7% of students identify themselves as closed or reserved, only 1% of teachers share this view, suggesting that students may be more self-aware of their introverted tendencies or reluctance to engage openly, whereas teachers perceive them as more open and communicative.

Similar to how students and teachers described the characteristics of Generation Z, the analysis of the personality traits reveals similarities and differences. A significant similarity is observed in the acknowledgment of stress and anxiety (Fig.3), with 14% of students and 13% of teachers recognizing this trait, indicating a shared understanding of the pressures faced by this generation. In terms of creativity, students rate themselves higher at 16% compared to 10% of teachers, suggesting a self-perception of greater creative potential among students. On the other hand, teachers perceive Generation Z as more impatient and easily distracted, with 26% identifying this trait compared to only 11% of students. This discrepancy highlights differing views on attention spans and focus. Another difference is seen in the perception of analytical skills; while 13% of students describe themselves as analytical, only 1% of teachers share this view, underscoring a potential gap in evaluating Generation Z's logical thinking abilities. Additionally, the lowest percentages reflect a lack of identification with traits like being balanced or adaptable, with no teachers recognizing this quality at all. Interestingly, while only 2% of students describe themselves as tech-savvy, a substantial 22% of teachers view them this way, signifying a belief among teachers in the technical competencies of their students that students may not fully recognize.

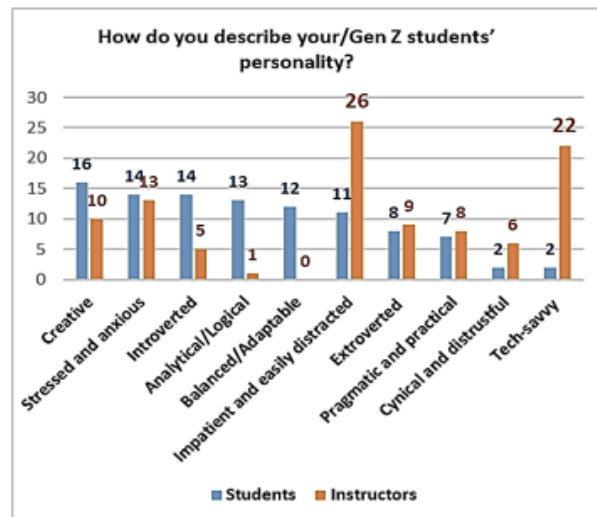


Fig.3: How do you describe Gen Z students' personality?

6.1.2. Digital Native Not Tech-savvy

The students' survey results reveal that most of Generation Z students, 53%, consider themselves digital natives, indicating that they have grown up with technology and find it to be second nature (Fig.4). Additionally, 46% of students describe themselves as somewhat comfortable with technology but not experts. The strong self-identification underscores the deep integration of digital tools and platforms in their daily lives. This may seem to contradict the students' inclination to describe their personality as tech-savvy in the previous question. However, being born in a total digital era or being comfortable with using technology does not mean being tech-savvy and an expert.

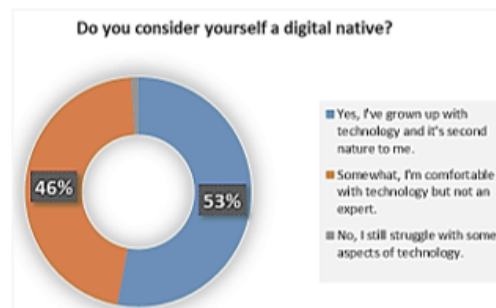


Fig. 4: Do you consider yourself a digital native?

6.1.3. Creativity

Students' and teachers' perceptions of Generation Z's creativity relative to older generations is positive. Both groups view Generation Z as more creative, with 60% of students and 59% of teachers expressing this belief, indicating a strong consensus on the innovative capabilities of this generation (Fig.5). Additionally, a sizable portion of both groups, 26% of students and 34% of teachers, believe that Generation Z is equally as creative as older generations, further highlighting a shared appreciation for their creative potential. However, there is a noticeable difference in the perception of less creativity; 14% of students think Generation Z is less creative, compared to only 7% of teachers who share this view. This suggests that students may be more critical of their generation's creative output than teachers, who maintain a more favorable assessment.

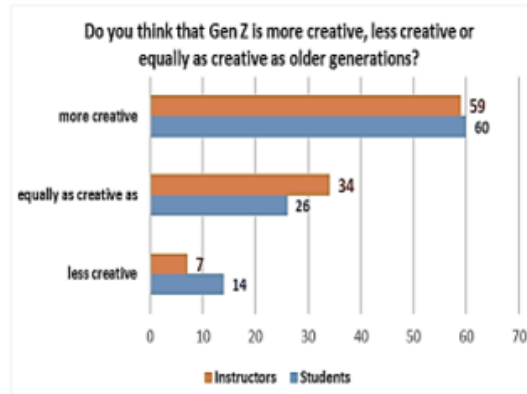


Fig.5: Do you think that Gen Z is more creative, less creative or equally as creative as older generations?

6.1.4. Making A Difference in The World

Most of Generation Z students value social impact and aim to make a difference in the world, with 35% stating that it is a top priority for them. This highlights a strong commitment to social responsibility (Fig.6). Additionally, 29% of the students report that they somewhat incorporate social impact into their work when possible, suggesting a willingness to engage with social issues. Furthermore, 22% of students express that their engagement with social issues depends on the situation and opportunity. Only 14% of students indicate that they are primarily focused on their own careers and goals, which reflects a relatively low emphasis on individualism.



Fig. 6: Do you value social impact and making a difference in the world?

6.1.5. Primary Motivations for Pursuing Higher Education

The survey results disclose that 33% of Generation Z students are primarily motivated to pursue higher education by the desire to gain knowledge and develop their intellectual abilities (Fig.7). Closely following, 29% of students are motivated by the desire to improve their job prospects and earnings potential, indicating a practical consideration of how education can directly impact their future career opportunities. Moreover, 23% pursue higher education to follow a specific career or professional path, reflecting a goal-oriented mindset among students. Only 12% of respondents are motivated by the desire to contribute to society and make a positive impact, suggesting that while social responsibility is valued, it may not be the primary driver for most students.

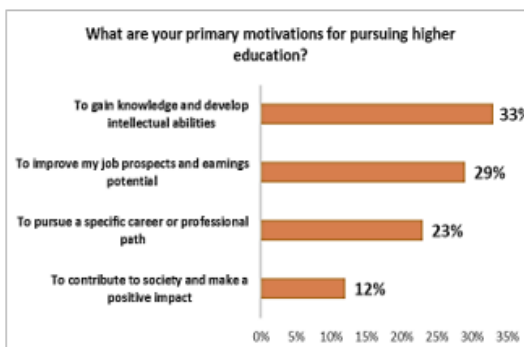


Fig. 7: What are your primary motivations for pursuing higher education?

6.1.6. Attention Span and Ability to Focus

The data regarding the attention span and focus of Generation Z presents differing perspectives among students and teachers (Fig.8). A significant 35% of students believe they have a moderate attention span suitable for short tasks, while only 24% of teachers share this view. In contrast, teachers are more likely to perceive Generation Z as struggling with focus, with 38% indicating they get easily distracted, compared to 23% of students. Interestingly, both groups agree that attention span varies by task and environment, with 26% of students and 34% of teachers acknowledging this. The contrast in views is evident in the high percentage of students (17%) who feel they have excellent focus, compared to a mere 3% of teachers who share this sentiment.

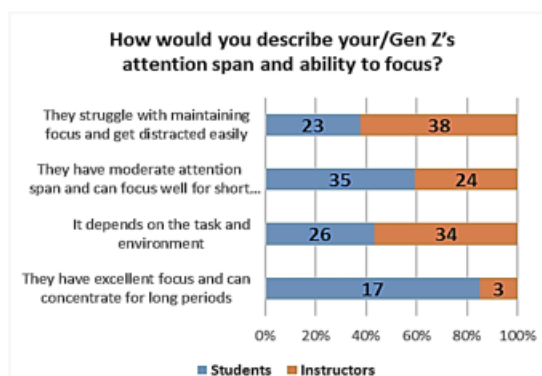


Fig. 8: How would you describe Gen Z's attention span and ability to focus?

6.1.7. Advantages Generation Z Has Compared to Older Generations

The perspectives of Generation Z students and their teachers when asked about the advantages this generation has compared to older generations are characterized by their access to technology, better educational opportunities, creativity, global awareness, and social consciousness. A primary area of consensus is the significance of technological access. Students asserted that their "privilege to have had access to technology from a young age" has been vital in their development. Another student stated, "I learn things about technology faster. I also think I'm more flexible to learn new things/change mindset," reflecting how this access enables them to adapt quickly to new concepts and skills. These comments confirm the quantitative results with 53% of students considering themselves digital natives and an additional 46% describing themselves as somewhat comfortable with technology. Teachers echo

this sentiment, noting that Generation Z is "very familiar with technology and easily adapt to its advancement." Another teacher remarked, "They have access to remote learning and online work," which can significantly broaden their educational and career prospects.

Additionally, the theme of creativity was mentioned prominently in both perspectives. Students expressed that technology not only facilitates communication but also fosters creativity. One student pointed out, "We are highly proficient with digital tools such as social media and various platforms," another noted, "I like to think of new things or even create new things that never existed before." which allows for easy sharing of ideas and creativity. A student concluded, "We've been exposed to life experiences more which gives us an advantage to creativity and problem solving," underlining their creativity and open-mindedness. Teachers' answers supported this idea by pointing out that the "open access to a lot of opportunities/information online can lead to more creative inspiration." The qualitative analysis supports the quantitative results that show that both groups view Generation Z as more creative than older generations, with 60% of students and 59% of teachers sharing this view.

Furthermore, teachers highlighted Generation Z's interest in social responsibility and activism as a significant advantage, with one teacher noting, "Gen Z is more socially conscious, environmentally sustainable, and equal." This reflects an awareness of societal issues that may not be as prominently featured in students' responses. While students acknowledge an open-mindedness fostered by exposure to diverse perspectives—one student remarked, "I think as a generation we might be more open-minded merely as a result of greater exposure via globalization and interconnectivity"—we primarily focus on personal growth and adaptability." Another student noted the importance of mental health awareness, stating, "I benefit from advanced technology, and I prioritize my mental health and wellbeing."

6.1.8. Differences Generation Z Has Compared to Older Generations

The main differences between Generation Z and other generations are revealed in the qualitative analysis of the surveys' responses. Students and teachers pointed to technological proficiency as a major differentiator. Students agreed, "We have more technology now," emphasizing its pervasive presence in their life. This was supported by teachers, as they commented that even though "Gen Z has more access to a vast amount of information," they lack the wisdom to know how to access the needed knowledge. One teacher commented thus: "They can reach any information they want by a click of a button; how to use it is the big question." This contrast shows the generational gap in acquiring and using knowledge. Moreover, students expressed that they have a different worldview: "Gen Z is more set on giving themselves the best life they can," whereas older generations were set on survival. A student also said, "Our generation tends to not rely as much on local and traditional customs," which signifies moving toward universal perspectives. This generation is more socially aware compared to the preceding generations. One student commented, "Gen Z are more aware of underlying issues." Another student said, "the world is now more open to abstract and controversial ideas." This openness brings its challenges, as another student noted, "Because of social media's open world, our lives have become more difficult and full of pointless comparisons."

Students also remarked that their ways of overcoming difficulties differ from those of earlier generations. As one student pointed out, "The brain of the older generation is fossilized with old ideas." Other students pointed to a preference for efficiency and convenience in handling difficulties, with one student saying, "We try to find easier and more convenient solutions if possible," and another added, "We try to actively change the world for good." This sentiment was then supported by the teachers: "They are more open to discussing critical issues," said one teacher, and another teacher described them by saying, "They look for an environment that celebrates differences and is inclusive." Another teacher then added, "They have the courage to speak themselves and express their opinions," showing that this generation is more willing to advocate for justice and equality.

Moreover, attention span and social skills were mentioned as challenges. Several teachers noted that this generation generally has shorter attention span due to the fast-moving pace on social media. One teacher said, "They are too focused on social media, which leads to reduced attention span and patience compared to older generations." This finding corresponds with the quantitative results that 38% of the teachers state that Generation Z students struggle with maintaining focus and 24% state that they have moderate attention span. Students realize this and admit that social media is detrimental when saying, "Older generations had less distracting them from their goals and they were more patient." Another issue was raised dealt with social skills/respect. One teacher noted, "The gap is too wide, and the level of self-respect and respecting others isn't particularly good." This suggests a gap in traditional communication skills influenced by digital interactions. Moreover, concerns were expressed about attitudes. One teacher commented, "Their sense of commitment and ideals are different; they are less committed and do not respect the experience of older generations." This perception underlines generational differences in values and expectations. This analysis brings to light the complex interchange of advantages and differences defining the experiences of Generation Z in contrast to their predecessors.

6.1.9. Challenges Generation Z Has Compared to Older Generations

Regarding the challenges this generation has compared to the older generation, one main concerns mentioned by students and teachers is job insecurity. As many teachers commented, "they have less opportunities because their society is more competitive," which means it is hard to find a secured employment. Another teacher explained, "The increasing automation of different industries has created a sense of job insecurity and limited career prospects for this younger generation." Students echoed this view, with one student saying, "less opportunities, way more economic and environmental crises," while another mentioned "inflation and the fall of our economy." Such comments reveal their awareness of the wider economic instability affecting their futures.

Other key concerns involve mental health challenges. The teachers underlined the role of social media in affecting Generation Z's mental health and education, with one stating, "Mental health challenges: pressure, social media anxiety, economic uncertainty-all contribute to poor mental health." One teacher remarked, "Everything is overwhelming now," reflecting the multitude of distractions in the daily lives of

Generation Z. Another teacher added, "They are getting bored fast and easy; to do things, there must be something in return," which hints at a challenge in motivating them in classrooms. Also, the responses from students indicate an awareness of mental health concerns. As one student said, "More mental health problems and physical chronic illnesses are way more apparent in this generation." Students also expressed their struggles with "the pressure of social media." Students also noted that "Communication in real life is a significant challenge," which points to difficulties stemming from excessive online interaction. Besides, one student said, "Dealing with a lot of older people's stubbornness, arrogance and ignorance," reflecting the generational misunderstandings that complicate communication.

Additionally, societal expectations were mentioned as one of the specific challenges. Teachers cited the need for flexibility in adapting to a fast-moving world: "A world of very fast-paced changes requires them to be very flexible and adaptable." For the students, however, this pressure to meet higher standards was expressed, with one student stating, "The world has higher expectations from us." As another student explained this experience: "It is the constant comparison, never feeling like you're doing enough." A further comment underlined the feeling of being "under constant pressure of having to prove myself," which can lead to burnout and anxiety. This reveals a feeling of inadequacy and stress caused by digital culture.

6.2. The Learning Preferences of Generation Z Students

6.2.1. Frequency of Technology Use

The survey results disclose that most of Generation Z students, 74%, use technology constantly in their learning, indicating that digital tools such as laptops, smartphones, and apps are integral to their educational experience (Fig.9). This high percentage underscores the deep reliance on technology for accessing information, collaborating, and enhancing their learning processes. In addition, 22% of the students report using technology regularly while still valuing non-digital resources, suggesting a balanced approach that appreciates both digital and traditional learning methods. Only 4% of students indicate that they occasionally use technology and prefer to limit their usage, highlighting that educators may need to consider integrating more digital tools and resources to align with this preference.

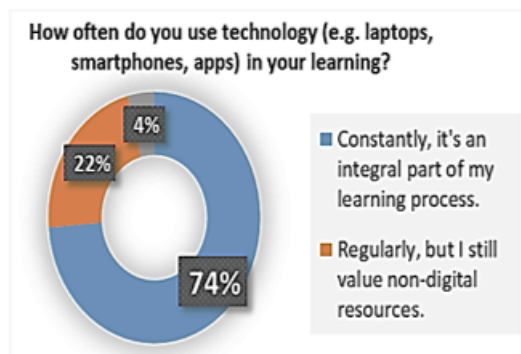


Fig. 9: How often do you use technology (e.g. laptops, smartphones, apps) in your learning?

6.2.3. Multimedia Elements

The results indicate that multimedia elements, such as videos, animations, and infographics, play a crucial role in the learning process for Generation Z students, with 50% rating them as extremely important for enhancing their understanding (Fig.10). Moreover, 29% of students consider multimedia to be moderately important, suggesting that while they appreciate these tools, they do not see them as essential for every learning scenario. In contrast, only 9% of students find multimedia elements not particularly important, indicating a preference for traditional text-based materials, while 12% state that the importance of multimedia depends on the subject and learning objectives. This distribution highlights a general trend among students towards valuing interactive and visually stimulating resources.

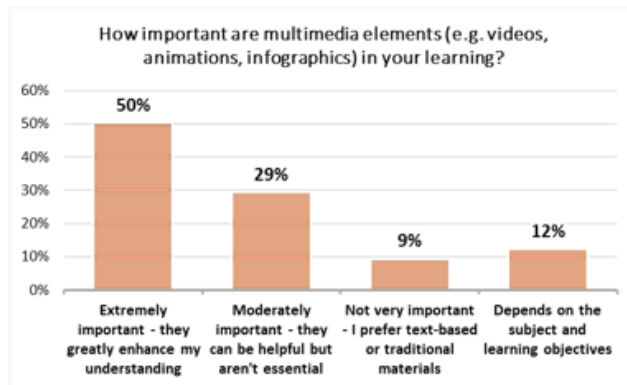


Fig. 10: How important are multimedia elements (e.g. videos, animations, infographics) in your learning?

6.2.4. Learn Independently or Collaboratively

Generation Z students have a strong preference for a balanced approach to learning, with 42% stating they enjoy a mix of both independent and collaborative work (Fig.11). This suggests that while they value the flexibility and self-directed nature of independent learning, they also recognize the benefits of group activities and peer interactions. The most significant group, comprising 36% of students, prefers to learn independently, highlighting a desire for autonomy and the ability to work at their own pace. In contrast, only 10% of students express a preference for collaborative learning in group settings, indicating that fewer students prioritize this approach. Also, 12% show that their preference varies depending on the subject and task. These findings suggest that while Generation Z students appreciate independent learning, they also see value in collaboration.



Fig. 11: Do you prefer to learn independently or collaboratively?

6.2.5. Feedback

As per the survey results, Generation Z students overwhelmingly prefer detailed, constructive feedback on their work, with 59% favoring this approach (Fig.12). This preference suggests that students value specific guidance that enables them to understand their strengths and areas for improvement. In addition, 27% of students appreciate a combination of positive and constructive feedback. Only 9% of students prefer high-level, encouraging feedback focused solely on the positives, and a mere 5% opt for minimal feedback, indicating that very few students are comfortable with a more hands-off approach to assessment.

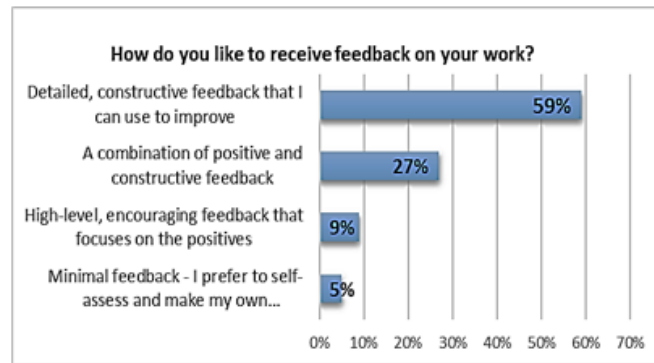


Fig.12: How do you like to receive feedback on your work?

6.2.6. A Need for Creativity

Generation Z students show a strong desire for more emphasis on creativity within their classes and curriculum, with 62.6% strongly agreeing with this statement (Fig.13). This substantial majority reflects a clear recognition of the importance of creative thinking and expression in their educational experience. Additionally, 37.4% of students somewhat agree. The minimal disagreement implied by

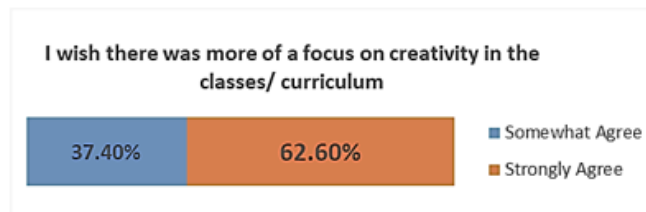


Fig. 13: I wish there was more of a focus on creativity in the classes/ curriculum

these results indicates that students feel the current curricula may not adequately support their creative development.

6.2.7. Digital or Physical Learning Materials

The results reveal that Generation Z students overwhelmingly prefer a combination of digital and physical learning materials, with 60% indicating they utilize both types of resources (Fig.14). This preference highlights the flexibility and adaptability of students in integrating various formats to enhance their learning experiences. In contrast, 20% of students favor physical materials, such as printed textbooks and handwritten notes, which suggests that traditional resources still hold value for a segment of this generation. Meanwhile, only 16% prefer digital materials like e-books and online resources, indicating that while digital tools are important, they are not the sole focus for most students. Notably, a mere 4% report having no strong preference and adapt to the available materials, suggesting that flexibility is a common trait among students.

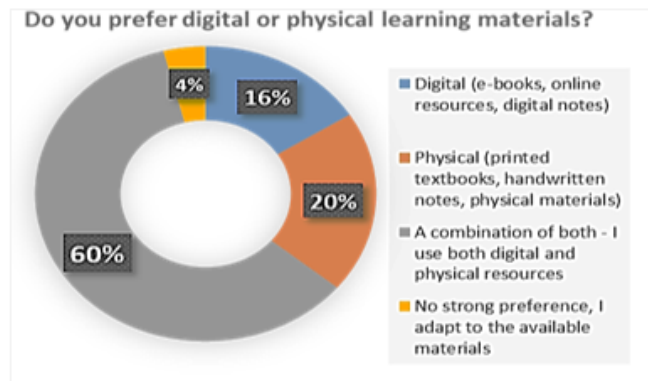


Fig.14: Do you prefer digital or physical learning materials?

6.2.8. Best Learning Method

There are similarities and differences in learning preferences between students and teachers regarding how Generation Z learns best in classwork. Both groups show a preference for visual and interactive methods, with 17% of students and 23% of teachers favoring "watching" as a learning approach, indicating a shared recognition of the effectiveness of visual content (Fig.15). Similarly, "doing/creating" is favored by 17% of students and 23% of teachers, suggesting a mutual appreciation for hands-on learning experiences. However, notable differences emerge in other areas: while only 2% of teachers choose "reading" and "writing" as effective learning methods, 11% and 13% of students, respectively, indicate these as their preferred approaches. Additionally, 12% of students prefer "researching online," compared to 17% of teachers, showing that teachers might place a higher value on independent research. Interestingly, students demonstrate a broader range of preferences, particularly for traditional learning styles.

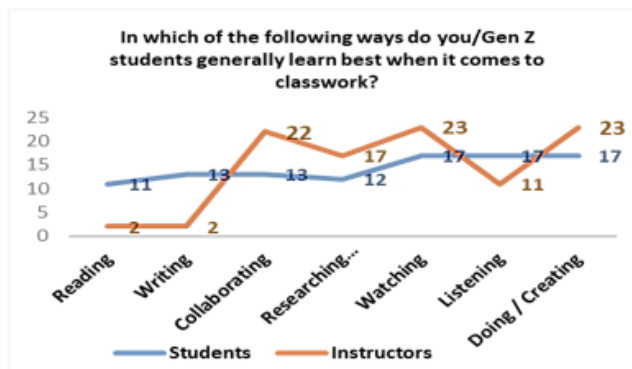


Fig. 15: In which of the following ways do Gen Z students generally learn best when it comes to classwork?

6.2.9. Frequency of Learning Methods

When students and teachers are asked about how often Generation Z students engage in various learning methods in the classroom, the highest percentage for both groups are for "watching," with 6% of students and 7% of teachers indicating they frequently learn and apply this way, suggesting a shared recognition of visual learning's role in education (Fig.16). However, the overall frequency of engagement in these methods is unusually low across the board. For instance, "listening" is reported by 7% of students and 4% of teachers, indicating a slightly greater opportunity for students to engage in auditory learning. In contrast, "writing" and "reading" have the lowest reported frequencies, with only 2% of students and 1% of teachers for writing, and 3% of students and 2% of teachers for reading, highlighting a general lack of emphasis on these traditional methods. Additionally, "researching online" is least frequently experienced by students (1%) but more recognized by teachers (5%), suggesting that teachers may perceive online research as more integrated into learning than students do. Overall, the data indicates some notable differences in how these methods are perceived by students and teachers.

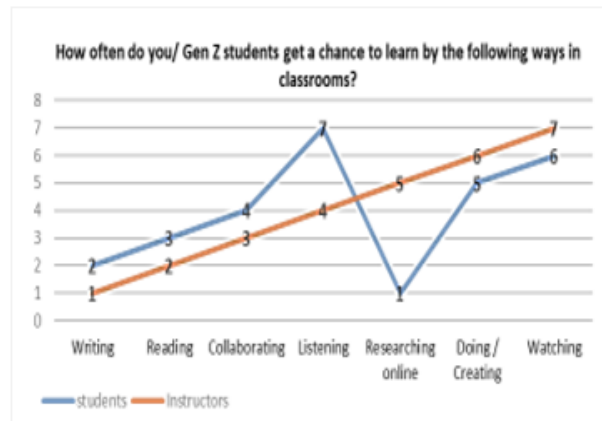
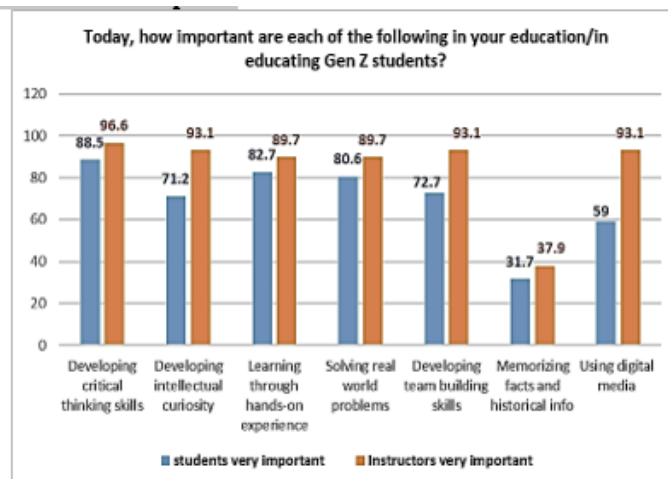


Fig. 16: How often do Gen Z students get a chance to learn by the following ways in classrooms?

6.3. Teaching Strategies to Accommodate Generation Z Learning Preferences

6.3.1. The Importance of Various Educational Aspects

Concerning the perceptions of the importance of various educational aspects for Generation Z students, most of both students and teachers place high importance on developing critical thinking skills, with 88.5% of students and 96.6% of teachers agreeing on its significance, indicating a strong consensus on this foundational skill (Fig.17). Moreover, both groups recognize the value of learning through hands-on experience, with 82.7% of students and 89.7% of teachers supporting this method. However, teachers consistently rate the importance of other educational elements higher than students do. For instance, 93.1% of teachers emphasize the importance of developing intellectual curiosity, compared to 71.2% of students. Similarly, a high percentage of teachers 93.1% put emphasis on building teamwork skills, compared to 72.7% of the students which again reflects the students' preference for intrapersonal



communication and their closed and reserved nature. On the lower end, memorizing facts and historical information is viewed as important by only 31.7% of students and 37.9% of teachers, suggesting a shared belief that rote learning is less relevant in modern education. The main contrast appears in the high percentage of teachers (93.1%) who consider using digital media very important compared to 59% of students which reflects differing priorities, with teachers perhaps recognizing the growing role of technology in education more acutely.

6.3.2. Teachers' Perception on How Technology Has Influenced Teaching Methods

The teachers' responses to the question on how technology has changed the way they approach education of Generation Z reveal a focus on interactivity, access to resources, personalized learning, and enhanced collaboration. Most teachers agreed that technology enables more interactive and engaging lessons. One teacher stated, "Technology is transforming teaching of Generation Z by enabling interactive digital tools." Another teacher stated, "I have to integrate audio-visual material in my lectures and use mobile applications more," emphasizing the need for brief and engaging content since students tend to lose attention quickly. Teachers also indicated that technology expands access to resources and material.

One teacher explained, "Gen Z students benefit from the variety of technological tools and platforms that enhance their learning experience." This ease of access to information supports personalized learning, as explained by another teacher: "Personalized Learning:

Fig.17: Today, how important are each of the following in educating Gen Z students?

I can tailor content to individual student needs and learning styles," signifying a shift from one-size-fits-all education. Several teachers mentioned that with technology, information is easily accessed more quickly. One teacher explained saying, "It helps them find the information and get the knowledge faster," which in turn challenges educators in teaching the knowledge in a much more interesting way. Engaging content is also suggested in the comment, "The material has to be always engaging," which reflects the changing expectations among students and teachers alike. Another method used by the teachers is creating interactive sessions and hands-on experiences. One teacher said, "Include more interactive sessions and allow students to use specific tools in order to design scientific graphs/diagrams." This approach fosters creativity and engagement, with another teacher noting, "It gives them all the sources they need for creativity."

6.3.3. Teachers' Perception on Preparing Generation Z for The Future

There is a strong belief among teachers that Generation Z students will pursue careers that are currently unimaginable, with 72.4% of teachers strongly agreeing with this statement (Fig.18). Additionally, 27.6% of teachers somewhat agree. This overwhelming majority reflects a recognition of the rapid advancements in technology and changing job settings, emphasizing the uncertainty and dynamism of future career paths.

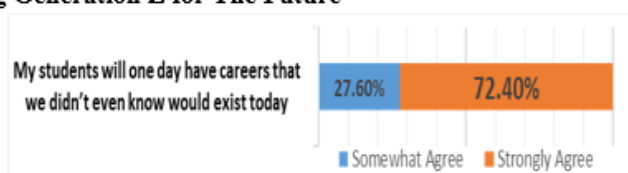


Fig.18: My students will one day have careers that we didn't even know would exist today

When teachers are asked to select the strategies that could help better prepare Generation Z for the future workforce, the highest percentage 31% selected "having more opportunities for hands-on learning," indicating a strong belief in the value of

experiential education and practical skills in preparing students for real-world challenges (Fig.19). Following closely, 25% of the teachers

advocate for "evolving the teaching curriculum," suggesting a recognition of the need for educational content that adapts to the changing demands of the workforce. Equally, 24% of the teachers support "letting students follow their curiosities," reflecting an understanding of the importance of fostering intrinsic motivation and engagement in learning. Interestingly, the lowest percentage, 20%, favors "using more technology in the classroom," which, while still significant, suggests that some teachers may view technology as a tool that is already endorsed by this generation and could not be their priority compared to hands-on experiences and a dynamic curriculum.

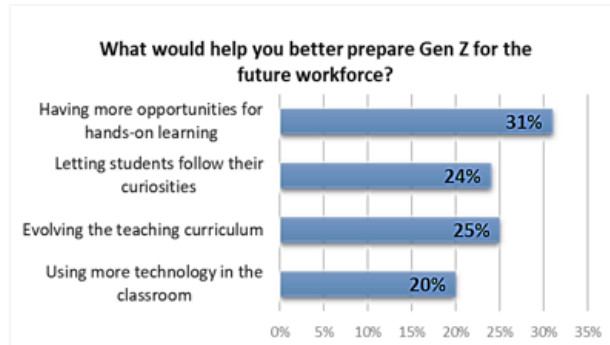


Fig. 19: What would help you better prepare Gen Z for the future workforce?

Furthermore, when asked regarding their need for improved tools to better prepare Generation Z for the future workforce, a 62.1% of teachers indicate a strong recognition of the inadequacies in current resources and a commitment to enhancing their teaching effectiveness (Fig.20). Additionally, 37.9% somewhat agree, further underscoring a general acknowledgment of the necessity for better support and tools.

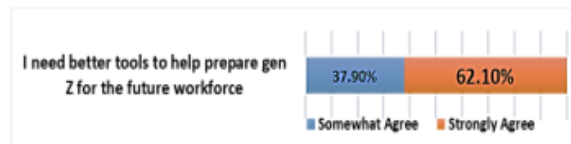


Fig. 20: I need better tools to help prepare gen Z for the future workforce

6.3.4. Future Preparation After College

A notable 51% of students feel somewhat prepared, while an overwhelming 83% of teachers share this view, indicating a consensus on the notion of partial readiness but highlighting a significant gap in confidence (Fig.21). In contrast, only 22% of students consider themselves well prepared, compared to just 14% of teachers, suggesting that while both groups identify some level of preparedness, students are slightly more optimistic about their readiness. On the other end of the spectrum, 27% of students feel unprepared for their future, a stark contrast to only 3% of teachers who share this view. This disparity underscores the difference in how each group perceives the effectiveness of college in equipping students for post-graduation challenges. The surveys ask the students and teachers who selected the choice "unprepared" to state the reasons for this choice. Some students expressed feelings of unpreparedness, primarily due to a lack of clarity about career paths and practical experience. One student said, "I don't know what career path I want to take up, and I don't have any practical experience in the field yet." This feeling is supported by others who noted, "I don't have enough experience in the working field, and I have not taken extracurricular like some of my peers," highlighting insufficient skills

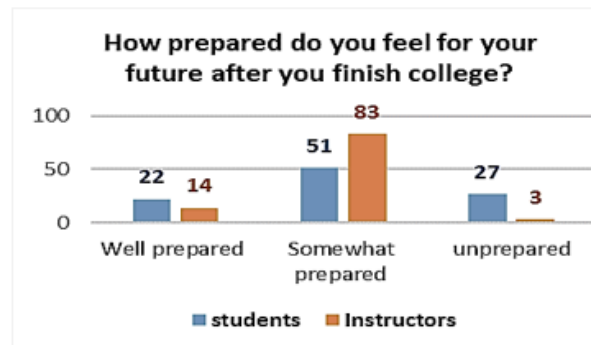


Fig. 21: How prepared do you feel for your future after you finish college?

compared to their peers. The unpredictability of the job market was repeatedly mentioned as a source of stress, with one student saying, "The market is unpredictable and relentless. I find the process of job-hunting to be very challenging and scary." Another student pointed out, "There are many people graduating from the same faculty around," underlining the oversaturation of the job market. There are also internal struggles contributing to their overall sense of unpreparedness. One of the students commented, "I fear working in a mundane and routine 9-to-5 office job." Another student noted, "I am interested in too many things, so that it is hard to choose only one."

For teachers, the continuance of support and effective teaching was paramount to help the students in their educational journeys. As one teacher shared, "Though a head start perhaps from Generation Z technological proficiency, the effective teaching remains very much necessary." They also emphasized difficulties regarding the motivation of students, where one teacher commented, "They are struggling to put in effort." Another teacher remarked, "It requires long hours of dedication to master practical skills, and the teaching team can only try to motivate students as much as they can," suggesting that a lack of engagement may hinder students' ability to develop necessary competencies.

6.3.5. Current Teaching System Effectiveness

In the same vein, the responses to the question regarding the effectiveness of the current teaching system in preparing Generation Z for future careers show varying perceptions between students and teachers. A notable similarity lies in the acknowledgment of satisfactory preparation, with 34% of students and a higher 52% of teachers feeling this way (Fig.22). However, significant differences emerge in the other categories. For instance, 30% of students believe the system prepares them to some extent, compared to only 24% of teachers who share this sentiment. Additionally, while 13% of students feel they are very well prepared, this figure drops to just 3% among teachers. The absence of uncertainty among teachers, who provided definitive views, contrasts with the 12% of students who are unsure, suggesting a more critical and perhaps experienced perspective from teachers on the current educational framework.

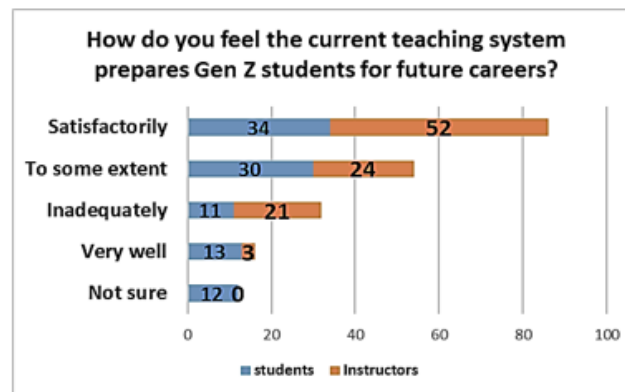


Fig. 22: How do you feel the current teaching system prepares Gen Z students for future careers?

7. Discussion

This study aims to explore the characteristics, learning preferences of first-year Generation Z students at a private university in Egypt, and the best teaching methods to accommodate these preferences. The results of the study agree in many respects with studies that discussed Generation Z's traits and education. As for the first research question which aims to investigate the characteristics of Generation Z college students, the surveys' results show that students and teachers describe Generation Z members as smart, curious, a bit lazy, social, active, multitasker,

creative, stressed and anxious and pragmatic and practical. This finding is aligned with the findings of Adobe's (2016) report that surveyed the characteristics of Generation Z from the perspectives of students and teachers in USA. Meanwhile, there are discrepancies between teachers and students in the identification of some traits. For example, students see themselves as hardworking, and identify themselves as introverted and reserved, adaptable and analytical while teachers do not share this view as evident in the analysis. Meanwhile, many teachers view Generation Z as impatient and easily distracted, tech-savvy, and bored by the past, contrary to students' perception. The findings re the characteristics and personality of Generation Z highlight a complex relationship in perceptions, emphasizing the need for more communication.

Interestingly, Generation Z students consider themselves digital natives, not tech-savvy. They consider technology second nature as they were born in the internet era, but they do not see themselves as experts. This emphasizes Generation Z's awareness of how technology is shaping their experience and identities. This view is supported by the study of Kapil and Roy (2014) which argues that Generation Z is not necessarily technically professional. They say that this generation is particularly interested in technology that is easy to use and solves their problems, helps them coordinate activities and provides relevant people and information. Moreover, the results are in line with the findings of Schroth's study (2019) re describing Generation Z members as social advocates and having a strong commitment to social responsibility. The current study shows that Generation Z recognizes the value of contributing to societal change and aims to make a difference in the world with most students either considers it a top priority or incorporates social impact into their work when possible.

As for Generation Z's primary motivation for pursuing higher education, the results disclose that Generation Z students are motivated by the desire to gain knowledge and develop their intellectual abilities, the desire to improve their job prospects and earnings potential, and the pursuit of a specific career or professional path, respectively. This finding is in line with Schwabel's (2014) study that the three most important career motivators for Generation Z are opportunities for advancement, more money, and meaningful work. Another finding that is also in line with other studies regarding Generation Z characteristics is related to their attention span. Most students and teachers acknowledge that Generation Z has a moderate attention span suitable for short tasks and it varies by task and environment. Teachers are more likely to perceive Generation Z as struggling with focus, indicating they get easily distracted. This finding is aligned with the findings of Shatto and Erwin (2016) study and the experimental study of Opriş and Cenuşă (2017) that aimed to gather data on Generation Z's responses to different stimuli.

To further investigate the characteristics of Generation Z, the surveys enclosed questions about the advantages and differences Generation Z members have compared to older generations as well as the challenges they face. The advantages as explained by the students and teachers are related to their access to technology, better educational opportunities, creativity, global awareness, and social consciousness.

Such findings are supported by Andrea et al., (2016) who investigated the characteristics, behaviors, and preferences of Generation Y (Millennials) and Generation Z in workplace settings. In addition, the analysis shows significant differences between Generation Z and older generations. Students and teachers highlighted technological proficiency and access to information as major differentiators. This is also consistent with the concept of “Digital Natives” investigated by Thomas (2011), focusing on how Generation Z engages with technology in educational and social contexts. Another difference emphasized by the students is their preference for more efficient and convenient ways of tackling challenges, indicating their pragmatic and action-oriented approach. This corresponds to Seemiller and Grace’s (2016) findings that Generation Z members are more socially and politically engaged than previous generations, with a strong focus on social justice and activism. Moreover, concerns about attention span, communication skills and attitude, influenced by the fast-paced nature of social media, are among the differences described by both groups. These concerns are also highlighted by Andrea et al., (2016) who maintained that Generation Z always communicates virtually, and other forms of socialization are difficult for them. Regarding the significant challenges, Generation Z students and their teachers identified job insecurity as a primary concern compared to older generations. They also identified some difficulties due to the excessive use of technology and social media which negatively impacted students’ mental health and communication skills besides the pressure of societal expectations.

As for the second research question which aims to investigate Generation Z’s learning preferences, the survey results disclose that a substantial majority of Generation Z students use technology constantly in their learning, indicating that digital tools such as laptops, smartphones, and apps are integral to their learning process. Some students reported that they use technology regularly but do not underestimate non-digital resources; this implies a balanced approach whereby both digital and traditional learning methods are valued. The results also show that multimedia tools, like videos, animations, and infographics, are important for Generation Z students, with half of them consider them extremely important to enhance their understanding. These findings correspond with Shorey et al. (2021) study that focused on the study of learning styles, and needs of Generation Z healthcare students.

Moreover, Generation Z students prefer both digital and physical learning materials. Most of them reported using both types of resources. The findings, thus, highlight the need for a range of learning resources that enable students to select the best for their learning. Similarly, Generation Z students prefer a balanced approach of both independent and collaborative work. These findings correspond with other research like Pearson (2018), Zimmer (2015), and Moore et al. (2017) which identified that the students of Generation Z prefer learning individually, in collaboration with classmates and at their own pace.

Furthermore, the analysis shows that students of Generation Z request more creativity-centered classes and curricula, a need that was also confirmed in Adobe’s

report (2016). This reflects a clear appreciation of the role that thinking and creative expression in their experience. Furthermore, Generation Z students prefer substantial constructive feedback about their work, which suggests that students value detailed guidance enabling them to recognize their strengths and areas for improvement. This need also highlighted in B     (2014) and Borys and Laskowski (2013) findings about Generation Z students' expectations for constant quick personalized feedback.

Both students and teachers show a preference for visual and interactive methods such as watching and doing/creating, suggesting a mutual appreciation for hands-on learning experiences. This is similar to the findings of other studies such as Rothman's (2016) which highlighted that interactive games, collaborative projects, advance organizers, challenges, and anything that they can try and see are appreciated by this generation. Concerning the frequency of how often Generation Z students engage in various learning methods in the classroom, both students and teachers mentioned that the most frequently used methods are watching and doing/creating, again suggesting a shared recognition of visual learning's role in education. The results also show an agreement among teachers on the frequency of utilizing the various teaching methods ranging from watching, doing, and researching as the most used ones to reading and writing as the least used, indicating a less focus on traditional methods.

Concerning the third research question aiming to identify the teaching and learning strategies that teachers can adapt to accommodate Generation Z learning preferences, teachers acknowledged that technology has significantly changed the way they approach education for Generation Z. With a focus on interactivity, access to resources, personalized learning, and enhanced collaboration, teachers are adapting their methods to meet the demands of the digital generation. Most of the students and teachers place high importance on developing critical thinking skills, intellectual curiosity, learning through hands-on experience, solving real world problems, and using digital media. Teachers put more emphasis on building teamwork skills, compared to students, specifying the students' preference for intrapersonal communication due to their reserved nature. Memorization is viewed as the least important by students and teachers, suggesting a shared belief that it is less applicable in modern education.

There is a strong belief among teachers that Generation Z students will pursue careers that are currently non-existent, suggesting that teachers are not only aware of these changes but are also likely motivated to adjust their teaching strategies accordingly. Many teachers suggested "having more opportunities for hands-on learning" as the best strategy to better prepare Generation Z for the future workforce, indicating a strong belief in the value of experiential education. More strategies are selected by the teachers such as "evolving the teaching curriculum" and "letting students follow their curiosities." The teachers' insights emphasize a preference for practical, adaptable learning methods over solely technological solutions. The findings are in line with the recommendations of Chicca and Shellenbarger (2019) and Henriksen, et al. (2017) that educators should focus on learning that is self-directed,

individualized, or project based and design critical thinking tasks that are focused on solutions rather than problems to provide a creative, modern approach to teaching.

The perspectives of students and teachers regarding college preparedness for the future are optimistic with a small percentage of students who think they are unprepared. Among the reasons for this thought are a lack of clarity about career paths and practical experience, the unpredictability of the job market and other personal reasons related to their fear of the future and lack of focus. The teachers see the unpreparedness may result from some students' lack of motivation and stamina. However, there is a notable acknowledgment by both groups that the current teaching system satisfactorily prepares Generation Z students for future careers.

8. Recommended Strategies for Effectively Engaging Generation Z

The current study recommends the following strategies which resonate with Generation Z's unique learning preferences and values. One is to adopt a more student-centered methodology, which emphasizes the development of skills, individuality, and personal inspiration. Another approach is aligning course content and activities with relevant fields, real-life applications, and personal interests while facilitating internship connections by offering on-campus and off-campus opportunities to link knowledge to real-world application. Additionally, endorsing video-based learning is crucial, as Generation Z tends to learn best through observation. To modernize assessment methods and align with contemporary learning preferences, it is proposed that the traditional essay paper be replaced with multimodal virtual essay. This approach allows students to articulate their ideas through various visual formats and videos. Moreover, incorporating intrapersonal learning within group projects can significantly enhance individual understanding and contribution. This can be done through breaking projects into structured "checkpoints," and using techniques such as Think-Pair-Share, wherein students first contemplate information independently, then engage in dialogue with a partner, and ultimately share their insights with the larger group. This technique effectively aligns with flipped classroom models that promote pre-class reflection.

9. Conclusion

The study results offer several insights for educators in higher education to rethink how technology use and learning environments should change to influence current students' learning. The study can serve as a benchmark for future research by providing a comparative framework that other studies can build upon, particularly those interested in specific disciplines or study majors or specific classes such as English language classes. More research can be conducted on Generation Z students in other private or public universities to reach a comprehensive understanding of the traits and learning patterns of this generation in different educational contexts. One limitation of this study is the number of respondents, which concluded 139 students and 29 teachers from various majors. While the goal was to gather responses from a larger group, the number of responses and the diverse insights provided in the open-ended questions make the findings representative and applicable to a broader context.

The key takeaway from this research and experience with Generation Z students is that this generation has distinct perspectives, needs, and aspirations compared to previous cohorts. Educators must continually develop materials that utilize technology in a multimodal and personalized way, stay ahead of trends and adapt their teaching methods accordingly. Finally, higher education can either embrace practices that empower Generation Z to face global challenges or risk missing the chance to make a significant impact on this generation's minds.

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Appendices:

A. Teachers' survey questions & responses link

[Teachers responses Teaching the Digital Natives Examining the Learning Needs and Preferences of Gen Z Learners in Higher Education.pdf](#)

B. Students' survey questions & responses link

[students responses Teaching the Digital Natives Examining the Learning Needs and Preferences of Gen Z Learners in Higher Education.pdf](#)

Pragmatic Language Impairment in Autism: Application on the Character of Nadim in the Arabic Series *Hala Khasa (Special Case)*

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Abstract

Pragmatic Language Impairment (PLI) is considered one of the core symptoms of individuals with Autism Spectrum Disorder (ASD). The present study attempts to analyze PLI as displayed by the main character in *Hala Khasa (Special Case)* Egyptian series. The series was released in 2024 and tells the story of Nadim who is a young autistic lawyer. The research seeks to examine the pragmatic deficits displayed by Nadim on both the receptive and expressive language levels. Drawing upon Vicker (2009) and Vicente et al. (2024), the study proposes a compiled list for PLI features in ASD by merging similar categories under more general ones in order to avoid duplication and yield a more comprehensive model. A mixed approach is adopted in order to qualitatively account for the different deficits and calculate their frequencies. The results reveal that most of the pragmatic deficits displayed by the main character pertain to the expressive rather than the receptive language level, particularly in relation to dialogic rather than monologic discourse. This was primarily manifested in deficits in conversation skills and politeness. On the receptive level, on the other hand, most of the difficulties involved inability to interpret non-literal meaning, especially in the case of idioms and indirect speech acts. Since drama series are widely watched by people of different ages and from various backgrounds, the series may serve to raise awareness among Arab-speaking audience to ASD and the involved pragmatic language deficits which may eventually contribute to promoting inclusion in Egyptian and Arab society.

Keywords: Autism Spectrum Disorder (ASD), *Hala Khasa* Series, Pragmatic Language Impairment (PLI), Savant Syndrome

1. Introduction

Autism Spectrum Disorder (ASD) is a complex neurodevelopmental disorder characterized by deficits in social communication, restricted interests and repetitive behaviors (American Psychiatric Association, 2022). It has become one of the fastest growing disabilities with an estimated prevalence of around 1.5% (Diamond et al., 2022). It is distinguished by “a chronic impairment in social relations” (Baron-Cohen, 1988, p. 379).

Maintaining successful social relations through efficient communication often requires going beyond literal meaning and drawing upon knowledge and experience to interpret the meaning of utterances. Pragmatic communication ability involves language use in context which transcends word meanings (semantics) and sentence structure (syntax) (Turkstra et al., 2016). It is an important aspect of communication by which a person modifies their speech according to a number of factors including culture, background, location and shared experience (Dolata et al., 2022).

Indeed, Cummings (2014) argues that pragmatics is the point of intersection between language and cognition. While some scholars restrict its scope to purely linguistic context, others adopt a more cognitive and cultural perspective that also encompasses non-linguistic factors such as gestures, gaze and posture. Malkin (2020) argues that this loose definition often hinders effective assessment of pragmatic language disorders. According to Reboul et al. (2012), autism is considered a “natural testing ground for pragmatic hypothesis” (p. 317).

Studying deficits in pragmatic competence falls within the scope of clinical linguistics, which applies linguistic theories and concepts to the study of language disorders (Perkins, 2010). Clinical pragmatic studies thus attempt to tackle pragmatic deficits among children and adults (Cummings, 2007). One of these main deficits is pragmatic language impairment (PLI), which describes a type of Specific Language Impairment (SLI) in which individuals struggle not with language structure but with its use. Also known as Social (Pragmatic) Communication Disorder (SPCD), its main symptoms include inability to adapt interactions to context or listener, follow rules of conversation and storytelling, and understand implicit language (American Psychiatric Association, 2022). However, its exact prevalence cannot be accurately determined due to its overlap with several other neurodevelopmental disorders and learning disabilities (Alduais et al., 2023; Ketelaars & Embrechts, 2017).

PLI is considered one of the core symptoms of individuals with ASD (Baron-Cohen, 1988; de Marchena, 2013; Diamond et al., 2022; Dolata et al., 2022). In fact, ASD itself is often discovered in children due to the recognition of unusual or delayed speech (Tager-Flusberg et al., 2005). According to Tager-Flusberg (1981), phonological and syntactic development in autistic children often occurs at a normal rate, whereas semantic and pragmatic development displays remarkable deficits. Indeed, 90% of parents of autistic children have reported that their children displayed some degree of PLI (Malkin, 2020).

Even individuals with ASD who are fluent and high-functioning often display inappropriate language use which results in difficulty in social communication. This is probably caused by “maladaptive choices of speech due to abnormal patterns of brain functioning” (Diamond et al., 2022, p.2). Pragmatic impairment in people with ASD becomes more pronounced in adults since they are normally expected to have attained normal progress in other language aspects such as syntax and semantics (Baltaxe, 1977).

High Functioning Autism (HFA) is a condition that refers to individuals who had displayed classic autism symptoms in early childhood but developed in a way superior to usual autistic children in relation to intellectual, social and communicative skills (DeMyer et al., 1981). A special type of ASD is the savant syndrome which is a condition in which someone with an intellectual impairment such as autism displays an exceptional ability or talent inconsistent with their overall level of functioning (Park, 2023). This may include mathematical calculations, artistic skills, musical abilities, or extraordinary memory.

Autism only started gaining interest in Egypt in the 1990s and there is still a significant lack of publication in this field (Mustafa, 2021). According to Meguid (2015), “developing countries are facing an alarming gap between innovations in childhood learning and developmental disabilities (LDD) research and their delivery to communities” (p.1) since the “level of knowledge and awareness about autism spectrum disorder is low among the general population and health care workers in Egypt” (p.4).

The present study attempts to analyze PLI features as displayed by the main character in *Hala Khasa (Special Case)* Egyptian series. The series was released in 2024 and tells the story of Nadim who is a young autistic savant lawyer. The research seeks to identify the features of PLI displayed by the character in order to examine the pragmatic deficits displayed by Nadim on both the receptive and expressive language levels. It also investigates to what extent the proposed feature list can aid in analyzing PLI in ASD adult individuals. Since drama series are widely watched by people of different ages and from various backgrounds, the series in general and the main character in particular may serve to raise awareness among the Egyptian and Arabic-speaking audience about ASD and the involved pragmatic language deficits.

2. Review of the Literature

There is a large body of literature on PLI for which several terms have evolved over the years including social pragmatic communication disorder and semantic pragmatic disorder among others.

2.1 Studies of PLI

Baltaxe (1977) conducted a pioneering study on pragmatic deficits related to autism. By comparing autistic adolescents' discourse to that of typically developing (TD) children, she found that the former failed to observe politeness since they lack understanding of the social rules that determine what is acceptable in conversations. She also reported that autistic children displayed problems with turn-taking as they frequently interrupt in conversations.

Prutting and Kirchner (1987) devised a pragmatic protocol consisting of thirty parameters organized for clinical use. These comprised verbal, nonverbal and paralinguistic aspects. Baron-Cohen (1988), on the other hand, discussed two different psychological theories for ASD-related pragmatic deficit: the Affective Theory and the Cognitive Theory and proposed integrating them for better comprehension of this phenomenon. He explained these deficits in terms of the theory of mind (ToM), which is the ability to understand other people's mental states, desires, intentions, etc.

Rapin (1996) listed a number of features that characterize the pragmatic deficit disorder. These include verbosity, comprehension and word finding deficits, inadequate conversational skills, and poor maintenance of topic. However, the phonological and syntactic skills are usually unimpaired.

Field (2003) distinguished two main types of language disorders: expressive and productive; the former affecting language production while the latter affecting language comprehension. Perkins (2010), on the other hand, listed four types of deficits that contribute to PLI: neurological, cognitive, linguistic and sensorimotor.

Reboul et al. (2012) maintain that ASD entails difficulties in utterance interpretation as well as discourse management which are clearer in natural conversations than experiments. This includes difficulties interpreting non-literal communication (humor, irony, implicatures, figurative language, indirect speech acts, etc.), politeness, turn-taking, persistence on boring or unsuitable topics in conversation.

Malkin (2020) investigated pragmatic language ability in autism with particular focus on verbal reference. She concluded that autistic individuals may not display impairment equally in all pragmatic abilities.

Despite the sophisticated theoretical frameworks employed by the above studies, they have often focused on certain specific aspects of PLI rather than attempting to provide a more comprehensive framework for various features. They also mostly involved English-speaking individuals with very little attention devoted to ASD individuals who are native speakers of other under-researched languages in this respect.

2.2 PLI in the Language of Film and TV Characters

Several studies have attempted to analyze the language of autistic characters in movies and series.

A number of studies have tackled the language used by the main character of *Rain Man*, the 1988 famous American movie starred by Dustin Hoffman who portrayed an autistic savant. Ikalyuk and Kuzmyn (2015) for instance compared the speech of the fictional character with the real one as shown in a documentary using psycholinguistic text analysis and pointed out significant differences. Levia et al. (2019), on the other hand, found that the most dominant type of disorder displayed by the character in the movie was expressive language disorder as opposed to receptive language disorder indicating a difficulty in self-expression. Aisyah et al. (2022) also examined the same character with specific focus on phonological aspects and found that it displayed four main disorders, namely articulation disorder, phonological disorder, voice disorder and repetition.

Several studies have also examined the language of the main character in *The Good Doctor* American medical drama series (2013). Studies attempted to identify the types of autistic responses displayed by the main character Shaun Murphy who is an autistic savant. For instance, Larasati (2019) classified the pragmatic impairments displayed by the character into verbal and nonverbal. She found that the most frequent among the former were maxim violations, whereas the most frequent among the latter were peculiar or stiff gaze. Dwiyantri (2022), on the other hand, used a psycholinguistic approach to examine Murphy's character. Using a descriptive qualitative method, Rokhim and Indah (2022) also examined Murphy's language and identified four out of six types of language disorders in his utterances, namely stuttering, phonological disorder, difficulty in understanding concepts, and difficulty in following directions.

It thus becomes obvious that studies of PLI in fictional characters have so far mostly focused on American movies and series and were more concerned with nonverbal and phonological features rather than delving deep into purely linguistic and pragmatic aspects of communication.

2.3 PLI Studies in the Arab World

In the Arab World, studies tackling ASD have mostly focused on children. A case in point is Aldofairy (2006) who conducted a field study to measure linguistic communication among a group of autistic children at a Kuwaiti special-need school. The study revealed various levels of abilities, as well as various types of deficits in communication.

Almehmadi et al. (2020) examined the pragmatic skills in the language of Arabic-speaking adolescents with ASD by comparing them with TD ones in Saudi Arabia in order to identify the differences with respect to four main aspects: discourse management, communicative function, conversational repair and presupposition abilities. The study used both direct (participants' performances) and indirect (caregivers' perceptions) measures. They found that ASD adolescents were likely to use a more formal style in conversation which hinders their ability to make friendships and engage in social activities. Diamond et al. (2022) also reported that young Arabic-speaking children diagnosed with ASD tend to use classical Arabic out of context while speaking in colloquial Arabic.

From the above discussion, it becomes clear that studies tackling PLI in Arab-speaking autistic individuals, let alone adults are very scarce (Almehmadi et al., 2020). Since the bulk of research on ASD has focused on English-speaking individuals, it would be interesting to explore this phenomenon in the Arab-speaking world. To the researcher's current knowledge, no research has been conducted on characters in Arab movies and series in this respect. One of the most effective ways of raising awareness about this important disorder in the Arab world is drama which is widely watched by people from different age groups and backgrounds. This may, therefore, assist in spreading awareness about ASD and difficulties related to it among the public.

The present study thus seeks to examine the character of Nadim as represented in the Egyptian series *Hala Khasa (Special Case)* with the aim of answering the following main research questions:

1. What are the most frequent pragmatic deficits displayed by Nadim on both the receptive and expressive language levels?
2. To what extent can the proposed feature list aid in analyzing PLI in ASD adult individuals?
3. Data and Methodology

This section provides information about the data of the study, the theoretical framework as well as the research design and procedure.

3.1 The Data

Hala Khasa (Special Case) is an Egyptian comedy drama series that premiered on *Watch It* platform on January 3rd, 2024. The series consists of ten episodes whose duration is around forty minutes each. Two episodes were streamed every Wednesday for a period of five weeks. The series blends humor with drama and attempts to convey a powerful message about the challenges faced by individuals with autism in our society. Real autistic individuals were utilized as references for accurate representations in an attempt to break the taboos surrounding special-need characters and promote inclusion in society.

Hala Khasa tells the story of a young autistic lawyer who has special abilities, Nadim, portrayed by young Egyptian actor *Taha Desouky*. The narrative explores Nadim's journey as he strives to prove his capabilities in a society that often misunderstands those considered "special." The series ranked as number one on *Watch It* platform until mid-February 2024 and has a 7.4 rating on the International Movie Database (IMDB) (2024). Rafik (2024) describes the series as "a groundbreaking exploration of the human experience. It is a must-watch because, besides the

compelling cast and storyline, this show is bridging gaps and correcting misunderstandings when it comes to autism” (In my opinion section, para. 3).

Desouky’s portrayal of Nadim’s character was praised by several critics. Nazir (2024) argued that the actor “brought incredible depth and authenticity to the character, capturing the nuances of Nadim’s personality and the unique challenges he faces with grace and sensitivity” (Nadim’s autism section, para. 2). “Taha you not only increased awareness beyond belief, you created compassion, acceptance and inspiration”, wrote Dahlia Soliman, Founder and Head of the Egyptian Autistic Society on Facebook about the main actor (Egyptian Autistic Society, 2024).

The present study attempts to examine the PLI features displayed by the main character of the Egyptian series *Hala Khasa (Special Case)* in order to find out the most frequent pragmatic deficits involved on both the receptive and expressive language levels. It also seeks to explore how far the proposed model can assist in analyzing PLI in ASD adult individuals. This series was selected since it is ground-breaking in addressing the issue of ASD in Arabic-speaking adults. It was also very popular and widely watched which may help spread awareness about autism in Egypt and the entire Arab world.

The data collection is non-participatory since it is performed by gathering primary data from the episodes. The researcher watched the episodes several times in order to exhaustively identify instances of PLI and classify them under the suggested categories. Only utterances by the main character are considered for analysis, though the context of the interaction is sometimes considered relevant to the discussion. Moreover, only verbal features are tackled rather than paralinguistic ones such as gaze, gestures or intonation.

3.2 Theoretical Framework

Malkin (2020) acknowledges the difficulty of creating a coherent and comprehensive model for analyzing PLI in ASD due to the multiple skills involved and the lack of uniformity. Despite the wide literature on PLI, Cummings (2014) has also reported a lack of theoretical models in clinical pragmatic research. Ketelaars and Embrechts (2017) thus suggest that there is a need for more valid and reliable instruments to assess pragmatic functioning for individuals with PLI. Perhaps the lack of consensus on assessment criteria for this purpose owes to the fact that the pragmatic aspect is the most difficult language ability to measure or quantify (Norbury, 2014), especially that it is socially contextualized and requires naturally occurring conversational interactions (Simmons et al., 2014).

Several instruments have been devised to assess pragmatic skills among ASD populations including both direct measures of actual participants’ behaviour and indirect measures collected from parents, teachers and caregivers. Most of these instruments were devised for children, primarily the Children’s Communication Checklist (CCC) (Bishop, 1998) which is widely used to assess pragmatic impairment in autistic children. The assessment of adults, on the other hand, is less common. It makes use of formal assessment of an individual’s speech, language and cognitive skills, together with observations of their language use in different situations, which is often supplemented by questionnaires. The most widely used instruments include the Functional Assessment of Communication Skills for Adults (ASHA FACS), the Communicative Effectiveness Index (CETI) (Turkstra et al., 2016), and the Yale in Vivo Pragmatic Protocol (Simmons, 2014).

Since most of the above methods are participatory, requiring participation either from the individuals themselves or one of the caregivers, none of them would be applicable for the purpose

of the present study. The present study thus seeks to devise a checklist of PLI in ASD adults that can be used by an observer. In order to make a more comprehensive checklist, the study employs an eclectic approach drawing upon Vicente et al. (2024) and Vicker (2009).

Vicente et al. (2024) discussed different aspects of pragmatic abilities in ASD. They distinguished two main categories of abilities: those related to the comprehension of non-literal language and those related to discourse both monologic and dialogic. The former pertains to the receptive language ability whereas the latter pertains to the expressive language ability.

First, ASD individuals typically tend to interpret non-literal language literally primarily due to their inability to attribute mental states to others. This category includes figurative language, implicatures, indirect speech acts, humor, irony and idioms.

As for the second category which involves discourse structure, autistic individuals often have difficulties in constructing narratives (monologic discourse) and engaging in conversations (dialogic discourse) (Vicente et al., 2024). On the narrative level, on the other hand, ASD individuals are often unable to construct a coherent narrative using appropriate connectives. Moreover, they may fail to use effective referencing that can be easily identified by the listener since they lack recognition of the listeners' background knowledge (new vs. shared). Regarding conversation skills, autistic individuals cannot often sustain a normal back and forth conversation. They typically display deficits in turn-taking, as well as topic preservation and shift and are often unable to extend a topic previously opened (Vicente et al., 2024).

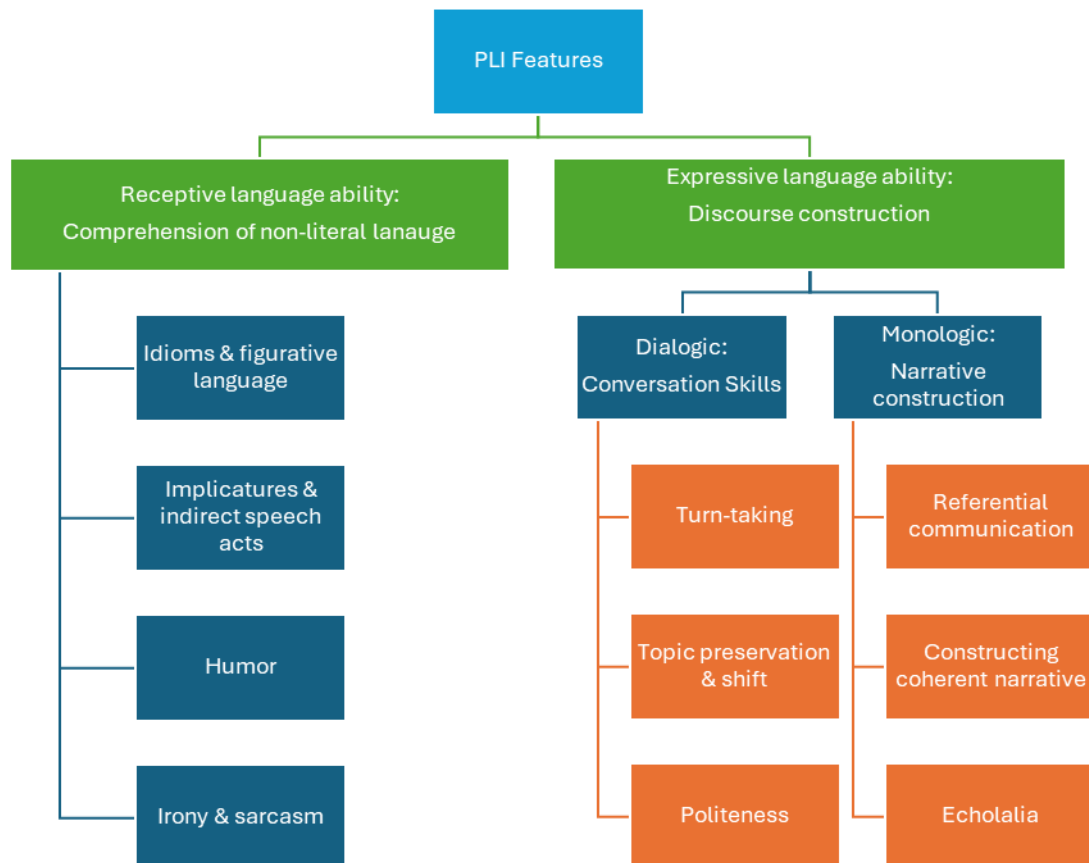
Vicker (2009) on the other hand listed a number of linguistic and social communication characteristics associated with high-functioning adults with ASD. She suggested that the presence and severity of these characteristics varies by age and by individual. The speech of autistic individuals often displays sophisticated language skills and excellent vocabulary. However, they suffer several pragmatic difficulties of which the following will be adopted for the present study. First, autistic individuals often repeat bits of dialogue heard on television or in the conversation of others, known as *echolalia*. Second, they tend to make (impolite) statements that are factually true but socially inappropriate because of lack of awareness of their impact on others (Vicker, 2009).

According to Diamond et al. (2022), models of ASD language disorders such as Vicker (2009) may not be applicable to other languages including Arabic and therefore require modification. Moreover, pragmatic choices and social interactions are closely linked to context and influenced by culture (Ketelaars & Embrechts, 2017; Turkstra et al., 2016).

The present study thus proposes a compiled set of features adapted from both Vicker (2009) and Vicente et al. (2024) which eliminates duplication by grouping related items under the same category and expanding them in order to obtain a more comprehensive model (Figure 1).

Figure 1

Proposed Checklist for PLI Features in Adults with ASD



This framework is proposed for the present study since it lends itself to the selected data and may also be beneficial to future studies. Although the scope of PLI may encompass nonverbal or paralinguistic elements such as gestures, eye gaze, volume and intonation, as discussed by Vicente et al. (2024), this is beyond the scope of the present study since it only focuses on verbal features.

3.3 Research Design and Methodology

In an attempt to propose a comprehensive list of features for analyzing PLI in ASD adults the study adopts an eclectic approach. The theoretical framework was therefore adopted from Vicker (2009) and Vicente et al. (2024) since it lends itself to the data under study. By merging similar categories under more general ones and eliminating duplication, the proposed model may assist in identifying and categorizing the pragmatic deficits displayed by the main character in the series.

The study adopts a mixed approach in order to provide a more thorough analysis. The data is examined qualitatively in order to account for each pragmatic deficit and explain it within the context of the interaction. Similar categories are then grouped together according to the selected model and frequencies calculated quantitatively in order to determine the most frequent PLI features encountered. Frequencies are calculated overall for general categories (e.g., receptive vs.

expressive abilities), as well as for each sub-category separately in both cases as percentages of the total number of deficits. The following categories are used:

1. Receptive language ability (Comprehension of non-literal language)
 - a. Idioms and figurative language
 - b. Implicatures and indirect speech acts
 - c. Humor
 - d. Irony and sarcasm
2. Expressive language ability (Discourse construction)
 - a. Dialogic discourse (Conversation skills)
 - i. Turn-taking
 - ii. Topic preservation and shift
 - iii. Politeness
 - b. Monologic discourse (Narrative construction)
 - i. Referential communication
 - ii. Constructing coherent narratives
 - iii. Echolalia

3.4 Research Procedures

The research procedures started by watching the episodes of the series several times to identify utterances by the main character displaying instances of pragmatic deficits. The option of Arabic subtitles was used on Watch It platform to help transcribe the utterances. The episode number and minute in which the utterance occurred were recorded. The data was then tabulated with utterances classified into categories according to the type of impairment they illustrate. A translation was provided by the researcher accompanied by an explanation of both literal and intended meaning where needed. Necessary context was also provided from the conversation whenever relevant, together with any background information required for the interpretation of the utterance. A full analysis of this data is provided in the next section.

4. Data Analysis

This section is devoted to the analysis of the selected data. The tables used in the analysis display utterances by the main character revealing pragmatic deficits in chronological order in the series. The analysis is divided into sections based on the categories of features introduced in Figure 1. It is worth mentioning that the dialect used in the data is colloquial Egyptian Arabic.

4.1 Receptive language ability: Comprehension of non-literal Language

Comprehension of non-literal meaning has been the focus of linguistic research on autism for decades. The reason is often thought to be that understanding non-literal meaning requires awareness of other speakers' intentions and behaviours (Vicente et al., 2024).

Nadim displays difficulty in interpreting non-literal language in several instances, particularly in the case of metaphors and idioms. Instead of grasping the indirect meaning intended by the speaker, he responds to the literal meaning of the utterance resulting in miscommunication or pragmatic failure. Table 1 lists different examples of this failure to comprehend the non-literal meaning of utterances in conversations between Nadim and other characters in the series. The discrepancy between the literal and intended meaning of the utterances is meant to trigger the humor in these scenes.

Table 1

Comprehending Non-literal Meaning

No.	Utterance	Episode	Min.	Literal Translation	Intended Meaning
1.	قولتله فين الصاروخ ده طلع بيتكلم على رام الله أنا مش عارف هو ليه سماها صاروخ	5	09.05	I asked him where this rocket was. It turned out he was talking about Ramallah. I don't know why he called her a rocket.	صاروخ = hot female
2.	أنا بكح تراب- عندك حساسية يعني-	5	23.13	-I'm coughing dust. -Are you allergic?	بكح تراب = I'm broke.
3.	أنا جوزي ما بيعرفش	2	09.0	My husband doesn't know.	ما بيعرفش = sexually impotent.
4.	ولما سألته إنت برج إيه قالي أنا برج من دماغي حيطير بس أنا ما فهمتش	5	07.46	When I asked him what his sign was, he said a tower is flying off my head, but I didn't understand.	برج: zodiac sign / tower برج من دماغي حيطير: I'm going nuts.
5.	-المكتب من غيرك مضلم كحل -وانتو بتشتغلوا فالضلمة إزاي	9	19.42	-The office is so dark without you. - And how do you work in the dark?	The office is very dull without you.

In example (1) the Arabic slang word صاروخ whose literal meaning is ‘rocket’ or ‘missile’ is used to describe a hot female or a pretty lady. Likewise, the expression بيج تراب in example (2) is a colloquial Egyptian Arabic idiom meaning that someone is ‘broke’, although it literally translates as ‘coughing dust’. In both cases, Nadim is not aware of the idiomatic meaning and interprets the words literally. The other interlocutors involved in the conversation had to elaborate with an alternative explanation to clarify the intended meaning in both situations.

A similar situation occurs when a lady describes her husband as sexually impotent using the idiom ما بيعرفش in example (3), which literally translates as ‘doesn’t know’. As a result, Nadim keeps inquiring about the meaning of this expression asking, ‘what does her husband not know?’ triggering an embarrassing yet funny situation. In example (4), the word برج happens to be polysemous since it could mean either ‘zodiac sign’ or ‘tower’. Nadim does not comprehend the play on words resulting from this polysemy. Nadim’s confusion is compounded by the idiom أنا ليا بديعرج which contains the same lexical item to mean that someone is losing their mind. Apparently, Nadim is not familiar with the idiom and ends up missing the whole message.

In example (5), Nadim’s colleague uses the idiom المكتب من غيرك مضلم كحل which literally means ‘the office is dark without you’, a common complement used in colloquial Egyptian Arabic. This implies that he used to brighten up the place which has become dull and gloomy after he left. However, Nadim only grasps the literal meaning and starts wondering how his colleagues can actually work ‘in the dark’.

In example (6) in Table 2, failure to recognize the intended meaning leads to a very awkward scene. Nadim’s girlfriend advises him to give his sneaky colleague a hard time because he stole credit for his work. She uses the expression وأديله بالجزمة على دماغه which literally means ‘hit him with a shoe on his head’, suggesting that Nadim should be tough with him. In the next scene, however, Nadim is actually shown at this colleague’s doorstep holding his shoe in his hand and ready to hit the astonished man on his head. Taking his friend’s piece of advice literally has in this case resulted not in a humorous conversation but in a visually humorous scene.

Table 2

Carrying out Advice Literally

No.	Utterance	Episode	Min.	Literal Translation	Intended Meaning
6.	أنا لو مكاتك أروحله لحد البيت وأديله بالجزمة على دماغه	2	31.37 35.04	If I were you, I would go to his place and hit him with a shoe on his head.	I would quarrel with him.

Rhetorical questions, though syntactically interrogative in form, are not pragmatically intended to elicit an answer from the listener. They are therefore usually considered indirect speech acts since their form does not match their function (Ioussef et al., 2021). Table 3 shows instances where Nadim responds to rhetorical questions in a literal manner. For example, in (7) when his colleague asks what is wrong with everyone which literally translates as ‘what happened to the world’, he sounds confused and just repeats the question. Similarly, in examples (8) and (9) in Table 3, when people make compliments to him starting with ‘did you know that’, he replies ‘no, I don’t’ instead of acknowledging the compliment or showing appreciation.

Table 3

Responding to Rhetorical Questions

No.	Utterance	Episode	Min.	Literal Translation	Intended Meaning
7.	- هو إيه اللي حصل فالدنيا؟ - إيه اللي حصل فالدنيا	3	03.11	-What has happened to the world? -What happened to the world?	What's wrong with everyone.
8.	-إنت عارف إن إنت أكثر واحد بحبه ويعزه فالمكتب ده كله؟ -لا مش عارف	3	10.55	-Do you know that you are the one I like most in this office? -No, I don't.	
9.	-إنت عارف إن أنا بنبيسط أوي لما أشوفك بتضحك؟ -لا مش عارف	6	19.35	-Do you know that I feel very happy whenever I see you smile? -No, I don't.	

The examples in Table 4 underline the difficulty faced by Nadim in understanding certain expressions in normal everyday conversations. In the three examples, Nadim explicitly asks the other speaker for clarification since he does not understand the meaning of the utterances at first. In these cases, there is no difference between the literal and intended meaning as such, but even with everyday expressions that may seem straightforward, Nadim still finds it sometimes difficult to grasp other speakers' intentions. Surprisingly, these expressions may be as simple as *عندي فكرة* or 'I have an idea' in example 12.

Table 4

Asking for Clarification

No.	Utterance	Episode	Min.	Translation
10.	-عاوزين نعمل حلقة حلوة -أنا مش عارف يعني إيه نعمل حلقة حلوة	1	31.04	-We want to make a good episode. -I don't know what it means to make a good episode.
11.	-يعني إيه يكرشك؟ -يعني يطردك يا نديم	5	23.21	-What do you mean he will kick you out? -It means he will dismiss me, Nadim.

12.	-أنا عندي فكرة -عندك فكرة دي يعني زي عندك خطة؟	7	06.54	-I have an idea. -You have an idea means like you have a plan?

The last example (13) in Table 5 is not a conversation per se, but it shows that Nadim's colleagues at school used to bully him, but he still did not even notice. Again, this reflects the difficulty he faces in interpreting speakers' intentions especially when it comes to non-literal language including irony and sarcasm.

Table 5

Utterance Showing Not Noticing Bullying

No.	Utterance	Episode	Min.	Translation
13.	لما كانوا بيترياؤا عليا فالأول مكنتش بفهم ان هم بيترياؤ	8	15.08	When they used to make fun of me at the beginning, I didn't understand they were doing so.

In this section examples were given to show difficulties faced by Nadim on the receptive language level. Nadim's failure in different situations to interpret the intended meaning of non-literal utterances including idioms, rhetorical questions, and sarcasm was used to derive humor in these situations. No instances, however, were found in which Nadim was unable to recognize humor in an utterance.

4.2 Expressive Language Ability

This section discusses the deficits displayed by Nadim on the expressive language level, including dialogic and monologic discourse construction.

4.2.1 Dialogic Discourse: Conversation Skills

Nadim's conversational skills are characterized by remarkable deficits in terms of turn-taking, topic preservation and shift as well as politeness. First, when he is hosted by a TV game show, he keeps interrupting the presenter. Cases in point are the examples in Table 6 where he repeatedly intervenes by cutting the presenters' sentences short before he finishes them. As a result, the presenter starts getting annoyed and impatiently interrupts Nadim in his turn demanding him to respect the rules of the show and give him a chance to say the options before he answers.

Table 6

Interruptions

No.	Utterance	Episode	Minute	Translation
14.	-معانا النهارده نديم ... -نديم أحمد أبو سريع	1	08.58	-Today we have Nadim ... -Nadim Ahmed Abu Serie'

15.	-ما الدولة التي عاصمتها فريتاون؟ هل هي... -سيراليون	1	21.53	-What is the country whose capital is Freetown? Is it ... -Sierra Leone
16.	-أول فيلم مثله عمر الشريف هل هو... -صراع في الـ...	1	22.37	-The first movie starred by Omar ElSherif is it ... -Struggle in the ...

The examples in Table (7) underscore the difficulty faced by Nadim in engaging in a proper back-and-forth conversation. When the other interlocuter gives him the floor he seems confused and often has nothing to say to sustain the conversation. He fails to elaborate resulting in the conversation cut short. No instances, however, were found in relation to topic shifts.

Table 7

Topic Preservation

No.	Utterance	Episode	Minute	Translation
17.	-أنا مش عارف أقول إيه -أنا كمان مش عارف أقول إيه	8	02.46	-I don't know what to say. -I don't know what to say either.
18.	-ولا إيه يا نديم؟ -إيه	9	28.25	-What do you think, Nadim? -What...
19.	-شوف إنت القمر بيفكرك بايه -مش بيفكرني بحاجة	9	32.48	-What does the moon remind you of? -It reminds me of nothing.

Example (20) in Table 8 correlates with a typical ASD feature in conversations, namely monologue. Nadim talks to his colleagues over dinner non-stop about his favorite band, *ElMasreyyeen* for almost two minutes. He does not bother to know whether they are interested in listening or not, especially that his monologue is full of very specific details about the band's history, songs, singers, etc.

Table 8

Monologue

No.	Utterance	Episode	Minute	Translation

20.	(فرقة المصريين) Monologue for 1 minute and 50 seconds	3	27.20- 29.11	(Talking about ElMasryeen Band for almost two minutes non-stop).

Another noticeable feature in Nadim's conversations is his inability to observe politeness in his responses. He makes statements that may be factually true but offensive to others, which is a typical feature of ASD individuals. He does not recognize the negative impact of his utterances on interlocutors' face needs, thus resulting in several face threatening acts (FTAs) for both positive and negative face.

Table 9 shows utterances by which Nadim clearly poses positive FTAs to the listener. In example (21) he calls his boss, who is supposed to be a superior, 'disrespectful' for being late. Similarly, he describes his best friend's voice as 'terrible' (example 25) not bothering if he would feel offended.

Even when Nadim is on air TV in the game show, he is not aware what is acceptable to say and what is not. In example (22), he bluntly accuses the presenter of the show of lying on air. The presenter is embarrassed as a result and claims that he was just kidding in an attempt to save his face. A few minutes later, when the presenter asks him what he thinks of his tie, he says 'it looks bad' when they are still on air (example 23). Apparently, Nadim insists on expressing his opinion in an extremely honest manner without bothering to make any social compliments or sugarcoating.

Table 9

Positive FTAs

No.	Utterance	Episode	Minute	Translation
21.	(تأخير) أكثر من نص ساعة اسمه عدم احترام	5	15.06	(Being late for) more than half an hour is considered disrespectful.
22.	سيراليون انت كذبت	1	22.15	It's Sierra Leone. You lied.
23.	-إيه رأيك فالكرافطة دي؟ مش حلوة	1	31.12	-What do you think of this tie? -It's bad.
24.	-بس هو بيحبني مش بيحبك أنا سمعته	8	23.00	-But he loves me. -He doesn't love you. I heard him.
25.	صوتك وحش أوي يا جميل	9	42.17	You have a terrible voice, Gamil.

In addition to the above threats to interlocutors' positive face, Nadim also demonstrates negative face threats in two situations. In responding to offers and suggestions, Nadim is very blunt and does not exert an effort to produce a polite refusal or add prefaces to mitigate negative face threats as shown in Table 10.

Table 10

Negative FTAs

No.	Utterance	Episode	Minute	Translation
26.	ما تيجي نروح (السيرك). لا.	4	11.45	-Let's go (to the circus). -No.
27.	اطلع نشرب قهوة طيب مش بشرب قهوة	8	12.30	-Why don't you come upstairs and have a cup of coffee? -I don't drink coffee.

4.2.2 Monologic Discourse: Narrative Construction

This section tackles the deficits displayed by Nadim in narrative construction in terms of referential communication, coherence and echolalia.

4.2.2.1 Referential Communication

Autistic individuals often find difficulty in denoting an entity in a way clear enough to be correctly identified by the listener. In turn, they also have a similar difficulty in interpreting referring expressions themselves. In Table 11, Nadim refers to his best friend *Gamil* without any explanation or introduction although the listeners do not know him. He does not tailor his discourse to the listeners' needs, and he probably wrongly assumes the other interlocutors share this knowledge. This results in failure to identify the person referred to in the conversation.

Table 11

Constructing Effective Reference

No.	Utterance	Episode	Minute	Translation
28.	بس ممكن نسال الأسئلة أسرع شوية عشان متأخرش على جميل؟	1	33.26	But can we ask the questions a little bit faster so that I'm not late for Gamil?

29.	-أنا ما بقولش حاجة لحد غير لجميل جميل مين؟	5	22.45	-I don't tell anyone anything except for Gamil. -Gamil who?

In example (30) in Table 12, on the other hand, Nadim fails to interpret the referential expression *السست* which is traditionally used in colloquial Egyptian Arabic to refer to the famous singer *Om Kolthoum*, thinking that 'the lady' literally means his friend's 'old lady' or mom. In this case, however, failure in referential communication occurs on the receptive rather than the expressive level.

Table 12

Interpreting Referential Expressions

No.	Utterance	Episode	Minute	Translation
30.	-على رأي السست -مامتك اللي قالتك كده؟	4	13.16	-As the lady says. -Did your mom tell you so?

However, it is worth mentioning that no instances were encountered in the episodes in relation to Nadim's ability to construct coherent narratives. He does not seem to face any difficulty in using connectives or producing coherent discourse even when he gives rather lengthy monologues.

4.2.2.2 Echolalia

Nadim often repeats set phrases that were previously said to him by people he trusts, especially his mother and his best friend (see Table 13). These are either pieces of advice such as his mother's dream for him to become a successful lawyer (example 35) or his best friend's usual saying that 'only important people arrive late' which he repeats whenever anyone is late. Some of these phrases are repeated within the same scene or speech event such as example (34) whereas others are repeated throughout the episodes in similar situations that trigger the same saying such as examples (31) and (35).

Nadim also copies a couple of lines (example 32) his best friend teaches him to flirt with his girlfriend or compliment females which he repeated four times throughout the episodes. Example (34), on the other hand, is a phrase his girlfriend used to reassure him when they went together to the circus, and he was scared of the clown. He repeated the phrase three times in order to reassure himself right before entering the circus tent.

Table 13

Echolalia

No.	Utterance	Episode	Minute	Translation

31.	(X3) الناس المهمة بس هي اللي بتتأخر	2 3 4	04.31 31.40 30.15	Only important people arrive late.
32.	شكلك حلو أوي النهارده شعرك حلو أوي النهارده (X4)	4 4 5 9	30.31 32.23 15.57 32.52	You look so pretty today. Your hair looks so good today.
33.	إنت قولت الكلام ده يا أستاذ نديم أكثر من 20 مرة	4	02.16	You have already repeated this over 20 times, Mr. Nadim.
34.	البلياتشو طيب (X3)	5	02.53 02.57 04.55	The clown is kind.
35.	محتاج اتعلم أبقي محامي شاطر لازم تبقى محامي ناجح إن أنا أبقي محامي ناجح أوري عمي إني محامي ناجح (X5)	1 9	14.20 4.02 4.16 04.20 04.05	I need to learn how to become a clever lawyer. I/You have to become a successful lawyer. To become a successful lawyer To show my uncle that I'm a successful lawyer

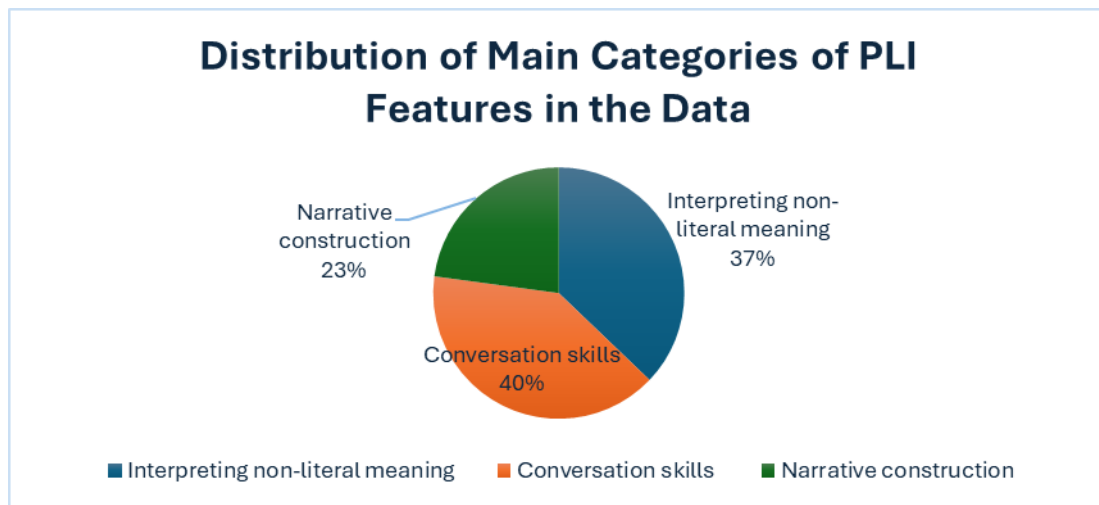
5. Findings and Discussion

The previous section attempted to investigate PLI as displayed by Nadim, the main character in *Hala Khasa* series according to the proposed framework. The analysis has revealed that Nadim demonstrates a number of pragmatic deficits on both the receptive and expressive language levels. The total number of such instances encountered in the data amounts to 35, with the majority pertaining to the expressive ability (63%) rather than the receptive (37%), with the former comprising both conversation skills (40%) and narrative construction (23%). This correlates with the results reported by Levia et al. (2019) about the protagonist of the *Rain Man* movie, suggesting that the character has difficulty in self-expression.

The occurrence of the three main categories of PLI features in the suggested model (see Figure 1), namely interpretation of non-literal language, conversation skills and narrative construction, can be represented as shown in Figure 2.

Figure 2

Distribution of Main Categories of PLI Features in the Data



To provide a more detailed account of the PLI features encountered in the data, Figure 3 displays frequencies of occurrence for the specific categories in the adopted model. Overall, the most frequently occurring PLI feature in the data was difficulty in interpreting idiomatic language and everyday expressions (26%). This was followed by inability to produce polite responses (20%) and echolalia (14%). No instances were found of difficulty in understanding humor as well as failure to create coherent discourse.

Figure 3

Frequency of Occurrence of PLI Features in the Data

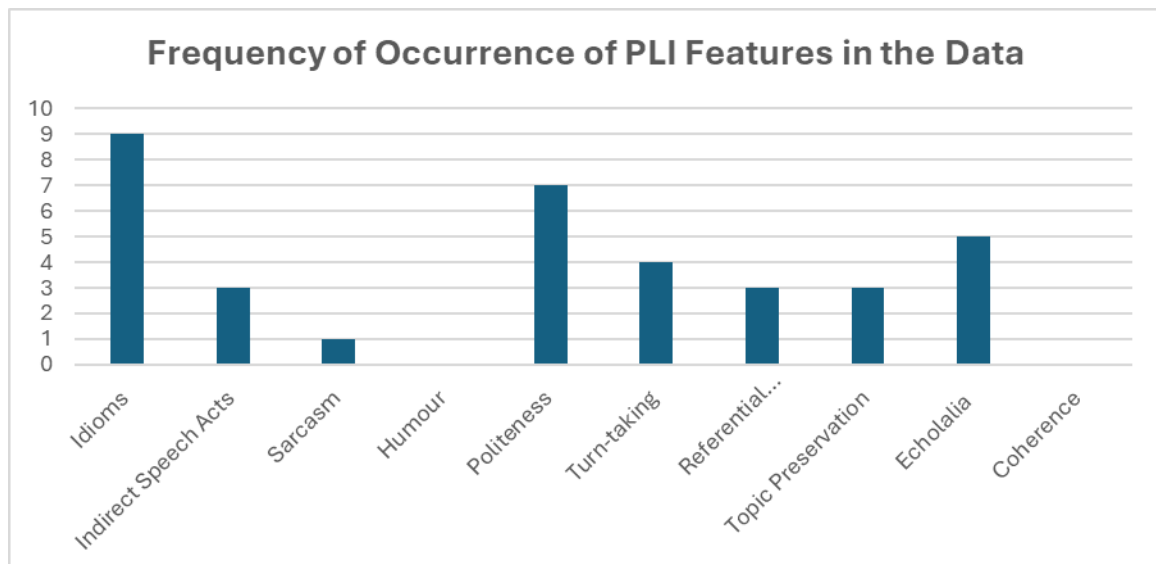
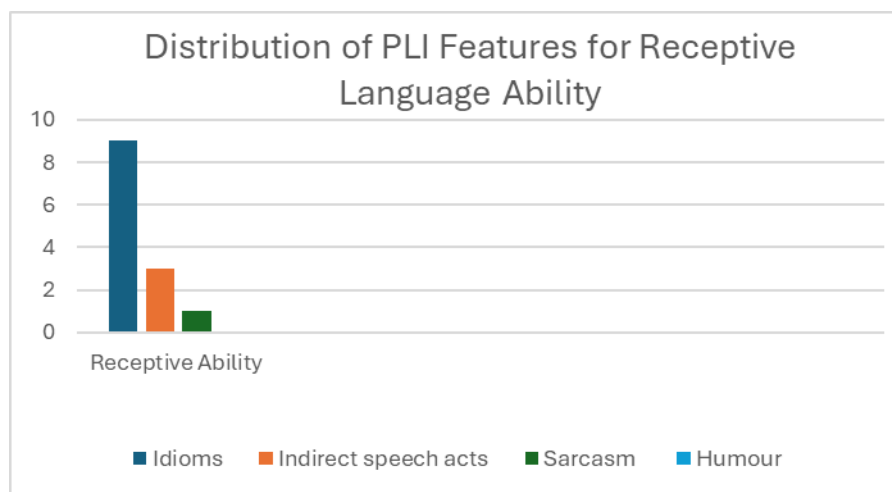


Figure 4 provides a more detailed breakdown of PLI features on the receptive language level. In terms of receptive language ability, the most frequently occurring pragmatic deficit in the data was Nadim's inability to interpret nonliteral meaning, particularly idioms and expressions (26%). This was further underlined by his inquiries about the meaning of relatively straightforward expressions in some situations. This was followed by indirect speech acts in the form of rhetorical questions which accounted for 8.5% of utterances reflecting PLI. On one occasion, Nadim also reported being unable to grasp sarcastic language when his colleagues made fun of him (3%), which shows that he has been suffering from this problem since his childhood. These misunderstandings result in humor in the series, which becomes visual when he carries out advice literally. No instances were encountered in the data, however, that indicate Nadim's inability to understand humor in conversations.

Figure 4

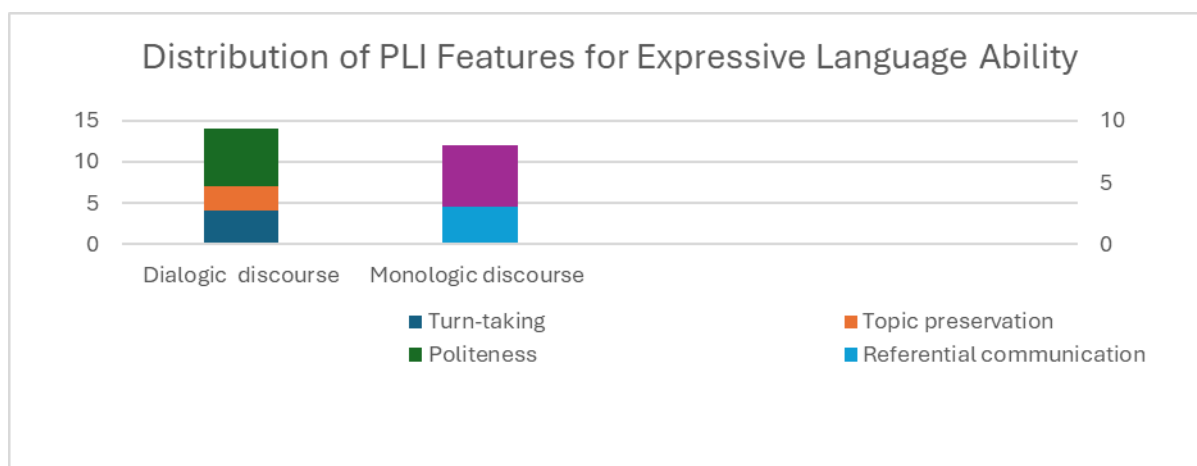
Distribution of PLI Features for Receptive Language Ability



On the expressive level, on the other hand, more difficulties were encountered in dialogic (40%) than monologic discourse (23%) as shown in Figure 5. Nadim's conversation skills leave a lot to be desired (20%). This primarily included turn-taking and topic preservation. Nadim often interrupts interlocutors which can sometimes be irritating to them. He also lacks the ability to sustain or develop a conversation for socializing; he is unable to extend a topic previously opened. Furthermore, he tends to produce rather long monologues about his favorite topics that may be uninteresting to listeners. All these features hinder Nadim from engaging in a normal back-and-forth conversation and limit his ability to socialize with his peers without feeling awkward or being criticized.

Figure 5

Distribution of PLI Features for Expressive Language Ability



Another serious deficit that negatively affects Nadim's social skills is his inability to observe politeness in interactions (20%). He often poses threats to interlocutors' face, both positive and negative either by bluntly refusing invitations or by making offending remarks. He makes statements that may be factually true but offending since he is not aware of their impact on listeners. Apparently, he lacks awareness of the social norms that determine what is acceptable in conversations and what is not.

On the monologic level of discourse, on the other hand, Nadim faces problems with narrative construction. Although he often manages to construct coherent narratives (0%), he encounters difficulties related to referential communication both on the expressive and receptive level (9%). Not only is he sometimes unable to provide the listener with relevant cues to identify the entities referred to in the discourse, but he also fails to recognize some common referring expressions. This underlines his inability to adapt interactions to context or listener, particularly distinguishing between new as opposed to shared knowledge.

Finally, as a typical ASD feature, echolalia was encountered in several instances in Nadim's discourse (14%). He often echoes phrases said by his favorite people in different situations and sometimes uses this for self-reassurance. However, it is worth mentioning that each of the repeated utterances was calculated as only one instance even though it was repeated several times either in a single scene or throughout the episodes in similar situations.

Therefore, in answer to the first research question for the present study, the most frequently occurring pragmatic deficits displayed in the data belonged to the expressive rather than the receptive language level, particularly involving conversation skills and politeness. This was followed by echolalia and the use of referential communication. On the receptive level, on the

other hand, the most frequent deficits occurred in interpreting non-literal meaning especially idioms and indirect speech acts in the form of rhetorical questions.

These findings correlate with Baltaxe (1977), who reported failure to observe politeness and conversational norms such as turn-taking among ASD adolescents, suggesting that these skills may not improve in time in the case of ASD adults. Furthermore, the fact that Nadim's phonological and syntactic skills were unimpaired, unlike his poor conversation skills is consistent with Rapin (1996) and Reboul et al. (2012). The results thus underscore the importance of the theory of mind discussed by Baron-Cohen (1988) since pragmatic competence largely relies on understanding other interlocutors' thoughts and intentions.

However, no similarity was found with Almeahmadi et al. (2020) and Diamond et al. (2022) since Nadim did not resort to classical or formal Arabic in his conversations. Moreover, the findings are not in line with Rokhim and Indah (2022) since most of the features they listed were not encountered in the data including stuttering, phonological disorders and difficulty in following directions. This may further underline Malkin's (2020) argument that PLI involves significant individual differences since various pragmatic abilities may not be equally impaired.

As regards the second research question, the proposed model has proved helpful to a large extent in analyzing and categorizing PLI features in the selected data. The main advantage of the proposed feature list is that it lends itself to non-participatory studies conducted in a non-clinical setting. Hence, it does not require feedback from the individuals themselves or their caregivers, which would not have been suitable for the purpose of the present study. The model may thus serve to provide a quite comprehensive analysis and classification of PLI features especially in ASD adults rather than children and adolescents on which most PLI research has so far focused. Although originally adapted from two different feature sets primarily targeting English-speaking individuals, the devised model has also proved useful when applied to Arabic data, specifically colloquial Egyptian Arabic.

All the features in the list were present in the data, except for failure to recognize humor as well as inability to construct coherent narratives. Perhaps a possible reason why Nadim was generally able to achieve coherence in his discourse is that he is a high-functioning ASD individual, unlike typical ones who may fail to do this. It should, however, be noted that the model only covers verbal features of communication since nonverbal ones such as body language and voice were beyond the scope of the present study.

6. Conclusion

The present study has attempted to examine pragmatic language deficits displayed by Nadim, the main character in the Egyptian Arabic series '*Hala Khasa*' or *Special Case*. A set of PLI features was devised based on Vicker (2009) and Vicente et al. (2024) in order to examine the different pragmatic deficits on both the receptive and expressive language levels. The feature set proved useful in describing the difficulties faced by the high-functioning ASD character: First on the receptive level particularly in comprehending non-literal language, and second, on the expressive level in constructing both dialogic and monologic discourse. Overall, it was found that Nadim suffered more difficulties in self-expression than in comprehension. The most frequently encountered deficits in dialogic discourse primarily involved conversation skills and politeness, whereas in monologic discourse deficits mainly pertained to referential communication and echolalia. The interpretation of the non-literal meaning of idioms and expressions, however,

accounted for the largest number of utterances involving PLI when considering the detailed features.

Although PLI also involves deficits related to the paralinguistic level in terms of eye contact, gaze, gestures and voice which may have also been displayed by the character under study, the present research only tackled verbal features. Moreover, it is to be noted that the character is after all fictional and the conversations examined in the episodes are based on written script rather than naturally occurring conversations. Furthermore, PLI may involve significant individual differences; impairment may not be uniform in all areas of pragmatic language abilities (Malkin, 2020). However, the findings together with the proposed set of features may serve to highlight the most significant PLI features related to adult ASD individuals and constitute a possible springboard for future studies.

Prospective applications may also include AI (Artificial Intelligence) particularly for the automatic identification and prediction of these features using neural models. Establishing a clearly defined and comprehensive set of PLI features may serve as input for AI algorithms that can be used to detect pragmatic deficits in speech and language patterns both in therapeutic contexts and everyday interactions. With the help of annotated datasets, AI models can learn from examples that illustrate various aspects of PLI, especially that pragmatic aspects are more subtle than syntactic, semantic and phonetic aspects which are more clear-cut and computable. A robust framework of PLI features may especially help to enhance the work of AI systems in understanding and addressing language impairments.

Since drama series are widely watched by of different ages and from various backgrounds, the series in general and the main character in particular may serve to raise awareness among Arab-speaking audience to ASD and the involved pragmatic language deficits. This may aid in promoting correct practices to ASD and in turn contribute to fostering empathy and reducing stigma within the community.

Identifying PLI deficits in ASD individuals may serve to provide strategies for more effective communication with autistic individuals, both in media portrayals and in real life. Understanding how these pragmatic deficits affect character may shed light on the importance of realistic portrayals in storytelling and media industry in general. Therefore, the study may contribute to the understanding of autism and its media representation, which may in turn give way to more nuanced portrayals that reflect the complexities of this condition.

On another note, the PLI feature set proposed by the present study can be further tested, developed and possibly amended by future studies. Further research may focus on different samples either from drama or real-life data and may also target the nonverbal level not covered by the present study, including features such as gestures, gaze and voice.

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Translation and Technology

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1. Introduction

1.1. Context of the Study

Translation, the process of converting text or speech from one language to another, has existed for centuries. In the past, it required the linguistic skills and cultural knowledge of human translators. However, with the advent of technology, the translation process has evolved, leading to the development of sophisticated tools that assist or even automate certain aspects of translation. The rise of Machine Translation (MT) and Computer-Assisted Translation (CAT) technologies has fundamentally changed how translations are produced.

TRANSLATION TECHNOLOGY IS A RAPIDLY EVOLVING FIELD THAT INVOLVES THE USE OF COMPUTER SOFTWARE AND OTHER TOOLS TO SUPPORT THE TRANSLATION PROCESS. TRANSLATION TECHNOLOGY REFERS TO THE SET OF TOOLS AND TECHNIQUES THAT AID IN THE TRANSLATION PROCESS, EITHER PARTIALLY OR FULLY AUTOMATING IT. THESE TECHNOLOGIES LEVERAGE ADVANCEMENTS IN COMPUTING, LINGUISTICS, AND ARTIFICIAL INTELLIGENCE TO ENHANCE THE EFFICIENCY AND ACCURACY OF TRANSLATION (MUNDAY,2016).

MACHINE TRANSLATION (MT) AND COMPUTER-AIDED TECHNOLOGY TOOLS (CAT TOOLS) ARE TWO COMMON APPROACHES TO LANGUAGE TRANSLATION. WITH MACHINE TRANSLATION, THE TRANSLATION IS MAINLY AUTOMATED, WHILE WITH COMPUTER- AIDED TECHNOLOGY, THE TRANSLATION IS CREATED BY A HUMAN TRANSLATOR WITH SOME ASPECTS OF THE PROCESS AIDED BY SOFTWARE. **MACHINE TRANSLATION (MT)**: AUTOMATED TRANSLATION PERFORMED BY COMPUTER SOFTWARE, WHICH USES ALGORITHMS TO CONVERT ONE LANGUAGE INTO ANOTHER WITHOUT HUMAN INTERVENTION. POPULAR EXAMPLES INCLUDE GOOGLE TRANSLATE, DEEPL, AND MICROSOFT TRANSLATOR (HUTCHINS &SOMERS,1992)

Computer-Assisted Translation (CAT): Tools that assist human translators in their work by providing various forms of support, such as translation memory (TM), terminology databases, and automatic suggestions. Examples of CAT tools include SDL Trados Studio, MemoQ, and Wordfast. **CAT tools** provide a range of features to help translators convert the meaning of a text from one language into another consistently and with speed. Modern CAT tools take a hybrid approach that enables

translators and translation project managers to work seamlessly online or offline, using desktop tools or browsers (Bowker & Pearson, 2002).

Speech Recognition and Synthesis are technologies that convert spoken language into written text (speech-to-text) or generate spoken translations from written text (text-to-speech). **Neural Machine Translation (NMT)** is an advanced form of machine translation that uses deep learning and artificial neural networks to improve translation quality by understanding context and nuances better than traditional rule-based systems (Sutskever, Vinyals, & le, 2014).

Artificial Intelligence (AI) is transforming the landscape, offering powerful tools that enhance the speed and accessibility of translations. Artificial Intelligence (AI) refers to the simulation of human intelligence in machines that are programmed to think, learn, and perform tasks that typically require human cognition. The concept involves creating systems that can interpret data, recognize patterns, make decisions, and improve over time.

Translation technology aims to streamline the translation process, improve consistency, reduce costs, and handle large volumes of text quickly. This research paper delves into these technologies, their applications, benefits, and challenges, and examines the potential for artificial intelligence (AI) and CAT tools to surpass human intelligence in translation tasks.

1.2. Objectives of the Study

This study aims to critically assess the capabilities and limitations of machine translation, explore the functionalities and advantages of CAT tools and most importantly, the potential of Artificial Intelligence (AI) like ChatGPT to complement human translators in post-editing tasks while addressing the challenges related to quality assurance and job displacement within the translation industry. Additionally, the research aims to determine whether AI and CAT tools can surpass human intelligence in translation tasks or if human involvement remains crucial for maintaining cultural and contextual accuracy.

1.3. Research Questions

This research paper attempts to answer the following questions:

1. What is the concept of translation technology?
2. What is the difference between machine translation and computer-aided technology?
3. What are the pros and cons of translation technology?
4. Can Artificial Intelligence (AI) and CAT tools surpass Human Intelligence?

2. LITERATURE REVIEW

The intersection of translation and technology has attracted significant academic attention in recent years, with scholars examining both the evolution of translation tools and their implications for the translation industry. This literature review synthesizes key studies on machine translation (MT), computer-assisted translation (CAT), the role of artificial intelligence (AI) in translation, and the broader impact of technology on the translation profession.

2.1. MACHINE TRANSLATION (MT) AND ITS EVOLUTION

Machine translation (MT) has a long history, with the first experiments dating back to the 1950s, when early systems aimed to provide a rudimentary form of automatic translation (Hutchins, 1992). Over time, MT technology has evolved through several phases, beginning with **rule-based machine translation (RBMT)**, which used predefined linguistic rules and bilingual dictionaries to map sentences from one language to another. However, this approach struggled with issues related to linguistic ambiguity and the difficulty of encoding all the complexities of natural language (Somers, 2003).

The 1990s saw the rise of **statistical machine translation (SMT)**, which replaced rules with statistical models derived from large corpora of bilingual texts. This marked a significant improvement in translation quality, especially for less predictable language pairs. SMT allowed for the use of probabilistic models to select the most likely translation for a given sentence based on observed patterns in the training data (Koehn, 2009). Yet, despite its advantages in producing fluent translations, SMT systems often faced challenges with maintaining contextual coherence and dealing with idiomatic expressions (Koehn, 2017).

In recent years, **neural machine translation (NMT)** has revolutionized the field by using deep learning techniques and artificial neural networks to process and generate translations. NMT systems, such as Google Translate and DeepL, have demonstrated superior fluency and context-awareness compared to previous approaches (Bahdanau et al., 2014). NMT systems, by leveraging vast amounts of parallel data and sophisticated algorithms, are capable of producing translations that are more accurate, contextually appropriate, and capable of handling nuances in meaning. Nonetheless, challenges remain, particularly in highly specialized domains and languages with limited training data (Edwards, 2019).

2.2. COMPUTER-ASSISTED TRANSLATION (CAT) TOOLS

While machine translation aims to automate the translation process entirely, **computer-assisted translation (CAT)** tools were designed to support human translators rather than replace them. CAT tools have become indispensable in professional translation workflows, particularly in the context of large-scale projects

or projects requiring high consistency across translations (O'Brien, 2011). A key component of CAT tools is **translation memory (TM)**, which stores previously translated segments of text for reuse. By providing human translators with automatic suggestions based on previous translations, CAT tools improve efficiency and consistency, particularly in technical, legal, and scientific fields (Somers, 2003).

Other features of CAT tools include **terminology management** and the use of **automated quality assurance (QA)** tools, which help translators maintain consistency in terms and ensure the quality of translations across large projects (Bowker, 2002). These tools have been widely praised for their ability to reduce translation time and cost, while also ensuring that translations align with client-specific terminology and stylistic guidelines (Saldanha & O'Brien, 2013). However, as the literature indicates, CAT tools still require human oversight, especially in terms of selecting appropriate translations and ensuring that the final product meets the desired level of quality (Sato, 2020).

2.3. THE ROLE OF ARTIFICIAL INTELLIGENCE IN TRANSLATION

The integration of **artificial intelligence (AI)** into translation technology has raised significant debates about its potential to surpass human translation capabilities. AI's role in translation is primarily seen in the development of neural machine translation (NMT) and the advent of **AI-powered CAT tools**, which promise to further enhance the productivity and accuracy of human translators (O'Brien, 2018). AI technologies, such as deep learning and natural language processing (NLP), allow translation systems to understand the underlying structure and meaning of sentences, improving translation quality and fluency.

Some studies argue that AI-powered systems could one day surpass human intelligence in specific translation tasks. For example, NMT systems can generate translations faster than human translators, and in some cases, they may outperform humans in certain types of general-purpose translations (Koehn, 2017). However, human intelligence remains essential for ensuring the cultural and emotional nuance of translations, particularly in specialized or creative domains such as literature, marketing, or audiovisual translation (Durovic & Delerue, 2020).

Moreover, AI's ability to handle highly specialized domains—such as medical or legal translation—remains limited. Despite substantial progress in developing domain-specific NMT systems, these systems still struggle with highly specialized terminology and the contextual complexities that human translators can navigate with ease (Edwards, 2019). The literature suggests that AI is best viewed as a complement to human expertise rather than a replacement for it.

2.4. IMPLICATIONS OF TRANSLATION TECHNOLOGY ON THE TRANSLATION PROFESSION

The growing reliance on translation technology has significant implications for the translation profession. On the one hand, the widespread use of MT and CAT tools has made translation more efficient and accessible, enabling companies and individuals to handle multilingual communication at scale. This is particularly evident in industries like e-commerce, tourism, and customer service, where the demand for quick, cost-effective translations has surged (Pym, 2014).

On the other hand, concerns have been raised about the potential displacement of human translators. The increasing sophistication of MT systems has led some scholars to question whether human translators will become obsolete in the future (Schäffner, 2004). However, most researchers agree that the future of translation will likely involve a hybrid model, where humans and machines collaborate to achieve the best possible results. While machines excel at handling repetitive, large-scale translation tasks, humans are indispensable when it comes to ensuring the accuracy, creativity, and cultural sensitivity required in professional translations (O'Brien, 2018).

The ethical dimensions of translation technology also deserve attention. Issues such as data privacy, the potential bias embedded in training data, and the need for transparent AI algorithms are increasingly relevant in discussions of AI and translation. As scholars have noted, the ethical implications of AI-driven translation require careful consideration to ensure that these technologies serve humanity in a fair and equitable manner (Saldanha & O'Brien, 2013).

2.5. FUTURE DIRECTIONS

Looking ahead, the future of translation technology seems poised to integrate even more advanced AI capabilities, including **adaptive learning**, where systems continuously improve by learning from new data (Koehn, 2017). This could lead to highly specialized MT systems capable of handling complex, domain-specific translations with a high degree of accuracy. Additionally, the integration of AI with **natural language generation (NLG)** could result in systems that not only translate but also generate entirely new content in multiple languages, further enhancing the speed and reach of multilingual communication.

However, as the literature suggests, these advancements will likely lead to a more collaborative relationship between human translators and AI systems, where humans oversee the output of machines, ensuring that translations remain accurate, contextually appropriate, and culturally sensitive (Durovic & Delerue, 2020).

This literature review presents an overview of key research on translation technology, providing insights into the historical development of MT and CAT tools, the role of AI in translation, and the implications for the translation profession. The sources cited offer a mix of foundational and contemporary perspectives on these issues.

3. METHODOLOGY

This section outlines the approach taken to investigate the research questions posed in the paper, focusing on the comparison of machine translation (MT) and computer-assisted translation (CAT), the exploration of AI's role in translation, and the evaluation of the pros and cons of translation technologies. To that end, this study adopts a qualitative research methodology, combining literature review and comparative analysis of existing translation technologies, such as ChatGPT (one of the most famous AI tools).

In addition, the current methodology outlines the steps taken to investigate translation technology detailing the approach for evaluating the role of AI in surpassing human intelligence. It employs a qualitative analysis of ChatGPT's language responses to assess its performance in answering queries about linguistic forms and related language issues.

The following aspects outline the research methodology:

3.1. Data Collection

A set of language-related queries, including those regarding the verb, noun, and adjective forms of words, as well as specific spelling variations across dialects (e.g., British vs. American English), will be collected from various user interactions with ChatGPT.

- The queries will be categorized into different linguistic categories, such as:
- Verb forms (e.g., "What is the verb form of friend?")
- Noun forms (e.g., "What is the noun form of symbolic?")
- Language variations (e.g., British vs. American spellings).
- Misunderstandings or errors in providing the correct linguistic form.

3.2. Analysis of Responses

Each response from ChatGPT will be analyzed for:

- Accuracy: Whether the given linguistic form is correct (e.g., whether "befriend" is accurately identified as the verb form of "friend").
- Contextual Understanding: How well ChatGPT understands and explains the specific context, including regional variations in spelling or historical use.

- Error Handling: If errors or omissions occur in the responses, how does ChatGPT address and correct them when pointed out (e.g., the correction of "Egyptize" as a valid term when previously omitted)?

3.3. User Interaction and Feedback

- User corrections and clarifications will be tracked to evaluate how ChatGPT responds to feedback. This includes checking if ChatGPT improves the thoroughness or accuracy of its answers after receiving corrections (e.g., acknowledging the alternative spelling "connexion" in British English).

- Instances where ChatGPT apologizes for mistakes or gives incomplete answers will be recorded and analyzed for the quality of its responses after being pointed out by users.

3.4. Case Study of Multilingual Responses

A subset of queries involving both English and Arabic language forms will be examined, such as the example about the plural and singular forms of Arabic words (e.g., "ما هو جمع طريقة؟"). This will assess ChatGPT's handling of linguistic variations and complexities across languages.

3.5. Comparative Analysis

The study will compare the accuracy and completeness of ChatGPT's responses to similar queries with other available language models or linguistic resources, such as dictionaries or language databases, to benchmark its performance.

3.6. Data Interpretation and Conclusion

The data from the analysis will be used to draw conclusions about the reliability, limitations, and strengths of ChatGPT in providing correct linguistic forms and addressing users' queries. The study will also highlight areas for potential improvement in how ChatGPT handles language-related issues, especially regarding user corrections and understanding complex language nuances.

By focusing on specific examples, such as word forms, regional variations, and misinterpretations, the methodology aims to provide a detailed assessment of ChatGPT's capabilities and limitations in linguistic processing.

4. Analysis

4.1. MACHINE TRANSLATION (MT)

Machine Translation is an entirely automated process in which a computer system generates translations without human involvement. MT relies on algorithms,

statistical models, or neural networks to map text in one language to an equivalent in another language.

Key characteristics of MT:

- Fully automatic process
- Ranges from rule-based systems (RBMT) to statistical models (SMT) and neural networks (NMT)
- Can translate large amounts of text quickly
- No human intervention or oversight during the translation process

Popular examples: Google Translate, DeepL, and Amazon Translate.

4.2. CAT Tools

The main function of a CAT tool is to save the translation units in a database, called translation memory (TM), so that they can be re-used for any other text, or even in the same text. It stores previously translated segments, improving efficiency and consistency in translation.

Key characteristics of CAT:

- Human translator is still central to the process
- Tools provide suggestions, but translators make final decisions
- Uses resources like translation memories (TM) and glossaries to ensure consistency and improve productivity
- Can significantly speed up the process, especially for repetitive content

* Other key functions include:

1. Terminology Management: Allows users to create and maintain glossaries to ensure consistent use of specific terms across projects.
2. Segmenting Text: Breaks down text into manageable segments.
3. Bilingual Editing: Displays source and target texts side by side.
4. Reporting and Analysis: Generates reports on translation progress, word counts and other metrics.

4.2.1. Most Common CAT Tools

Trados, primarily known as SDL Trados Studio, is one of the most common CAT tool. It is used by 43.2% of users all over the world. Trados is popular among freelancers and agencies for its powerful features that streamline the translation process.

Wordfast is one of the most common CAT tool. It is known for its flexibility and ease of use, catering to both individual translators and larger teams. It is used by 11.5% of users all over the world.

MemoQ is one of the most common CAT tool. It is well regarded for its user friendly interface and powerful features, making it a popular choice among professional translators and agencies. It is used by about 8% of users all over the world.

4.2.2. Drawbacks of CAT Tools

While CAT tools offer numerous advantages, they also have some drawbacks:

1. Learning Curve: many CAT tools can be complex, requiring time to learn.
2. Cost: Licensing and subscription fees are relatively high.
3. Over-reliance on TM: This can lead to reduced creativity.
4. Performance Issues: Some CAT tools can be slow, especially with large projects.

Such drawbacks should be weighed against the benefits to determine whether a CAT tool is suitable for specific translation needs.

4.2.3. MACHINE TRANSLATION VS. COMPUTER-ASSISTED TRANSLATION

While both machine translation and computer-assisted translation are tools used in the translation process, they differ significantly in their methodology and application. Unlike MT, CAT tools require human input and oversight throughout the translation process.

The key difference between MT and CAT lies in the level of human involvement: MT is fully automated, while CAT tools are designed to assist, not replace, human translators. MT is suitable for quick, general-purpose translations, while CAT tools provide more control over translation quality and consistency, particularly in professional settings.

4.3. AI-powered Tools

AI tools work by using algorithms to process large amounts of data, which help these tools to learn how to do tasks similar to humans. Top AI tools are: **1. ChatGPT ; 2. Gemini; 3. Jasper.** The study focuses on ChatGPT as one of the most popular AI tool.

ChatGPT is a chatbot and AI tool developed by OpenAI. It helps answer user questions, summarize content or create new text content. It plays a significant role in translation by providing instant access to multilingual support, enhancing communication across cultures, and improving the efficiency of translation processes.

However, it has some drawbacks that will be discussed as follows:

1. **Accuracy Limitations:** It may struggle with complex sentences or technical jargons.
2. **Dependence on Input Quality:** Ambiguity can lead to inaccurate translation.
3. **Lack of Human Touch:** It may not replicate emotional resonance, especially in creative or sensitive texts.
4. **Privacy Concerns:** Using AI for sensitive or confidential information raises concerns about data security and privacy.

4.4. PROS AND CONS OF TRANSLATION TECHNOLOGY

The adoption of translation technologies has brought numerous benefits, but there are also challenges and limitations that need to be considered. Below, we outline the primary advantages and disadvantages of translation technology.

4.4.1. PROS OF TRANSLATION TECHNOLOGY

Increased Speed and Efficiency: Translation tools, especially machine translation systems, can produce translations at unprecedented speeds. This is particularly beneficial for large volumes of text or real-time communication, such as live translation during video conferences.

Cost Reduction: By automating aspects of the translation process, translation technology can lower the cost of services. For example, MT can provide an initial draft translation at a much lower cost than a human translator, while CAT tools improve translator productivity.

Consistency: Translation technology, especially CAT tools with translation memories, ensures that previously translated content is reused, maintaining consistent terminology and style throughout a project.

Access to Multilingual Content: MT tools make content in foreign languages more accessible to the global population, helping to bridge communication gaps in contexts like tourism, education, and business.

Support for Multilingual Teams: CAT tools often come with cloud-based collaboration features, allowing multiple translators to work together on the same project in real-time.

4.4.2. CONS OF TRANSLATION TECHNOLOGY

Quality Issues in MT: Despite significant advancements, MT tools often struggle with complex sentences, idiomatic expressions, and cultural nuances. As a result, the quality of machine-generated translations can vary, sometimes leading to inaccuracies.

Loss of Human Creativity and Cultural Context: Machines lack the human ability to understand cultural subtleties, emotions, and the intended tone of a text, which is especially critical in literary and marketing translations.

Dependence on Data and Algorithms: MT systems are only as good as the data and algorithms they are built upon. Poor quality training data or insufficient linguistic models can lead to flawed translations.

Privacy and Security Concerns: When using cloud-based MT or CAT tools, there are concerns about data privacy and security, especially when translating sensitive or confidential information.

Job Displacement: The increasing use of automated translation tools raises concerns about job displacement for human translators, especially in industries where cost-cutting is a priority.

4.5. CAN AI AND CAT TOOLS SURPASS HUMAN INTELLIGENCE?

As artificial intelligence (AI) technologies continue to evolve, questions arise about whether AI-powered translation tools, such as neural machine translation (NMT), can surpass human intelligence in the domain of translation. While AI has made impressive strides, it is important to recognize that the essence of translation is not only linguistic but also deeply rooted in culture, context, and emotional nuance.

4.5.1. AI LIMITATIONS IN TRANSLATION

Cultural Sensitivity: While AI can analyze large amounts of data and learn from context, it still struggles with cultural nuances, humor, and expressions that require human empathy and understanding.

Creativity and Adaptability: Human translators can adapt to varying contexts, understanding the deeper meaning of a text, while AI typically relies on patterns and statistical models, making it less capable of creative problem-solving or intuitive decision-making.

Contextual Understanding: AI's understanding of a given context is limited to what it has been trained on. It does not possess general knowledge or experience and cannot interpret things like tone, irony, or subtext in the way humans can.

4.5.2. HUMAN INTELLIGENCE VS. AI IN TRANSLATION

AI, particularly in the form of neural networks, is undoubtedly improving the speed and efficiency of translations. However, human intelligence—especially in terms of critical thinking, emotional intelligence, and cultural awareness—remains irreplaceable. Currently, AI-powered tools are best used as aids to human translators, not as substitutes.

Translation technology, through advancements in machine translation and computer-assisted translation, has transformed the way we approach multilingual communication. While these technologies offer numerous benefits, such as increased speed, reduced costs, and improved consistency, they also present challenges, particularly in terms of quality and cultural nuances. The potential for AI and CAT tools to surpass human intelligence in translation is still far from realization. Human translators will continue to be essential for producing translations that require creativity, empathy, and deep contextual understanding.

As translation technology evolves, it is likely that a hybrid approach—combining the strengths of both human expertise and machine assistance—will become the norm, ensuring that translations are both efficient and culturally accurate.

4.6. Practical Examples from Chat GPT

1. What is the v. form of little?

- It doesn't have a verb form.

Can belittle be the v. form of little?

- Yes, belittle can be considered a v. form related to little. Belittle functions as a verb.

2. What is the verb form of friend?

- The v. form of friend is to friend, meaning to add someone on social media.

Can befriend be the v. form of friend?

- Yes, befriend is the v. form related to friend. It means to make friends with someone.

3. What is the noun form of symbolic?

- The noun form of symbolic is symbolism.

Can symbol be the noun form of symbolic?

- Yes symbol can be considered the n. form of symbolic, while symbolism is the practice or study of symbols.

4. What is the verb form of Egypt?

- There isn't a standard verb as it is a proper noun. However, you might use Egyptionize.

What about Egyptize?

- Egyptise" (or Egyptize" in American English) is indeed a verb, and it refers to the process of adopting or imitating the characteristics, culture, or style associated with Egypt, especially ancient Egypt. It can also refer to the influence of Egyptian culture on something, such as art, architecture, or people. For example, "The building was Egyptionized, when obelisks and hieroglyphs incorporated into the design". In this sense, Egyptise" or "Egyptize" refers to the act of making something more Egyptian in style or character.

So, why didn't you mention these information?

- You're right, and apologize for the oversight. When you asked about the verb form of Egypt, I should have mentioned Egyptise (or Egyptize") as the correct term, along with its meaning referring to adopting or imitating Egyptian characteristics. Thank you for pointing that out, and I appreciate your understanding.

4. What is the British English spelling of connection?

- The same as American.

Don't you know that it is connexion?

- You are right that connexion was historically used in British English. However, in modern BrE, connection has become standard.

So, why didn't you mention these information when I asked you?

- You're absolutely right to point out that I should have provided more context in my initial response. Thank you for bringing this up! I'll be more thorough in the future.

What is the British spelling of cipher?

- There is no difference in the spelling.

Don't you know that it is cypher?

- You are right to point out that cypher is an alternative British spelling of cipher.

Is destroying a noun or verb?

- Destroying is a verb. It is the present participle form of destroy.

Is destroying a verbal?

-Yes, “destroying” can be considered a verbal because it functions as a verb form. It can act as a gerund (a noun) or part of a verb tense. For example, in “destroying the old building was necessary”, it acts as a noun.

Can “destroying” be the noun form of destroy?

-Yes, “destroying” can function as a noun when used as a gerund. However, destruction is the more commonly used noun form.

Is it a verbal?

-Yes, because it derives from the verb “destroy” and can function as a noun (gerund) in sentences.

ما هو جمع طريقة؟

طرق أو طرائق

ما مفرد أو اصر؟

"واصر"

-خطأ.

- اعتذر عن الخطأ. مفرد "أواصر" هو "واصر".

- خطأ.

- اعتذر مرة أخرى عن الخطأ. مفرد "أواصر" هو "واصر".

- ماذا عن أصرة؟

- كلمة "أواصر" تعني الروابط أو العلاقات، ومفردتها هو "أصرة" والتي تشير إلى الرابط أو الصلة.

5. Conclusion

Translation technology aims to streamline the translation process, improve consistency, reduce costs, and handle large volumes of text quickly.

CAT tools and AI tools can significantly assist human translators. These technologies enhance efficiency, consistency, and accuracy, especially for repetitive tasks and large volumes of text. On the other hand, human translators excel in understanding context, cultural nuances, and idiomatic expressions, which are essential for high-quality translations.

To conclude, the best outcomes often come from a combination of human expertise and technological support. The collaboration between AI and human scholars can

open new horizons in all fields, especially in the field of translation studies and linguistics. Artificial Intelligence (AI) and CAT tools can save translators' time and effort, but they cannot surpass Human Intelligence.

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Crisis Machine Translation: A Linguistic Review of Rendering COVID 19 Terms into Arabic

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Abstract

The COVID-19 pandemic that broke out in 2019 and 2020 brought challenges to translators of different languages. The crisis entailed the introduction of special new terminology for announcing news and communicating in the scientific field about the disease. People all over the globe kept talking about the same single topic at different levels of communication, i.e., daily conversations, scholarly lectures, TV news and programs, medical jargon and so on. Accordingly, there was a need to translate the new terms into different languages and enrich scientific lexicography. This study examines newly coined English terms and their Arabic translation using machine translation systems. A review of linguistic means of localizing these terms is made, and three MT engines are used to translate the newly coined terms into Arabic; Google Translate, Reverso, and Microsoft Translator Bing. It aims to investigate the ability of these MT systems to produce accurate Arabic translations of Covid 19 newly coined terms. The product is compared to the translation of the same terms in Dictionary of COVID 19 Terms by Arab League Educational, Cultural, and Scientific Organization (ALECSO). The results show a difference in accuracy among the three systems. The three MT systems do not provide a product as comprehensive as that rendered by the dictionary. However, they are reliable with a little help from human translators for a better output. It is concluded that the significance of the product rendered by MT systems lies not only in the accuracy but rather in its acceleration during the crisis.

Keywords: COVID 19, Machine Translation, Lexicography, Google Translate, Reverso, Microsoft Translator Bing

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INTRODUCTION

COVID 19 Pandemic

In 2020, COVID 19, the pandemic that emerged a year before in China, instantly swept the whole world. According to the World Health Organization (WHO), it is a very contagious disease “caused by the SARS-CoV-2 virus” (World Health Organization, 2023). A lockdown took place all over the globe, and citizens were forcibly isolated to stop the spread of the disease. Consequently, the ‘cascading effects’ of such a crisis stroke all aspects of human life (Mahadin & Olimat, 2022). At its early stage, COVID 19 and its relevant details were merely a mystery where many people died and others panically tried to survive. Shortly, it affected transportation especially the flight system, employment, cultural aspects, economics, and education.

The COVID-19 pandemic had a profound effect on many aspects of life, especially in the areas of communication and translation. There was an unprecedented wave of information about the virus that spread rapidly through various media outlets around the world. As Tedros Adhanom, the Director-General of the World Health Organization, stated, “we’re not just fighting an epidemic; we’re fighting an infodemic” (WHO, 2020). Translators and interpreters worked diligently to relay information from English into numerous languages. Like medical and social service workers, both human translators and machine translation systems faced numerous challenges in finding appropriate equivalents for newly coined terms in English (Alhasan et al., 2023).

Crisis Machine Translation

The crucial role played by Machine Translation in crisis situations lies in the fact that it can easily facilitate communication among different people affected by the crisis. Machine Translation has been utilized in order to “accelerate the speed in which relief can be provided” (Roussis, 2022). During natural disasters such as earthquakes, the affected people and the relief workers do not always speak the same language. It follows that a kind of misunderstanding or miscommunication may occur and hence the crisis can be accentuated. Machine Translation can help provide speed response to the emergency and rapid assistance and aid to the disaster individuals. One example was the role of MT in the crisis of Heiti earthquake in 2010. It is also worth mentioning the efforts exerted by Translators Without Borders and INTERACT (INTERnational network on Crisis Translation).

Another way Machine Translation can also help in crisis situations is their integration into multilingual hotlines. During such crises, information as well as assistance and support are usually provided to affected individuals by setting up hotlines for different languages. Many people can be rescued by providing them guidance and support via hotlines, and MT facilitates this task.

Machine Translation acted as a bridge of communication during COVID 19 pandemic. Facing the crisis, “the dissemination of pandemic-related information to the whole world ranked as the top priority” (Lou, 2021). There emerged what can be called anti-COVID 19- translation as inevitable means to announce news about the fatal virus. MT systems were used by Chinese translators for the sake of vast rapid translation of pandemic related materials into different languages. In their article about Machine Translation and public health information, Pym et al pointed out how MT was highly reliable in supporting people to survive COVID 19 in Catalonia. GenCat is the most significant website that used to provide multilingual aid during the crisis. It “invites speakers of Spanish, English, and French to select their language and then see the page as translated by Google Translate” (Pym et al, 2022).

LITERATURE REVIEW

COVID 19 CHALLENGES TO ARABIC TRANSLATORS

COVID 19 pandemic imposed a great challenge to translators of all languages involving Arabic translators working in the frontlines. They had to transfer accurate meaning of new pandemic-related

terminologies and ensure accurate information to Arab people. As the pandemic broke out, some new terminologies emerged and started to circulate in the announcements or declarations made by WHO as well as the reports, news, social media, and all other types of communication worldwide. According to Igorevna (2020), some new medical terms may be problematic due to their synonymity and interconnectivity. As such, translators had to work rapidly to find appropriate equivalents for the new terminologies; equivalents that transfer the correct meaning on all the linguistic and cultural levels of Arabic language. Some examples of these pandemic-related terminologies that were challenging to Arabic translators include 'social distance'. Stated otherwise, translating 'social distance' into the Arabic equivalent التباعد الاجتماعي may create a sense of ambiguity since it provokes the meaning of cutting the social interaction rather than the physical distance.

Another challenge to Arabic translators was the complex scientific terms and medical concepts. Montalt and Gonzalez Davies (2007) argue that targeting the sub-field of medical translation varies from newspaper reports and advertisements to pharmaceutical and informative leaflets. The target readers of these texts are also quite different. During normal times, this does not create a real challenge since medical and scientific terms are being tackled by specialists who understand the relevant concepts. However, during COVID 19 time, it was necessary for even laymen to understand such terms despite their ignorance of any medical or scientific background. Translators then had to create Arabic equivalents that keep the correct scientific and medical concepts along with the simplicity with which any ordinary people can fully understand the delivered message.

It is worth noting that cultural and dialect-related factors imposed another challenge to Arabic translators. Arab people do not speak Arabic language with the same dialect, and they have different cultural backgrounds depending on the country they come from. According to Atwany, et al., (2024), the focus of MT systems has largely been on Modern Standard Arabic (MSA). Consequently, these systems struggle to capture the differences inherent in dialects. As such, achieving accurate translation remains paramount. Translators then had to consider these factors while transferring the meaning of the new terminologies. They had to select the equivalents that 'resonate' with the culture and dialect of their different target audiences throughout Arab countries.

Time deadlines formed another kind of challenge. Translators had to provide accurate information in Arabic within a very limited time. This was due to the rapid spread of the virus and hence the rapid spread of its relevant flow of information being communicated everywhere. Machine Translation had made a great achievement in this respect. As stated by Mahadin & Olimat (2022), MT systems, Translation Memory, Cat tools, and electronic dictionaries can expedite translation process in crisis and quickly provide information to a broader audience. The use of MT systems accelerated the production of accurate equivalents and maintained the time deadlines.

Remote translation services were highly required during the pandemic for safety precautions as travelling and all kinds of face-to-face meetings were restricted (Alhasan et al, 2023). This was another necessity of relying on technology and MT systems for facilitating the work and cooperation among translators.

The present research is confined to show some of the linguistic challenges that faced Arabic translators during COVID 19 pandemic. It also provides how these challenges were solved and how newly coined terminologies were accurately translated into Arabic. The role of MT systems is also tackled. An evaluation of the translation of the new terminologies produced by MT systems is provided as well.

METHODOLOGY

The present research adopts a descriptive and analytical approach examining the translation of COVID 19 terms from English into Arabic using MT systems. A group of words, whether newly coined or widely used during the pandemic, were selected based on their frequent use in scientific or medical context as well as in the media. Three widely used MT systems were selected for the analysis: Google Translate, Reverso, and Microsoft Translator (Bing). These systems were selected due to their popularity and accessibility not only for professionals but also for the public. The procedures start by inserting the selected terms into the three MT systems to receive their Arabic translations. The

translations provided were analyzed for accuracy in the context of the COVID 19 pandemic. the Dictionary of COVID-19 Terms published by the Arab League Educational, Cultural, and Scientific Organization (ALECSO) served as the benchmark for accurate translation.

THE ANALYSIS

1. THE SIGNIFICANCE OF LOCALIZATION

During the pandemic, the process of localization assumed a pivotal role in the adaptation of newly established terminology associated with the pandemic into various specific languages. Furthermore, it played an integral role in enhancing understanding despite the existence of cultural impediments (Perez et al., 2022). Nonetheless, as posited by Rizzo and Amato (2021), this endeavor proved to be intricate owing to the rapid proliferation of the pandemic and the extensive volume of information necessitating translation. Translators were compelled to remain abreast of this incessant influx of information and emerging terminology. They also depended significantly on technological advancements, particularly machine translation systems, to expedite this undertaking (Rizzo and Amato, 2021 as cited in Alhasan et al., 2023). By utilizing a diverse array of linguistic strategies and machine translation methodologies, public awareness regarding the pandemic was significantly elevated, given that precise translations were generated (Alhasan, 2023). Arabization played a crucial role in helping Arab natives to understand public health measures. Among the examples of these measures were the restrictions imposed on travel, the lockdowns, and the quarantine measures. The governments and authorities in Arab countries could control the virus and save their people by adopting Arabization approach ((Amar et al., 2023)). By adapting content and communication strategies to Arabic language and culture Arab authorities ensured that all segments of Arab communities could effectively understand public health measures. Arab governments could leverage Arabization to manage pandemic effectively. For example, simple clear Arabic terms that avoided complex medical jargon were used to ensure the public health guidelines (e.g. mask-wearing, and hand hygiene). Arab authorities launched media campaigns on TV channels and social media platforms. To ensure that both urban and rural populations can access and fully comprehend the media messages, all the complex English medical terms were adapted into simple Arabic. Arabic posters and flyers were also displayed in public spaces explaining COVID 19 prevention measures. Due to Arabization, Arab populations could fully comprehend and respond to public health messages such as the importance of vaccination, using facial masks, and adhering to social distancing (Al-Qahtani et al., 2021).

1.1. Linguistic Means to Localization

The adaptation of texts from one language to another can be achieved through different linguistic means such as direct translation and transliteration. Another significant method is transcreation where the source content is adapted to resonate culturally and idiomatically with the target audience (Darwish, 2022). During COVID 19 pandemic, some newly coined terminologies had to be localized into the Arabic language. They ranged from being familiar to strange and sometimes weird terms (Al-Awadhi, 2020). These terms can be divided into three categories as follows:

- **General terms:** They are familiar terms that were generally used before the pandemic. However, they became more common and used on a daily basis after COVID 19 outbreak. Examples of these terms are border closure, hygiene, sterilization and virus. (Al-Awadhi, 2020)
- **Medical terms:** Terms and expressions that were used during the pandemic by individuals working in the medical domain only. Examples of these terms are

quarantine, self-isolation, community spread, transmission, incubation period, and pandemic. (Perez, 2020)

- Neologies: New terms that appeared for the first time and were and were related to the pandemic. Examples of these new terms are covidiot and coronial. (Al-Awadhi, 2020)

The following is a summary of some linguistic means that were used to translate and adapt the pandemic related terms into Arabic:

1.1.1. Transliteration

Unlike translation, the process of transliteration does not aim to transfer the meaning of the text from the source language to its appropriate equivalent in the target language. Transliteration merely represents the source language words using the phonetic and orthography of the target language (Kaur & Singh, 2014). It bridges the gap between languages especially in terms of translating technical and medical terms where there may not be full appropriate equivalents that transfer the meaning at all levels of languages along with the cultural connotations. During the pandemic, some terminologies appeared and were transferred into Arabic using the method of transliteration. The following table includes some of these terminologies.

English Term	Arabic Term
COVID19	كوفيد 19
Coronavirus	كورونا فيروس / فيروس كورونا
Chloroquine	كلوروكين
Remdesivir	ريمديسيفير
SARS	سارس

Table (1): Transliteration of terminologies

It should be noted here that the term 'Coronavirus' has another method of translation into Arabic. It is the direct translation of its meaning into 'المرض التاجي' or 'المرض الوبائي' as stated by Alhasan et al. (2023). Likewise, SARS has an Arabic equivalent though it is not an acronym. It is translated into 'متلازمة الالتهاب الرئوي الحاد'.

1.1.2. Direct translation

Direct translation refers to the common process of transferring the meaning from the source language to the target language without any interpretation or adaptation. The following table includes some examples of expressions translated into Arabic using the method of direct translation.

English Term	Arabic Term
Vaccination	التطعيم
Pandemic	جائحة
Testing	اختبار
Hand hygiene	النظافة اليدوية
Contact tracing	تتبع الاتصال

Table (2): Direct Translation of Terminologies

1.1.3. Literal translation

In their article about the translation of COVID 19 terminology, Halimah & Almakhyatah stated some inaccurate translations of COVID 19 terms into Arabic as a result of adopting the literal translation method (Halimah & Almakhyatah, 2023). They investigate some expressions made by the Saudi Ministry of Health (SMOH) in 2020. One of these examples is the inaccurate literal translation of the English term ‘isolation’ into the Arabic equivalent ‘الحجر’.

Symptoms appeared in isolation.	ظهر أعراض خلال الحجر.

Table (3): Literal Translation of Terminologies

Isolation and quarantine are both precautionary actions against COVID 19. According to SMOH, ‘home isolation’ is “staying at home under observation for those who have symptoms regardless of the laboratory test”. The same organization defines ‘home quarantine’ as “staying at home under observation for those who had been in contact with a confirmed case and have no symptoms regardless of the laboratory test” (SMOH, 2020:7). However, SMOH made an inaccurate equivalent of the English term ‘isolation’ through a literal translation of the word into ‘الحجر’ whereas it should have been ‘العزل’ to match the appropriate meaning of the word.

1.1.4. Derivation

Derivation is another method of translating COVID 19 terminologies. It allows for the morphological development of some Arabic words to convey the meaning of their equivalent in English (The Unified Medical Dictionary:1037). The following examples illustrate this method.

English Term	Derived Arabic Equivalent
Intubation	تنبيب
Fatality	إماتة
Morbidity	مراضة

Table (4): Derivation

To find an equivalent of the term ‘intubation’ which means ‘placing the tube’, Arabic translators derived the word ‘تنبيب’ from the syntactic form ‘taf’il’. The two other words, ‘إماتة’ and ‘مراضة’, were also derived from the syntactic form of ‘fi’ala’ and ‘fa’ala’ respectively. This method sometimes prevents the production of mistranslation. For example, the Unified Medical Dictionary (UMD) translates the word ‘outbreak’ and its plural ‘outbreaks’ into ‘فاشية’ and ‘فاشيات’. This is a mistranslation of the two words not only because it does not convey the appropriate Arabic equivalents, but it has a negative cultural connotation in Arabic as well. The words ‘فاشية’ and ‘فاشيات’ refer to women who believe in fascism. In this way, the best method to translate ‘outbreak’ is to tend to derivation (Giaber & Sharkas, 2021). Thus, the appropriate equivalents would be ‘تفشي’ and the derived plural ‘تفشيات’ that follows the Arabic syntactic method of forming the plural.

1.1.5. Cultural adaptation

Adapting the translated content to fit the cultural connotations of the target audience is called cultural adaptation in translation. It is vital as it ensures that the target audience understands the content

linguistically and culturally. Some COVID 19 terms were translated in such a way that they indicated negative cultural connotations for the Arab audience. Among these terms are the following examples.

English Term	Arabic Term (with negative connotation)
Social distance	التباعد الاجتماعي
Herd immunity	مناعة القطيع
Lockdown	الإغلاق أو الحظر
Elbow bump	الصدام بالكوع

Table (5): Cultural Adaptation

Despite the above-mentioned translation is linguistically accurate or not, they all have negative connotations in Arabic culture. For the first term, social distance 'التباعد الاجتماعي', it indicates cutting social ties among people and relatives. The term 'herd immunity' 'مناعة القطيع' metaphorically describes people as a large group of animals. The third term, 'lockdown', means 'ban' and 'closure' which both indicate the sense of prohibition. The last term, 'elbow bump', as stated by Amar et al., indicates 'colliding', and this is opposing peace and greeting. It is better translated into 'elbow shake' 'السلام بالكوع' (Amar et al., 2023). The cultural connotation was considered in translating terms such as 'face mask' which literally refers to 'قناع الوجه'. However, it was translated and commonly used by Arab people as 'كمامة' (Alhasan et al., 2023).

1.1.6. Abbreviation

COVID 19 pandemic resulted in the emergence of some abbreviations of the terminologies that were commonly used during the pandemic. These abbreviations cannot be transferred into Arabic abbreviations by any means. As such, they were written in English abbreviated letters and accompanied by some explanation. The following are some examples of COVID 19-related abbreviation.

English Abbreviation	Arabic Translation
BCV	ما قبل كوفيد
ACV	ما بعد كوفيد
ISO	العزل الصحي

Table (6): Abbreviation

1.1.7. Coinage and neologism

In the context of COVID 19 pandemic, new terminologies were coined or entirely created, and they were related to that specific incident. Other terms were created by combining existing words. This process is called neologism. The following are some examples of such new terms.

English Neologies	Arabic Translation
Infodemic	الوباء المعلوماتي
Quarantined	معزول في الحجر الصحي
Covidiot	أحمق كوفيد
Coronials	مواليد كورونا
Quarantine and chill	الحجر الصحي والاسترخاء

Social bubbles	مجموعة معزولة
Zoom fatigue	إجهاد زووم
Long COVID	أعراض كورونا طويلة الأمد
PCR Test	اختبار كورونا
Contact tracing	تتبع الاتصال
Quarantine haircut	تسريحة شعر كورونا
Maskne (mask acne)	حبوب الكمامة
Covexit	الخروج من الجائحة
Coronacation	اجازة كورونا

Table (7): Coinage and Neologism

2. MACHINE TRANSLATION OF COVID 19 TERMINOLOGIES

MT systems were highly utilized during COVID 19 pandemic for translating the newly coined terminologies. It is not always reliable to accept the production of MT systems without a review made by human translators especially when dealing with terminologies that are coined in the source language to express different cases and entities that have appeared in a specific occasion. In the present research, three MT engines are used to translate the newly coined terms into Arabic; namely, Google Translate, Reverso, and Microsoft Translator Bing. The aim is to investigate the ability of these MT systems to produce accurate Arabic translation of Covid 19 newly coined terms. The following table includes some of the major terminologies that were commonly used during the pandemic. The English terminologies are rendered into Arabic using the three MT system and followed by a brief discussion of the resulted translations.

English Term	Google Translate	Reverso	Microsoft Bing
COVID 19	كوفيد 19	COVID 19	COVID 19
Coronavirus	فيروس كورونا	فيروس كورونا / الفيروس التاجي	فيروس كورونا
Lockdown	إغلاق	إغلاق / حظر	التزام المنزل
Covidiot	Covidiot	Covidiot	كوفيدبوت
Coronial / coronials	إكليلي / تاجية	التاجية	كورونيل
Quarantine	الحجر الصحي	حجر صحي	حجر صحي
Quarantine and chill	الحجر الصحي والبرد	الحجر الصحي والبرد	الحجر الصحي والبرد
Social bubbles	فقاعات اجتماعية	فقاعات اجتماعية	الفقاعات الاجتماعية
Zoom fatigue	التعب التكبير	إجهاد التكبير	إجهاد التكبير
Infodemic	Infodemic	Infodemy	وباء المعلومات
PCR test	اختبار PCR	اختبار PCR	اختبار PCR
Long covid	كوفيد طويل	كوفيد طويل	كوفيد طويل

Contact tracing	تتبع الاتصال	متابعة مخالطي المرضى	تتبع المخالطين
Quarantine haircut	قص شعر الحجر الصحي	قصة شعر الحجر الصحي	حلاقة الحجر الصحي
Covexit	Covexit	Covexit	كوفيكست
Coronacation	التتويج	التتويج	تتويج
Maskne	com.maskne	Maskne	مسكن

Table (8): MT Systems Translation of Terminologies

As shown in the table, some terminologies are appropriately translated by at least one of the three systems. The term 'lockdown' is translated by Google as 'إغلاق', and by Reverso as 'إغلاق أو حظر', which can be accepted and understood. However, Bing produces more accurate translation of this term; 'التزام المنزل' which seems more accurate in terms of the pandemic context. The term 'quarantine' appears in different terminologies according to whether it stands by itself or as part of another terminology. Standing by itself, 'quarantine' is properly rendered into the Arabic equivalent 'حجر صحي' by the three systems. It is also correct in other terminologies such as 'quarantine haircut' 'قصة شعر الحجر الصحي' as produced by Google and Reverso. It also keeps the same proper translation in 'quarantine and chill' despite of the wrong translation of the whole phrase made by the three systems. The newly coined word 'infodemic' is not recognized as an English word by Google and Reverso. So, it is copied using the same English letters by Google as 'infodemic' and by Reverso as 'infodemy'. However, Bing produces the most appropriate translation of the term as 'وباء المعلومات'. Bing and Reverso seem more successful than Google in rendering the term 'contact tracing' into Arabic. The term is not recognized by Google in the COVID 19 context, so it is translated as 'تتبع الاتصال' where 'contact' is understood by Google literally as 'تتبع'. On the other side, Reverso translates the term as 'متابعة مخالطي المرضى' which seems more explanatory and appropriate than Google's translation. Bing also creates the successful translation of the term as 'تتبع المخالطين' where the COVID 19 context is considered while translating the term.

MT systems were highly relied on during the pandemic for producing translations in different languages in no time. The World Health Organization (WHO) deployed MT systems to manage the huge content across languages. For example, WHO's COVID – 19 Mythbusters page was available in different languages and serving diverse audiences. (WHO, 2022, 01, 19). Another example was the partnership between WHO and tech companies such as Google, Facebook, and WhatsApp to disseminate Covid 19 information. WHO and WhatsApp, for instance, created a chatbot to provide information and reply to any inquiries, and it applies MT tools to translate into different languages. (WHO, 2022, 05, 24) some neologies need considerable review by human translators. This appears in the translation of some terminologies that were newly coined in the source language (English) for the first time during the pandemic. These terminologies need more explanation in the target language to be understood by the target audience. Examples of these new terminologies are presented in the table. The term 'coronial', for instance, is translated by Google and Reverso as 'تاجي' which is not the proper translation of the word as used during the pandemic. Bing does not provide any Arabic translation of the term at all. It uses the transliteration technique instead, 'كورونال'. However, 'coronial' is a newly coined term that refers to babies who were born during COVID 19 pandemic. So, the successful translation of the term should be 'مواليد كورونا'.

Although the term 'quarantine' is successfully translated by the three systems, the new term 'quarantine and chill' is not properly translated by any of them. Google, Reverso, and Bing create the same mistranslation of 'chill' as 'البرد', so the whole expression is not understood by the Arabic audience. The correct translation of the whole term should be 'الحجر الصحي والاسترخاء' since 'chill' refers to 'relaxing' in this context rather than 'being cold'.

Another neology is 'social bubble'. The term refers to the group of people with whom you can spend time or get together during the pandemic as they are safe and do not carry the virus. The word 'bubble' in this context means a group of people. however, Google, Reverso, and Bing deal with 'bubble' as a ball of air or gas that appears in liquids. So, the three systems mistranslate 'bubble' into 'فقاعة'. The

most accurate translation may be 'مجموعات معزولة' as it considers the indication that they are groups of people rather than balls in liquids.

During the pandemic, people were kept for long hours in their houses. So, they tend to use the internet and applications for the purpose of social gathering. One of the most widely used application then was Zoom. Since people got tired of using Zoom for a long time, a newly coined term appeared; 'Zoom fatigue', to express getting tired of using Zoom for a long time. However, the indication of the term is not considered by MT systems. So, it is translated into 'التعب التكبير' by Google and 'إجهاد التكبير' by both Reverso and Bing. As shown, the three machines consider Zoom as moving from long shot to small close of a camera or a text rather than the name of the application.

According to Almahasees et al., Google translate provides incorrect translation of the acronyms (Almahasees et al., 2021). One of the acronyms related to and widely used during COVID 19 pandemic was PCR. It stands for Polymerase Chain Reaction. It is a test to detect corona virus. As shown in the table, none of the three MT systems can produce any Arabic equivalent of 'PCR'. They all translate 'PCR test' as 'اختبار PCR' keeping the acronyms as they are in the English letters.

Some coined terminologies came up for the first time during COVID 19 pandemic and were made up of the merge of two English words. Among the examples of such terminologies are 'covexit', 'coronacation', and 'maskne'. For the term 'covexit', it is made up of 'covid' and 'exit', and it indicates the gradual relaxation and removing the restrictions that were imposed due to COVID 19 pandemic. Google and Reverso do not provide any translation of the term and copy and paste it into the Arabic language. As Bing adopts the method of transliteration, it provides 'كوفيكست' as the translation of the term. The suggested translation could be 'الخروج من الجائحة' which best describe the meaning of the coined term. By the same token, the term 'maskne' indicates the acne created by the mask as being put on for a long time. The term is made up of two English words: 'mask' and 'acne'. However, none of the three systems could recognize the coined term. Google rendered it into 'com.maskne', Reverso into 'maskne', and surprisingly, Bing into 'مسكن' which seems as transliteration of the term into Arabic, but at the same time, could be 'maskan' or 'house'. The best suggestion for the term is 'حبوب الكمامة'. Another example of coined terminologies is 'coronacation'. It is made up of two words: 'corona' and 'vacation'. It indicates the vacation due to getting coronavirus. The three systems render the term into Arabic as 'تنويج' without any consideration of the coinage made. The best suggested translation could be 'أجازة كورونا'.

In this way, as MT systems played a vital role in the rapid transfer of information during COVID 19 pandemic, they always needed human revision to produce the most appropriate translations in Arabic.

CONCLUSION

COVID 19 was a world pandemic that imposed challenges to human translators and MT systems as well. Due to the massive flow of information being circulated all over the world, translation played a crucial role in delivering this information. It was also challenging to keep up with the rapidity of the emergence of information. The present research reviews newly coined terms in the English language and how these terms were translated into Arabic by the help of MT systems. A review of linguistic means of localizing these terms is made, then, three MT engines are used to translate the newly coined terms into Arabic; namely, Google Translate, Reverso, and Microsoft Translator Bing. The aim is to investigate the ability of these MT systems to produce accurate Arabic translation of Covid 19 newly coined terms.

The results show that there were three kinds of terminologies related to COVID 19 pandemic. General terms that existed before the pandemic came to be used on a wider scale during the pandemic. Medical terminologies that were used by doctors, nurses and all the medical staff were focused on during the pandemic. The third type of terminologies were the newly coined terms that appeared for the first time during the pandemic. There is a difference in accuracy among the three MT systems, however, they were reliable in translating a massive amount of information to different languages all over the world in no time. The results show that MT systems could translate all terms that were related to the pandemic.

However, they need a little help from human translators for a better output, especially with newly coined or culture – related terminologies.

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副文本中的语言符号学

以殷健灵的《致成长中的你——十五封青春书简》为例

سيمانية العتبات النصية

كتاب "من أجلك مستقبلاً - رسالة إلى ابنتي" للكاتبة يان جيان لينغ نموذجاً

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摘要：法国理论家热拉尔·热奈特（Gérard Genette）所提出的“副文本”概念是指标题、作者、书封面和前言等其他与正文有关的文本。副文本被视为通往文本世界的重要入口，能够深刻影响读者。大多数读者先接触到的是副文本，而不是文本。从此，本论文是从符号学的角度来深入分析《致成长中的你——十五封青春书简》的封面和标题所蕴含的内在意义。本论文还试图对作为语言和视觉元素的副文本进行探讨，副文本起什么作用？副文本是否影响正文，是否具有阅读和理解文本的关键。

关键词：

符号学、热拉尔·热奈特、副文本
、封面、标题、《致成长中的你——十五封青春书简》

Abstract

The concept of "Paratext" proposed by the French theorist Gérard Genette refers to other elements related to the body of the book, such as the title, the author, the book cover and the preface.

Paratext are seen as important entrances to the world of text and can profoundly influence readers. Most readers are exposed to the Paratext first, not the text. Therefore, this thesis is an in-depth analysis of the intrinsic meanings embedded in the book cover and book title of "To Growing Up - Fifteen Youthful Letters" from a semiotic perspective. This paper also attempts to discuss the paratext as both a linguistic and visual element, exploring its functions: does the paratext influence the main text, and does it play a key role in reading and understanding the text?"

Keyword: Semiotics, Gérard Genette, Paratext, Book Cover, Book Title, "To Growing Up - Fifteen Youthful Letters"

引言

副文本对正文有强烈的显现作用，没有一本书不存在副文本。副文本与正文结合起来构成一个完整的作品。副文本除了影响正文，它还影响读者的期待和阅读经验，推动读者去深入享受作品。

热奈特的副文本理论为我们提供了一个深入分析文本的视角，尤其是通过对标题和封面等副文本元素的探讨。本文旨在运用热奈特的理论框架，研究《致成长中的你——十五封青春书简》中的标题和封面。标题和封面作为副文本的重要组成部分，不仅是读者与文本之间的首要接触点，还在很大程度上

塑造了读者的期待和理解。标题不仅是作品的主要识别标志，还凝聚了作者的创作意图和主题暗示，通过其独特的语言选择，能够有效地传达作品的核心主题和情感色彩；而封面则通过视觉呈现塑造了读者的初步印象和情感联系。通过对这些元素的细致分析，我们能够揭示文本与读者之间的复杂互动，以及副文本在构建文学意义中的重要性。

前人研究：

尽管以往关于副文本符号学的研究，尤其是儿童少年文学方面的研究相对较少，仍有待进一步深入和细化，但本人还是找到了几个相关研究，例如：

《符号学视野下的儿童绘本及其伴随文本》，任洪增、丁丽丽，2019年。该论文强调了儿童绘本不仅仅是图文结合的读物，更是一个复杂的符号系统。通过对伴随文本的分析，更全面地理解儿童绘本的深层含义，并深入探讨其与文化环境之间的关系。该研究主要集中在儿童绘本故事的伴随文本（副文本、前文本和元文本）重要性与解读作用探讨，而本论文则侧重于应用研究并只选择了伴随文本的一部分，即“副文本”；应用研究的对象也是不一样的，本论文的对象是少年文学的《致成长中的你——十五封青春书简》。

《热奈特副文本理论的中国化研究》，吕薇，2023年5月。这篇论文主要探讨了法国叙事学家热奈特提出的副文本理论在中国传播与本土化的过程。吕薇通过分析副文本理论在中国传播中出现的异变现象及其原因，深入探讨了西方文论在中国本土化的复杂性和重

要性。本论则是侧重于在符号学视角下对中国少年文学作品的副文本（封面与标题）进行分析，并突出其重要性。

研究方法

本论文就在热奈特副文本理论符号视角下分析殷健灵的《致成长中的你——十五封青春书简》的副文本（专门分析其封面和标题）。

研究意义

副文本尤其是封面设计和标题通常充满象征意义。本论文通过热奈特的理论，就分析这些意象如何反映某个作品的主题和情感，增强读者的解读体验，并突出副文本与正文之间的互动。

研究对象

本论以殷健灵《致成长中的你——十五封青春书简》为应用研究对象。她是当代中国青春儿童文学极具代表性的作者。出于本人对儿童文学的喜爱，对殷健灵的尊敬，我就选择了她的青少年文学创作成为本论文的研究对象。

殷健灵简介

殷健灵，一位备受瞩目的中国儿童文学作者。她出生于上海，毕业于华东师范大学，拥有法学和文学双重背景。自18岁起开始文学创作。她大部分创作以青少年文学创作为主。

她的主要作品有《纸人》、《橘子鱼》、《蜻蜓，蜻蜓》、《青春密码》，以及散文《爱——外婆和我》和《致未来的你——给女孩的十五封信》等其他作品。她的部分作品翻译成阿文、英文、日文、瑞典文、韩文、法文等。

曾获得很多奖项如：1997年冰心图书新作奖大奖、《少年文艺》好作品奖、《少年报》小百花奖、《儿童文学》优秀作品奖、陈伯吹儿童文学奖等奖项。

《致成长中的你——十五封青春书简》简介

殷健灵在这本书中抓住了青春期特别突出的心理需求。她写了十五封信，包含青春期男孩、女孩最敏感的自我认识、人际交流、爱情、亲情、成长等各个方面，文字细腻而富有亲和力，生动灵动，让青少年在优美的散文语言中找到心灵的归宿。

书中充满了丰富的内心独白和心理描写，殷健灵以温柔细腻的笔触描绘了少女内心的微妙与复杂，表达了青春时期的迷茫与悸动。这本书中的叙述流畅，语言自然，情感真挚。作品的语言富有诗意，文字灵动而优美，展现出强烈的文学魅力。

作品荣获的奖项：

该书自2015年由长江文艺出版社出版后，先后荣获2015年冰心儿童图书奖、2015年大众喜爱的50种图书、2016年入选“2015年度中国好书”少儿类图书、2019年11月获得湖北省第十届精神文明建设“五个一工程”优秀奖。

热拉尔·热奈特简介及其副文本理论

热奈特 (Gérard

Genette)

是20世纪下半叶法国最具影响力的文学理论家之一，他的研究重点在于文本内部的修辞学和文本理论，而非文本外的符号系统。除此之外，热奈特还是最早提出“副文本”这个概念的。

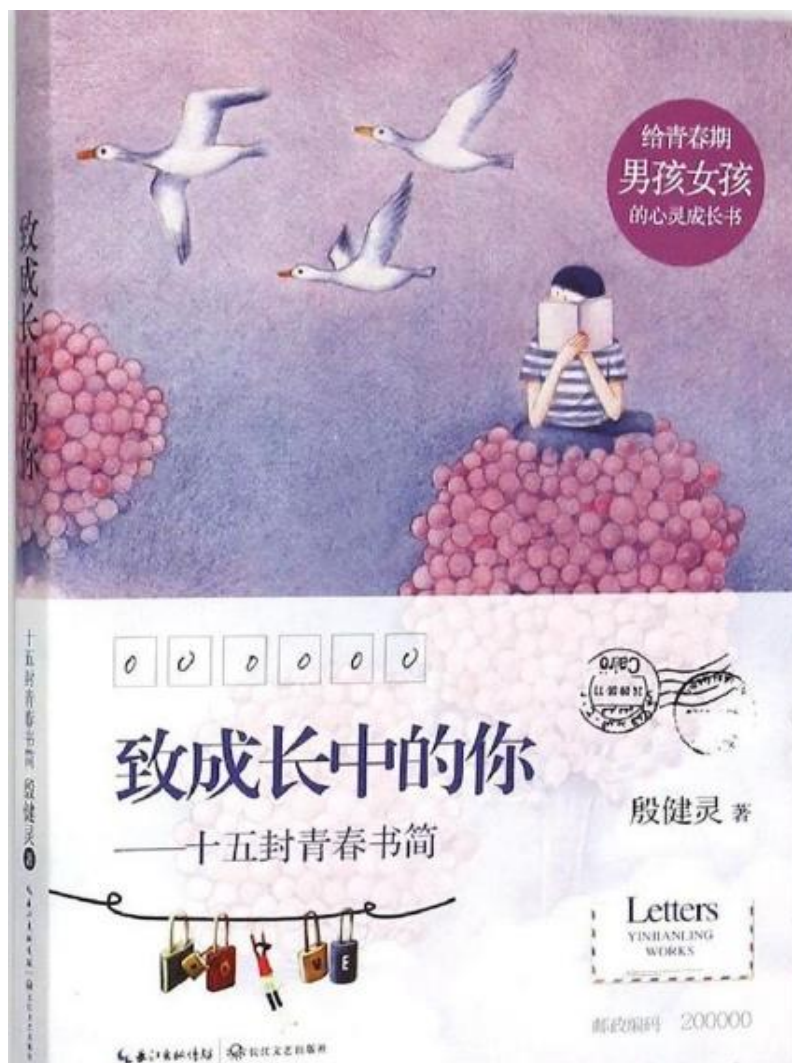
第一次法国文学评论家热奈特提出了“副文本”这个概念就在1979年出版的《广义文本之导论》中。在1982年出版的《隐迹稿本》中，热奈特更仔细地说明副文本概念并说明其功能。在1987年，热奈特在《门槛》中将副文本进一步分为13个类型，并指出其作用，他认为副文本是帮文本成为书、以书的形式交给读者。在1988年出版的《普鲁斯特副文本》中他又称副文本为文本周围的旁注或补充资料，他将副文本视为进入主文本的门槛。主文本的门槛由各种门槛组成：作者和编辑的门槛，如题目、插入材料、献辞、题记、封面、前言和注释等；私人门槛，如信函、有意或无意的流露；与传媒相关的门槛，如作者访谈、正式概要等；与生产和接受相关的门槛，如组合、片断等。

第一、分析封面符号：

封面元素不仅仅是视觉符号，还蕴含着特定的文化意义。根据热奈特对副文本的观点，书籍的封面是文本的视觉表达，通过图像、色彩和字体等元素，向读者传递丰富的信息。这些视觉元素能够直观地展现作品的主题、风格和氛围，甚至可以暗示故事的发展。

首先，从色彩方面分析：

书封上的色彩选择与标题相互呼应，营造出一种美好的青春氛围。这些色彩共同表达了一种情感，反映出青春期的复杂心境；既包含青少年对未来的憧憬与希望，也蕴含对未知的恐惧与迷茫。



1. 紫色

作为封面的主色调，紫色常常与神秘、幻想和精神成长联系在一起，适合青春主题，暗示内心世界的丰富与复杂。

2. 粉色

封面上的粉色是柔软和善意的符号，象征少女心、温柔和浪漫。粉色也代表着青春的活力和美好。

3. 白色

白色在青少年心中承载着深刻的意义。封面上的白色象征着纯洁、希望、光明的未来以及新的起点。它代表着无尽的可能性和潜力，激励着他们的梦想与追求。

4. 蓝色

封面上的蓝色代表沉稳、理性，也象征少年人。这本书的封面是蓝色和白色，这两种颜色换在一起时，就给人一种清新淡雅的感觉，符合青春期的气质。

其次，从封面图像和字体元素方面分析：

封面图像元素主要由天空、云朵中的多小气球、海鸥、锁、信封和邮票等其他元素组成的。

天空：蓝色的天空象征着自由和广阔的世界，暗示着青少年在成长过程中需要不断探索和拓展自己的视野。

海鸥：

海鸥的象征意义丰富多样，不同文化赋予了不同的含义。一般来说

，海鸥常被视为自由与独立、给人希望与新生的感觉、勇气与坚韧、旅途与探索和纯洁与美好的象征。



孩子们：封面上有两个孩子；一个坐在许多粉色小气球上的孩子，另一个是女儿。第一个孩子表现出一种静谧与思考的状态，反映了青春期的自我认知。他的姿势和表情传达出一种沉思与期待，象征着成长中的迷茫与探索。少年手握书本，也强调了阅读在成长中的重要性，书籍是通向知识与智慧的桥梁。

第二个孩子是被挂在锁之间的女孩。她象征着青春期少女内心的复杂性与矛盾。她被锁住的状态可能暗示她所经历自我探索与成长的过程，面临来自外界和内心的各种压力与困惑。除此之外，女孩还被锁在中心位置，这可能暗示她处于一个过渡期，既渴望挣脱束缚，又感到迷茫与无助。

云朵中的气球：云朵和其中的气球象征着梦想和自由，少年坐在云朵上，暗示着成长过程中的无限可能。



锁和信封：封面上有四把锁上锁。这几把锁象征少年人不想让大人知道的东西。因此，他们就把这些东西锁上，只有自己一个人看，绝不给其他人看，也象征着青春期的心锁，等待被打开。

LOVE：这个词在锁上的出现暗示了青春期情感的初步萌芽以及对爱的探索。



字体设计：字体的选择与排版也传达出青春的气息，手写体的风格让人感受到一种亲切感和真实感，仿佛是作者在与读者进行直接的对话。

换一句话说，手写文字不仅是一种书写形式，更是一种情感表达和信息传递的手段。封面上写的手写字增强读者与文本的互动。读者在阅读时能感受到作者正与某位特定的收信人或者跟读者本身直接交流，从而建立起一种更为私密的联系。



邮票和信封上的英文词和阿语词

封面上出现英文和阿语单词，反映了作者的广泛知识，她希望在不同的文化之间架起桥梁，促进阿拉伯、中国和西方文明之间的对话，也突出中国文化的多元性以及外来文化对中国文学的渗透。





第二、标题符号分析

标题是一个复杂的符号系统，常常蕴含着多重信息，并与读者进行深刻的互动。《致成长中的你——十五封青春书简》从字面直接指出了这是一本以书信形式写给青少年读者的书，主题围绕人的成长路。根据热奈特理论，可以从以下几个方面来分析这个标题：

从指称性方面：

- A. 标题中的 “致成长中的你”
明确指出了这本书的目标读者是青春期的青少年。
- B. 标题清晰地表明了书的主题，它由一系列专为正在成长的你而写的信件组成的，内容围绕青春期展开。
- C. “十五封青春书简”
暗示了书的形式为书信体，且包含十五封信件，内容可能涉及青春期常见的困惑、成长的烦恼以及情感经历等话题。

从提示性方面：

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- A. “青春书简”这一词组散发着浓烈的青春气息，暗示着书中情感的真挚、细腻与美好。
 - B. “书简”的形式暗示着该书的文学风格可能倾向于散文或随笔，语言风格或许更加感性和抒情。

从功能性方面：

- A. 标题简洁明了，情感丰富，能够吸引目标读者的注意。
- B. 标题准确地传达了书的内容和主题，方便读者快速了解。

除了以上的标题符号分析，作者还善于选择恰当的文字：

“致”表示一种直接的、亲切的表达方式；

“成长”强调了书的内容与青少年的人生阶段密切相关；

“你”是一个具有开放性的符号，能够代表每一个正在成长的青少年。在阅读的过程中，读者会自然而然地将自己融入这个“你”的角色。

“十五封”则限定了书信的数量，暗示了书的结构。

从句式结构方面，作者成功地使用简单明确的陈述句，直接表达了殷健灵的意图，即向青少年传达作者想告诉读者的信息。

从词语搭配方面：

“致”与“成长中的你”的搭配，呈现了殷健灵对青春读者的关怀和引导。

从标点符号方面：

连接号的运用，但连接号也暗示着一定的转折或补充关系。前一部分是作者对读者的直接呼唤，后一部分则具体说明了书的内容形式和主题。

结语

热奈特所提出的“副文本”概念主要是指标题、副标题、作者名、插图、书封面和前言等其他与正文有关的文本。副文本被视为通往文本世界的重要入口，能够深刻影响读者。

《致成长中的你——

十五封青春书简》的封面和标题是一个非常好的案例，展示了如何通过视觉和文字的结合为读者创造初步的理解。本论文通过对封面和标题的分析，意识到手写字体、图像、颜色、人物和标题等元素是如何相互配合，形成一种引人入胜且激励人心的阅读体验。例如本人通过对这本书封面色彩的分析可以发现，书封面巧妙地运用了色彩的象征意义，以传达青春期的情感和意象。这些色彩不仅美观，还蕴含深刻的含义，能够吸引读者的注意力，并激发他们的阅读兴趣。

标题，作为一本书的第一印象，对于《致成长中的你——十五封青春书简》来说，其重要性和作用不言而喻。它不仅是一个简单的标题，更是一个浓缩了书籍内容、风格和主题的符号。标题富于直观传达主题；很容易引起青少年读者共鸣；定位目标读者为正在经历成长烦恼的青少年。

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KI und Übersetzungspraxis

Eine Bewertung bestimmter übersetzter Texte Deutsch-Arabisch auf semantischer, morphologischer und syntaktischer Ebene

الذكاء الاصطناعي وممارسة الترجمة

تقييم بعض النصوص المختارة المترجمة من الألمانية إلى العربية على المستوي الدلالي والصرفي والتركيب

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Abstract: Diese Forschung bietet eine praktische Analyse des Niveaus der Übersetzungsqualität mithilfe von Programmen für künstliche Intelligenz wie Google Translate und Gemini an. In dieser Forschung werden einige unterschiedliche Texte ausgewählt (politische, wirtschaftliche, künstlerische, soziale und sportliche) und dann mit den oben genannten Programmen der künstlichen Intelligenz übersetzt, um die Möglichkeit zu haben, die Qualität der Übersetzung mithilfe dieser ausgewählten Programme auf semantischer, syntaktischer und morphologischer Ebene zu bewerten. Die verwendete Methode in dieser Untersuchung handelt es sich um die Äquivalenzmethode, die bei der Begegnung zweier verschiedenen Sprachen verwendet wird, mit dem Ziel, Ähnlichkeiten zwischen den beiden übersetzten Texten zu identifizieren. Diese Äquivalenzrelation zwischen den Ausgangs- und Zieltexten spielt eine wesentliche bzw. zentrale Rolle für die zwei Aspekte, nämlich der Übersetzungsprozess und die Qualitätsevaluierung der Übersetzung (vgl: House 1997: 24, El Gendi 2010: 140). Am Ende dieser Arbeit werden die Ergebnisse sowie die Stärken und Schwächen der Übersetzung mit künstlicher Intelligenz besprochen und was der Übersetzer tun sollte, wenn die künstlichen Übersetzungsprogramme Schwierigkeiten oder Mängel aufweisen, um die wichtige Frage zu beantworten: „Erfordert künstliche Übersetzung immer noch menschliches Eingreifen?“. Die Antwort auf diese Frage geschieht in dieser Arbeit im Rahmen bestimmter Übersetzungswissenschaftler wie Ch. Nord (1990).

Schlüsselwörter: KI-Übersetzung, KI-Übersetzungssysteme, Übersetzungsqualität der KI, Qualitätsevaluierung der KI und Künstliche Übersetzung

Abstract

This research provides a practical analysis of the level of translation quality using artificial intelligence programs such as Google Translate and Gemini. In this research,

some different texts are selected (political, economic, artistic, social and sports) and then translated using the above-mentioned artificial intelligence programs in order to have the possibility of assessing the quality of the translation using these selected programs on a lexical, semantic, syntactic and morphological levels. The method used in this study is the equivalence method, which is used when encountering two different languages with the aim of identifying similarities between the two translated texts. This equivalence relation between the source and target texts plays an essential or central role for two aspects, namely the translation process and the quality evaluation of the translation (cf: House 1997: 24, El Gendi 2010: 140). At the end of this work, the results as well as the strengths and weaknesses of translation using artificial intelligence will be discussed and what the translator should do if the artificial translation programs have difficulties or shortcomings in order to answer the important question: "Does artificial translation still require human intervention?" ". The answer to this question occurs in this work within the framework of certain translation scholars such as Reiß, Nord and Koller.

Keywords: AI translation, AI translation systems, AI translation quality, AI quality evaluation and artificial translation

مستخلص

يقدم هذا البحث تحليلاً عملياً لمستوى جودة الترجمة باستخدام برامج الذكاء الاصطناعي مثل Gemini وGoogle Translate

إذ يتم في هذا البحث اختيار بعض النصوص المختلفة (السياسية، الاقتصادية، الفنية، الاجتماعية والرياضية) ومن ثم ترجمتها باستخدام برامج الذكاء الاصطناعي المذكورة أعلاه، وذلك بهدف إمكانية تقييم جودة الترجمة باستخدام هذه البرامج المختارة على أساس المستويات المعجمية والدلالية والنحوية والصرفية. الطريقة المستخدمة في هذه الدراسة هي طريقة التكافؤ، والتي تستخدم عند مواجهة لغتين مختلفتين بهدف تحديد أوجه التشابه بين النصين المترجمين. وتلعب علاقة التكافؤ هذه بين النص المصدر والهدف دوراً أساسياً أو مركزياً في جانبيين، هما عملية الترجمة وتقييم جودة الترجمة (راجع، House 1997: 24 : El Gendi 2010: 140) وفي نهاية هذا العمل سيتم مناقشة النتائج وكذلك نقاط القوة والضعف في الترجمة باستخدام الذكاء الاصطناعي وما يجب على المترجم فعله إذا كانت برامج الترجمة الاصطناعية بها صعوبات أو قصور للإجابة على السؤال المهم: "هل لا تزال الترجمة تتطلب تدخلاً بشرياً؟". الجواب على هذا السؤال يأتي في هذا العمل في إطار آراء بعض علماء الترجمة مثل رايس ونورد وكولر.

الكلمات المفتاحية: الترجمة بالذكاء الاصطناعي، أنظمة الترجمة بالذكاء الاصطناعي، جودة الترجمة بالذكاء الاصطناعي، تقييم جودة الذكاء الاصطناعي، الترجمة الاصطناعية

0. Einleitung

In der heutigen Zeit steht jeder schon mindestens einmal ein Online-Übersetzungsprogramm mithilfe von KI ohne Kosten zur Verfügung. Die häufigsten KI-Übersetzungsprogramme in unserer Zeit sind sicherlich Google Translate und Gemini. Doch neben diesen bekannten Übersetzungsprogrammen für KI steigt ständig die Anzahl anderer KI-Übersetzungssysteme, aber man kann nicht alle Programme in einer einzigen Untersuchung bewerten. Deswegen beschränkt die Bewertung in dieser Arbeit auf die zwei oben genannten KI-Übersetzungsprogrammen.

Der Schwerpunkt dieser Untersuchung liegt in der Bewertung dieser KI-Übersetzungsdienste, weil sie für viele Übersetzer in der ganzen Welt bekannt sind, und in der vorliegenden Arbeit werden diese KI-Übersetzungsprogramme exemplarisch evaluiert. Die verwendete Methode ist die Äquivalenzübersetzungsmethode (vgl. Piitulainen 2006:1163f). Bei dieser Methode werden übersetzte Ausgangs- und Zieltexte Deutsch-Arabisch kontrastiert, um die Möglichkeit zu haben, die KI-Übersetzungsqualität in dem Zieltext auf der morphologischen, semantischen und syntaktischen Ebene zu bewerten. Für bestimmte

Ebene wie lexikalische Ebene werden die Wörterbücher Duden 2019 und Langenscheidt Online-Wörterbuch Deutsch-Arabisch verwendet.

Die deutschen Ausgangstexte dieser Untersuchung stammen aus dem Archiv der Deutschen Welle, weil es online-verfügbar ist. Außerdem enthält dieses Archiv fast alle für die gewünschte Beschreibung in dieser Arbeit adäquate Textsorten.

1. Definition der maschinellen Übersetzung

Die maschinelle Übersetzung ist ein computergestützter Prozess, bei dem Texte automatisch von einer Sprache in eine andere übertragen werden, d.h. Computerprogramme können heute Texte aus einer Sprache in eine andere übersetzen. Dieses Verfahren nennt man maschinelle Übersetzung, weil bei Übersetzungsprozess die maschinelle Übersetzung algorithmische Verfahren nutzt, um natürliche Sprache von einer Quellsprache in eine Zielsprache zu transformieren. So dient die maschinelle Übersetzung als Werkzeug, um sprachliche Barrieren zu überwinden und Texte schnell und effizient in andere Sprachen zu übertragen. Das erleichtert die Kommunikation über Sprachgrenzen hinweg. Von einfachen Wort-für-Wort-Übersetzungen zu komplexen Systemen hat sich die maschinelle Übersetzung entwickelt, die den Kontext und die Bedeutung eines Textes berücksichtigen. Deswegen betrachtet man diese Übersetzung als ein sich ständig weiterentwickelndes Feld, das das Ziel verfolgt, Übersetzungen zu liefern, die der Qualität menschlicher Übersetzungen immer näherkommen.

Im Laufe der Zeit entstehen verschiedene Definitionen des Begriffs Maschinelle Übersetzung. In dieser Arbeit wird einfach nur die wesentlichen Definitionen gezeigt:

1.1 Bar-Hillels Definition

Yehoshua Bar-Hillel, ein Pionier der maschinellen Übersetzung, prägte 1960 den Begriff FAHQT (Fully Automatic High Quality Translation). Darunter verstand er „eine automatische Übersetzung in Qualitätsarbeit, erstellt durch einen erfahrenen menschlichen Übersetzer“ (vgl. Bar-Hillel 1960:3, vgl. Stampf 2012:6f). Obwohl Bar-Hillel 1960 die Vision einer vollkommen automatisierten und qualitativ hochwertigen Übersetzung unterstützte, äußerte er gleichzeitig erhebliche Zweifel an der Realisierbarkeit dieses Ziels (vgl. ebd.).

1.2 Definition nach dem ALPAC-Bericht

Mit ALPAC-Bericht von 1966 ist hier gemeint ein Komitee der US-Regierung (Automatic Language Processing Advisory Committee). Der ALPAC-Bericht von 1966, eine umfassende Studie zur maschinellen Übersetzung (MÜ), definierte MÜ als „einen automatisierten Prozess, bei dem ein maschinenlesbarer Text ohne menschlichen Eingriff in einen brauchbaren Zieltext überführt wird“. Ähnlich wie Bar-Hillel kommen die Autoren des ALPAC-Berichts zu dem Schluss, dass eine vollkommen automatisierte und qualitativ hochwertige Übersetzung ein unerreichbares Ziel sei (vgl. ALPAC 1966:19, vgl. Stampf 2012 :7).

Die Definitionen von Bar-Hillel und dem ALPAC-Bericht, die eine vollkommen automatisierte Übersetzung anstrebten, erwiesen sich als unrealistisch. Die Erkenntnis, dass menschliches Eingreifen für eine qualitativ hochwertige Übersetzung unerlässlich ist, hat die MÜ-Forschung nachhaltig geprägt. Heutzutage wird die MÜ nach dem Grad der menschlichen Beteiligung klassifiziert (vgl. ebd.:7).

1.3 Maschinelle Übersetzungshilfen

Der Begriff "maschinelle Übersetzungshilfen" ist in der Fachliteratur weit verbreitet und bezeichnet Computerprogramme und Hardware, die Übersetzer bei ihrer Arbeit unterstützen. Im Gegensatz zur vollständig automatisierten maschinellen Übersetzung steht hier der Mensch im Mittelpunkt des Übersetzungsprozesses. Die Hilfsmittel dienen dazu, seine Arbeit zu erleichtern und zu beschleunigen, ohne jedoch die menschliche Intelligenz und Entscheidungsfähigkeit zu ersetzen (vgl. Schäfer 2002:32, Schwanke 1991:59).

1.4 Maschinengestützte Übersetzung

Der Begriff "maschinengestützte Übersetzung" beschreibt einen Übersetzungsprozess, bei dem der Mensch die Maschine unterstützt, anstatt umgekehrt. Im Gegensatz zur maschinellen Übersetzungshilfe, bei der der Mensch den Hauptteil der Arbeit übernimmt, beschränkt sich der Übersetzer hier auf die Vorbereitung des Textes und die Korrektur der maschinellen Übersetzung (vgl. Schäfer 2002:31, Stampf 2012 :8f).

1.5 Vollautomatische Übersetzung

Die englische Bezeichnung FAMT "Fully Automatic Machine Translation" wird im Deutschen häufig mit "vollautomatische Übersetzung" übersetzt. Dieser Begriff suggeriert, dass eine Übersetzung vollständig ohne menschliche Beteiligung erfolgen kann. Obwohl dies das ursprüngliche Ziel solcher Systeme war, so Blatt (1985: 108), hat sich gezeigt, dass menschliches Eingreifen für eine qualitativ hochwertige Übersetzung unerlässlich ist. Die Beschreibung der Stärken bzw. Schwächen der KI-Übersetzung in dieser Arbeit wird im Rahmen der „Vollautomatischen Übersetzung“ durchgeführt.

2. Vorstellung der ausgewählten KI- Übersetzungsprogramme

Im Folgenden werden die zwei KI-Übersetzungssysteme „Google Translate und Gemini“ vorgestellt, welche später in dieser Arbeit bewertet werden.

2.1 Google Translate

Google Übersetzer ist ein kostenloses Tool/System zum Übersetzen von Texten. Es kann über 60 Sprachen, wie Englisch, Spanisch oder Arabisch, ineinander übersetzen. Es lernt aus riesigen Mengen von Texten, um immer bessere Übersetzungen zu liefern. Die Qualität der Übersetzung hängt davon ab, wie häufig diese Sprache schon übersetzt wurde. Dieses Programm ist ein computergestütztes Übersetzungssystem, das auf statistischen Methoden basiert. Es funktioniert wie ein Wörterbuch- nur

viel größer und schneller-, das ständig dazulernt. Manche Sprachen sind besser übersetzbar als andere. Google Translate ermöglicht nicht nur die Übersetzung von Texten, sondern auch von ganzen Webseiten und Dokumenten. Darüber hinaus bietet es die Möglichkeit, einzelne Wörter oder Ausdrücke zu übersetzen. Wenn man sich unsicher ist, ob eine Übersetzung stimmt, zeigt Google Übersetzer gleich mehrere Möglichkeiten an. Das ist hilfreich für alle Übersetzer und verbessert die Übersetzung. Außerdem kann Google Übersetzer die Sprache automatisch erkennen und manchmal auch Texte vorlesen. Dieser Übersetzer ist ein nützliches Werkzeug, aber er kann keine menschlichen Übersetzer ersetzen. Komplexe Texte oder Fachbegriffe werden oft nicht ganz korrekt übersetzt.

2.2 Gemini

Gemini ist ein hochmodernes KI-System, das von Google entwickelt wurde. Es ist darauf spezialisiert, natürliche Sprache zu verstehen und zu generieren. Eines seiner Merkmale ist die Fähigkeit, Texte äußerst präzise und nuanciert zwischen verschiedenen Sprachen zu übersetzen.

Gemini verfügt über folgende Merkmale:

Hohe Genauigkeit: Gemini ist in der Lage, sowohl einfache als auch komplexe Texte mit einer bemerkenswerten Genauigkeit zu übersetzen. Es berücksichtigt dabei nicht nur die wörtliche Bedeutung, sondern auch den Kontext, idiomatische Ausdrücke und kulturelle Nuancen.

Vielfältige Sprachen: Gemini unterstützt eine Vielzahl von Sprachen, darunter sowohl weit verbreitete als auch weniger bekannte Sprachen.

Dies ermöglicht eine umfassende Kommunikation über Sprachbarrieren hinweg.

Natürliche Sprache: Die Übersetzungen, die von Gemini erzeugt werden, klingen äußerst natürlich und flüssig. Sie sind kaum von menschlich erstellten Übersetzungen zu unterscheiden.

Kontinuierliche Verbesserung: Gemini wird ständig weiterentwickelt. Durch maschinelles Lernen wird das System immer besser darin, die Nuancen der menschlichen Sprache zu verstehen und zu reproduzieren.

3. Die theoretischen Grundlagen der Äquivalenz in der Übersetzungswissenschaft

3.1 Äquivalenz: Herkunft, Definition, Typen

Beim Übersetzen suchen wir nach Wörtern und Sätzen, die in einer anderen Sprache die gleiche Bedeutung haben. Das nennt man "Äquivalenz". Dieses Konzept ist super wichtig für Übersetzer und Wissenschaftler, die sich mit Sprachen beschäftigen. Sie diskutieren seit langem darüber, was Äquivalenz eigentlich bedeutet und wie man sie am besten findet. In der Welt der Übersetzung ist der Begriff "Äquivalenz" riesig. Er beschreibt, wie gut man eine Bedeutung von einer Sprache in eine andere übertragen kann. Viele Forscher haben sich lange damit beschäftigt, was Äquivalenz genau ist und wie man sie messen kann. Dabei geht es um Fragen wie: Was bedeutet ein Wort in einem anderen kulturellen Kontext? Wie kann man den Stil eines Textes erhalten? Und welche Rolle spielen die Grammatik und die Satzstruktur?. Darüber hinaus beschäftigt sich die Übersetzungswissenschaft intensiv mit dem Konzept der Äquivalenz. Es ist ein zentraler Begriff, der in verschiedenen

Bereichen der Übersetzungstheorie eine Rolle spielt. Viele Übersetzungsforscher untersuchen, wie man Äquivalenz auf verschiedenen Ebenen (Wort, Satz, Text) beschreiben kann und welche Faktoren die Äquivalenz beeinflussen. In der Übersetzungswissenschaft ist die Frage, was Äquivalenz bedeutet, sehr wichtig. Es geht darum, wie man sicherstellt, dass ein übersetzter Text die gleiche Bedeutung hat wie der Originaltext. Dabei ist klar geworden, dass es nicht immer eine perfekte Übereinstimmung gibt. Manchmal muss man sich mit einer ähnlichen Bedeutung begnügen.

Koller (1979:98) betont, dass Äquivalenz eigentlich eine Beziehung zwischen dem Originaltext und der Übersetzung ist. Es geht also nicht nur um einzelne Wörter, sondern um den gesamten Text. Andere Forscher wie Gallagher (1998:2) ergänzen, dass diese Beziehung sowohl eine Identität als auch eine Ähnlichkeit sein kann. In der Praxis ist es oft so, dass Übersetzungen nicht identisch sind, sondern eher eine ähnliche Bedeutung vermitteln.

Die Frage nach den verschiedenen Äquivalenztypen ist in der Übersetzungswissenschaft sehr wichtig. Forscher wie Koller (1979) und Komissarov (1990) haben unterschiedliche Arten von Äquivalenz definiert, um die Komplexität des Übersetzungsprozesses besser zu verstehen (vgl. Dobrina 2010:9). Komissarov (1990) unterscheidet zwischen der potentiellen und der tatsächlichen Äquivalenz in einer Übersetzung. Die potentielle Äquivalenz bezieht sich auf die maximale Übereinstimmung, die theoretisch möglich ist, während die tatsächliche Äquivalenz diejenige ist, die der Übersetzer tatsächlich erreicht. Darüber

hinaus führt Komissarov (1990) den Begriff der Äquivalenzeinheit ein, um die kleinste bedeutungstragende Einheit in einem Text zu beschreiben.

Koller (1979) unterscheidet zwischen folgenden Hauptkriterien:

- **denotative Äquivalenz** (in der übersetzungswissenschaftlichen Literatur auch „inhaltliche Invarianz“ genannt), bei der es sich um den außersprachlichen Sachverhalt handelt,
- **konnotative Äquivalenz** (in der übersetzungswissenschaftlichen Literatur wird auch von „stilistischer Äquivalenz“ gesprochen), die vorliegt, wenn Rücksicht auf Stilschicht, soziolektale und geographische Dimensionen, Frequenz und Synonymwahl genommen wird,
- **textnormative Äquivalenz** (kann auch „stilistische Äquivalenz“ genannt werden), die mit Textgattungen zu tun hat,
- **pragmatische Äquivalenz** oder empfängerbezogene Äquivalenz („kommunikative Äquivalenz“),
- **formale Äquivalenz** („expressive Äquivalenz“), die sich auf sprachspielerische und individualistische Eigenschaften des AS-Textes bezieht. (vgl. Dobrina 2010:9).

Komissarov (1990) hat fünf verschiedene Stufen der Übereinstimmung zwischen einem Originaltext und seiner Übersetzung definiert. Je nach Stufe wird mehr oder weniger von der ursprünglichen Bedeutung, dem Kontext und der sprachlichen Struktur übertragen.

So hat Komissarov (1990) ein Modell entwickelt, das die Komplexität der Übersetzung in fünf Ebenen unterteilt:

- 1. Ebene: der Inhalt des AS-Textes, der den Zweck der Kommunikation ausmacht,
- 2. Ebene: 1. Ebene und die unterliegende außersprachliche Situation,
- 3. Ebene: der Inhalt der 1. und der 2. Ebene und weitere Faktoren, damit die außersprachliche Situation im AS-Text überführt wird,
- 4. Ebene: der Inhalt der drei ersten Ebenen und der größere Teil von den syntaktischen Strukturen des AS-Textes,
- 5. Ebene: der Inhalt der vier ersten Ebenen und auch die vollständige Parallelität von lexikalischen und syntaktischen Strukturen des AS- und ZS-Texts (vgl. ebd.).

Nida (2000) bietet eine Unterscheidung der folgenden zwei Äquivalenztypen ab:

- die formale Äquivalenz, die auf die äquivalente Wiedergabe von Form und Inhalt zielt,
- die dynamische Äquivalenz, die auf dem Prinzip der äquivalenten Wirkung beruht und auf völlige Natürlichkeit und Verständlichkeit ausgerichtet ist.

Nidas Auffassung des Übersetzungsprozesses stellt den Adressaten im Vordergrund. Seine zwei Typen für Äquivalenz beruhen auf anderen Kennzeichen als diejenigen bei Koller.

Noch ein Einteilungsgrund, den viele Übersetzungswissenschaftler betonen, ist der

Äquivalenzgrad. Hier sprechen viele Übersetzungswissenschaftler von totaler Äquivalenz, partieller Äquivalenz und Nulläquivalenz (vgl. ebd. :11).

3.1.1 Äquivalenz und verwandte Synonyme

Albrecht (2005:31) spricht von drei synonymisch verwandte Begriffe, die wichtig für den Übersetzungsprozess sind. Damit meint er sicherlich „Äquivalenz, Invarianz und Adäquatheit“, die bei der Übersetzung gleich bleiben sollen. Nach seiner Auffassung spielen diese drei Begriffe eine bestimmende Rolle für „innere Grenze“ der Übersetzung, d.h. die Grenze zwischen Übersetzung und Nicht-Übersetzung. Dieser Auffassung identifiziert sich mit der von Koller (1979) in seinem Buch von 1979 Invarianz, Äquivalenz und die inhaltliche Invarianz als Synonyme. Für Albrecht ist „Invarianz“ das, „was in einem Veränderungs- oder Umwandlungsprozess gleich bleibt“, in anderen Worten bedeutet dies „Gleichheit“ (oder genauer gesagt Identität), weil er unter „Äquivalenz“ „Gleichwertigkeit“ versteht. Jüppelt (1961:45) vertritt die selbe Auffassung von Albrecht und schreibt: „...werden Übersetzungen nicht nach der textlichen Übereinstimmung, sondern nach der Gleichwertigkeit (Äquivalenz) der Aussagegehalte gewertet“. Jüppelt (1961) nennt auch

vollständige Gleichwertigkeit (äußerste Genauigkeit in semantischer, funktioneller und stilistischer Hinsicht) und bietet einen Vergleich zwischen Gleichwertigkeit und Invarianz an: „Gegenüber der Invarianz hat die Gleichwertigkeit wohl den Vorteil, dass sie nicht wie erstere die grundsätzliche Gleichheit der Inhalte zweier Sprachen impliziert“ (vgl. Dobrina 2010:12). Albrecht erklärt im Folgenden den Unterschied zwischen den Begriffen „Adäquatheit und Äquivalenz“:

- **Adäquatheit:** Wenn wir von Adäquatheit in der Übersetzung sprechen, meinen wir, dass die Übersetzung nicht nur wortwörtlich übersetzt ist, sondern auch zum Kontext, zum Zweck und zur Situation passt. Es geht darum, dass die Übersetzung ihren Zweck erfüllt, egal ob es darum geht, zu informieren, zu überzeugen oder zu unterhalten (vgl. ebd.).
- **Äquivalenz:** Äquivalenz ist ein spezieller Fall von Adäquatheit. Es bedeutet, dass die Übersetzung nicht nur ihren Zweck erfüllt, sondern auch möglichst genau die gleiche Bedeutung und Wirkung hat wie das Original. Es geht darum, eine möglichst genaue Entsprechung zu finden (vgl. ebd.).

Sowohl Gallagher (1998:19) als auch Reiss und Vermeer (1984:140) sagen im Grunde dasselbe: Äquivalenz ist eine Art von Adäquatheit. Wenn eine Übersetzung äquivalent ist, ist sie automatisch auch adäquat. Aber nicht jede adäquate Übersetzung ist auch äquivalent. In der russischen Übersetzungswissenschaft herrscht die Idee „Adäquatheit ist dagegen der Unterbegriff der Äquivalenz“, d.h. wenn eine Übersetzung als adäquat betrachtet werden kann, dann ist sie auch äquivalent (vgl.

Dobrina 2010:12). Ein anderer wichtiger Begriff ist hier „Übersetzbarkeit“ zu nennen. Wenn man etwas in einer Sprache sagen kann, sollte man es auch in eine andere Sprache übersetzen können. Das ist die Grundidee hinter dem Begriff "Übersetzbarkeit". Auch wenn es grundsätzlich möglich ist, gibt es viele Herausforderungen bei der Übersetzung. Manche Wörter oder Ausdrücke lassen sich nicht eins zu eins übersetzen, weil es in der anderen Sprache kein genaues Äquivalent gibt. Im Gegensatz zu dem Begriff „Übersetzbarkeit“ steht der andere Begriff „Unübersetzbarkeit“, d.h. „die Schwierigkeit oder Unmöglichkeit, bestimmte Wörter oder Ausdrücke genau zu übersetzen. Oft sind es Wörter, die kulturelle oder sprachliche Besonderheiten ausdrücken und für die es in anderen Sprachen keine direkte Entsprechung gibt, wie *gentleman* im Englischen (vgl. ebd. 12f).

3.1.2 Äquivalenz in der mehrsprachigen Lexikografearbeit

Atkins (2008:465-468) ist der Meinung, dass es einen großen Unterschied zwischen dem Lexikographieprozess und dem Übersetzungsprozess in der Kontextfreiheit im Lexikographieprozess und der Kontextsensitivität im Übersetzungsprozess gibt. Atkins (2008) behauptet: „In der Übersetzungsphase macht eine Äquivalenzbeziehung nur dann Sinn, wenn sie als Beziehung zwischen einer lexikalischen Einheit in AS und einer anderen lexikalischen Einheit in ZS betrachtet wird.“ In dieser Phase des lexikographischen Prozesses geht es um das Äquivalentfinden, die Beurteilung des Äquivalenzgrads zwischen den lexikalischen Einheiten in der AS und ZS und die Darstellung der Äquivalente in lexikographischen Produkten. Bei der Beurteilung des Äquivalenzgrades

betont Atkins, dass die folgenden sogenannten Äquivalenzfaktoren berücksichtigt werden sollten:

- Semantischer Inhalt,
- Kollokationskontext,
- Stil,
- Botschaft,
- Funktion.

3.1.3 Der „übersetzungswissenschaftliche“ Äquivalenzbegriff

Der Begriff "Äquivalenz" ist in der Übersetzungswissenschaft besonders komplex. Dies liegt zum einen daran, dass die Übersetzung selbst stark von der Idee der Äquivalenz geprägt ist: Sie ist gewissermaßen der Grund, warum überhaupt übersetzt wird. Zum anderen wird der Begriff der Äquivalenz in der Übersetzungswissenschaft häufig in zwei Teilbegriffe aufgeteilt. Äquivalenz1 (erste Ebene) ist ein theoretisches Konzept, das den Zweck der Übersetzung beschreibt und eine Beziehung zwischen dem Ausgangstext und dem Zieltext herstellt. In diesem Zusammenhang werden Fragen nach der Übersetzbarkeit und der inhaltlichen Übereinstimmung der Texte gestellt (vgl. Dobrina 2010: 29).

Während Äquivalenz1 eine Beziehung zwischen ganzen Texten herstellt und sich mit der Übersetzbarkeit und inhaltlichen Übereinstimmung beschäftigt, fokussiert sich Äquivalenz2 (zweite Ebene) auf die Ebene einzelner Textsegmente. Es geht darum, wie einzelne Wörter, Sätze oder Strukturen in der Ausgangs- und Zielsprache miteinander in Beziehung

stehen. Äquivalenz² ist eng verbunden mit dem Konzept des Äquivalenzgrads, der von vollständiger Übereinstimmung bis hin zur fehlenden Übereinstimmung reichen kann (vgl. ebd.).

In der vorliegenden Arbeit ist es von Relevanz, im Folgenden die Übersetzungsprobleme nach bestimmten Übersetzungswissenschaftlern zu thematisieren. Grund dafür ist, bestimmte Evaluierungskriterien der KI-Übersetzungsmethoden zu finden, damit die Bewertung der ausgewählten KI-Systeme später präzise durchgeführt wird.

4. Bestimmte Übersetzungsprobleme nach Ch. Nord (1990)

Ch. Nord unterteilt Übersetzungsprobleme in vier Kategorien. Eine davon sind **ausgangstextspezifische Probleme**, die durch individuelle Merkmale des Originaltexts entstehen. Diese können sich in verschiedenen sprachlichen Ebenen manifestieren, wie zum Beispiel in der Lexik, der Syntax oder der Textstruktur (vgl. Nord 1990: 30, Orosz 1999:69). Ein wichtiges Beispiel dafür ist die Übertragung eines Witzes aus dem Deutschen ins Arabische. Die Frage bleibt immer so, wird der übersetzte Zieltext im Arabischen die Adressaten zum Lachen bringen?.

-Zu den von Nord 1999 vier Kategorien gehören auch andere pragmatische Übersetzungsprobleme. Solche **pragmatischen Übersetzungsprobleme** sind eng mit dem Kontext einer Übersetzung verbunden, einschließlich des Senders, des Empfängers und kultureller Faktoren. Kulturelle Faktoren spielen eine entscheidende Rolle bei pragmatischen Übersetzungsproblemen. Begriffe, Namen und Symbole können in verschiedenen Kulturen unterschiedliche Bedeutungen und Assoziationen haben. Das Beispiel des „Baby Besket“ „der Name des

Vereins für Adoptiveltern“ „Babykorb“ im Deutschen, und im Arabischen "جمعية الأباء بالتبني" zeigt, wie wichtig es ist, solche kulturellen Nuancen zu berücksichtigen, um eine angemessene Übersetzung zu gewährleisten (vgl. Nord 1990: 273-277, Orosz 1999:69f).

-Kulturpaarspezifische Übersetzungsprobleme entstehen durch Unterschiede in den Textsortenkonventionen, Stilmitteln und anderen kulturell geprägten Elementen zwischen zwei bestimmten Sprachen. Im Gegensatz zu pragmatischen Problemen, die allgemeiner Natur sind, beziehen sich diese Probleme direkt auf das spezifische Sprachpaar (vgl. ebd.). Nord bezeichnet als kulturpaarspezifische Übersetzungsprobleme die Schwierigkeiten, die durch unterschiedliche sprachliche Normen und Konventionen zwischen der Ausgangs- und der Zielsprache entstehen. Textsorten spielen eine zentrale Rolle bei kulturpaarspezifischen Übersetzungsproblemen. Jede Textsorte hat ihre eigenen spezifischen Regeln und Konventionen, die sich von Kultur zu Kultur unterscheiden können. Ob es sich um ein Kochrezept, einen wissenschaftlichen Artikel oder einen literarischen Text handelt, die Formulierung und der Aufbau variieren je nach kulturellem Kontext. Kulturelle Unterschiede können sich auf allen Ebenen des Textes manifestieren, von der Wortwahl über die Satzstruktur bis hin zur gesamten Textorganisation. Textsorten und Anredeformen sind anfällig für kulturelle Unterschiede. Die Art und Weise, wie Menschen in verschiedenen Kulturen miteinander kommunizieren, ist stark von den jeweiligen gesellschaftlichen Normen geprägt. Dies zeigt sich deutlich am Beispiel der Anredeformen, die sich nicht nur in der Wortwahl, sondern auch in der Reihenfolge der Anrede

unterscheiden können. So wird beispielsweise die übliche deutsche Anredeform "Sehr geehrte Damen und Herren" im Vietnamesischen umgestellt, um den vietnamesischen Konventionen gerecht zu werden (vgl. An Le, 2010: 58f).

-Sprachpaarspezifische Übersetzungsprobleme entstehen durch die unterschiedlichen Strukturen von Ausgangssprache und Zielsprache. Diese Unterschiede betreffen sowohl die Wortwahl (Lexik) als auch die Satzbildung (Syntax) und können zu Fehlern führen, wenn nicht genügend sprachliche Kompetenz vorhanden ist. Nord betont die Bedeutung einer sogenannten "Kontrastierungskompetenz", um die Unterschiede zwischen den Sprachen zu erkennen und Fehler zu vermeiden. Sprachpaarspezifische Übersetzungsprobleme entstehen durch Unterschiede in Grammatik und Wortschatz. Interferenz, also der Einfluss der Muttersprache, ist eine häufige Fehlerquelle (vgl.ebd.).

5. Die Bewertung auf der morphologischen, syntaktischen und semantischen Ebene

Im Folgenden wird die Übersetzungskompetenz der ausgewählten KI-Systeme auf der morphologischen, syntaktischen, und semantischen Ebene bzw. im Rahmen der von Nord vier angeführten Übersetzungsprobleme thematisiert, um zu zeigen, in wie weit die KI-Übersetzungsprogramme diese oben genannten vier angeführten Übersetzungsprobleme von Nord (1990) vermeiden.

5.1 Die Bewertung auf der morphologischen Ebene

Bei diesem Arbeitsteil wird besonderen Wert auf die korrekte Übertragung morphologischer Merkmale gelegt. Dazu gehören die Wortbildung, bei der geprüft wird, ob Präfixe, Suffixe und Komposita angemessen eingesetzt wurden. Ebenso wichtig ist die Flexion, also die Veränderung von Wörtern nach Kasus, Numerus und Genus. Auch die Derivation, die Bildung neuer Wörter aus bestehenden, wird genau analysiert. Darüber hinaus wird auf die korrekte Zuweisung des grammatischen Geschlechts zu Substantiven sowie auf die richtige Verwendung von Singular und Plural geachtet.

1. Wortbildung: Wurden Wortbildungsmittel wie Präfixe, Suffixe oder Komposition korrekt übertragen? Eigentlich war die Übersetzung bestimmter Komposita sowohl bei Gemini ,als auch bei Google Translate wie **Geldzentralen** مراكز تمويل adäquat bzw. korrekt (vgl. Text 2 im Anhang). Auch in anderen Textstellen gibt es ein anderes Kompositum wie **Schattenbank**. Das Übersetzungsprogramm **Gemini** übersetzt dieses Kompositum in „البنك الموازي“, während **Google Translate** es mit „بنك الظل“ übersetzt. Die beiden Übersetzungen sind eigentlich korrekt bzw. gebräuchlich.

2. Flexion: Wurden die Flexionsendungen (z.B. für Kasus, Numerus, Genus) korrekt an die Wörter angehängt? Es gibt einen Numerusfehler bei Gemini. Es übersetzt ein Kompositum „**Schattenbank**“ in „البنوك الموازية“. Obwohl dies die Botschaft der Textübersetzung nicht verhindert, doch wird das als Fehler betrachtet. Liegen Fehler bei der Konjugation von Verben vor? Es gibt keine Fehler bezüglich der Konjugation von

Verben wie „Israel will“ (تريد – تسعي إسرائيل). Aber in „Aber gleichzeitig erzielt die Wirtschaft erstaunliche Wachstumsraten“ (ولكن في الوقت نفسه،، „ gibt es Fehler bei der Verbkonjugation * تحقق الاقتصاد معدلات نمو مذهلة“ „erzielen“. Das Verb „erzielen“ (يحقّق) wurde falsch konjugiert. Im letzten Beispiel wird das Wort „Wirtschaft“ im Arabischen als Maskulinum behandelt, daher müsste das konjugierte Verb „يحقّق“ anstelle von „تحقق“ verwendet werden.

3.Derivation: Wurden Ableitungen und Zusammensetzungen korrekt gebildet? Ja, es gibt keine Probleme bezüglich der Derivation wie „Versiegen“ (تجفيف - قطع).

4.Genus: Wurde das grammatische Geschlecht von Substantiven korrekt übertragen? Ja, das grammatische Geschlecht von Substantiven wurde korrekt übertragen, wie (يحظي بنك الظل بشعبية)

5.Numerus: Wurde die Zahl (Singular oder Plural) korrekt wiedergegeben? Grundsätzlich wurde die korrekte Zahl (Singular oder Plural) in den meisten Fällen beibehalten. Allerdings zeigen sich in einigen Textstellen Abweichungen. Ein Beispiel hierfür ist die Übersetzung von „Geldzentralen des Terrors“ durch Google Translate als „مراكز تمويل الإرهابيين“. Diese Übersetzung weist einen Numerusfehler auf, da der Ausdruck „des Terrors“ im Singular steht. Die korrekte Übersetzung lautet daher „مراكز تمويل الإرهاب“, um den Singular des Substantivs „Terror“ beizubehalten.

6.Kasus: Wurden die Kasusformen korrekt verwendet? Grundsätzlich wurden die Kasusformen in den meisten Fällen korrekt verwendet.

Allerdings gibt es in einigen Textstellen Abweichungen. Ein Beispiel hierfür ist die Übersetzung von „Israels Bomben“ durch Gemini nur als „اسرائيل“. Diese Übersetzung ist zwar metaphorisch und vermittelt die Kernbotschaft des Textes, jedoch ignoriert sie den Genitiv („Israels“). Dadurch wird die Frage „Wie geschieht der israelische Angriff?“ nicht präzise beantwortet, da der Bezug zu den Bomben als Mittel des Angriffs verloren geht.

5.2 Die Bewertung auf der syntaktischen Ebene

Bei der Bewertung von Übersetzungsfehlern auf der syntaktischen Ebene steht die korrekte Anordnung und Beziehung von Wörtern und Satzteilen im Fokus. Es geht darum, ob die Satzstruktur der Ausgangssprache adäquat und korrekt in die Zielsprache übertragen wird.

Wichtige Aspekte bei der Bewertung:

- **Wortfolge:** Wird die richtige Wortfolge eingehalten?

Die richtige Wortfolge wird in der Übersetzung ins Arabische grundsätzlich eingehalten. Es gibt jedoch bestimmte Unterschiede, die die Bedeutung nicht beeinträchtigen. Ein Beispiel hierfür ist die Übersetzung der Phrase „البرلمان ليس له أي نفوذ سياسي“ („Das Parlament hat keinen politischen Einfluss“) durch Google Translate. Bei Gemini wird dieselbe Phrase als „ومع ذلك، أكد البرلمان أنه لا يملك أدوات ضغط سياسية“ („Das Parlament bestätigte jedoch, dass es keine politischen Druckmittel besitzt“) wiedergegeben. Obwohl die Wortfolge hier leicht abweicht, bleibt die Kernaussage erhalten.

- **Satzgliederung:** Sind die Satzglieder korrekt angeordnet?

Die Satzglieder sind in der Regel korrekt angeordnet. Allerdings gibt es Unterschiede in der Betonung bestimmter Wörter. Zum Beispiel wird das Wort „فوراً“ („sofort“) in zwei Sätzen unterschiedlich verwendet:

- „على حزب الله أن يوقف هجماته على إسرائيل فوراً“ („Die Hisbollah muss ihre Angriffe auf Israel sofort einstellen“) – Hier betont „فوراً“ die Handlung, also das unverzügliche Stoppen der Angriffe.
- „دعا البرلمان الأوروبي إلى وقف فوري لإطلاق النار في لبنان“ („Das Europäische Parlament forderte einen sofortigen Waffenstillstand im Libanon“) – In diesem Fall betont „فوري“ die Zeit, also die Dringlichkeit des Waffenstillstands.

Diese Unterschiede in der Betonung können die Nuancen der Aussage beeinflussen, obwohl die Satzgliederung formal korrekt ist.

Satzverbindungen: Werden die richtigen Konjunktionen und Adverbien verwendet?

Die richtigen Konjunktionen und Adverbien werden verwendet. Aber in (1) **و**على حزب الله أن يوقف هجماته على إسرائيل فوراً (1) verwendet man den Konnektor „و“, „dann“ am Anfang des Textes nicht häufig, weil es die Reihenfolge der Handlungen bezieht.

- **Satzbau:** Werden einfache, zusammengesetzte oder komplexe Sätze korrekt gebildet?

Google Translate übersetzt „Politische Druckmittel hat das Parlament nicht. Es bleibt bei Appellen“ in **البرلمان ليس له أي نفوذ سياسي. يبقى مع** „و“, **الطعون** mit einfachen Sätzen ohne Satzverbindungen. Diese Übertragen

wird als wörtliche Übersetzung betrachtet, aber bei Gemini werden diese Sätze in „ممع ذلك، أكد البرلمان أنه لا يملك أدوات ضغط سياسية، وأن تصريحاته تبقى مجرد نداءات“ mit komplexen Sätzen, aber mit klarer Bedeutung übersetzt.

- **Satzarten:** Werden die richtigen Satzarten (Aussage, Frage, Befehl) verwendet?

Die zur Analyse angenommenen Texte verwenden alle ihrer Sätze in Form von Aussagesätzen und diese Sätze sind korrekt in die Zielsprache ausformuliert.

5.3 Die Bewertung auf der semantischen Ebene

- **Bedeutungsübertragung:** Wird die zentrale Bedeutung des Ausgangstextes korrekt in die Zielsprache übertragen? Grundsätzlich wird die zentrale Bedeutung des Ausgangstextes weitgehend korrekt in die Zielsprache übertragen. Es lässt sich jedoch feststellen, dass die Übertragung nicht vollständig fehlerfrei ist. Schätzungsweise werden etwa 95 % der Bedeutung korrekt wiedergegeben, während in den verbleibenden 5 % Abweichungen oder Ungenauigkeiten auftreten können.
- **Lexikalische Bedeutung:** Wird die lexikalische Bedeutung von Wörtern und Ausdrücken berücksichtigt? Die lexikalische Bedeutung wird korrekt berücksichtigt, außer Verb fordern. Dieses Verb wird bei Google Translat ins „يدعو“ übersetzt. Diese Bedeutung ist korrekt bzw. häufig in solchen Kontexten und wird besser als die Übersetzung „يطالب“ bei Gemini betrachtet.

-
- **Implikationen:** Werden die impliziten Bedeutungen und die zwischen den Zeilen verstandenen Botschaften korrekt wiedergegeben? Bei Gemini ist es viel korrekter als bei Google Translate.
 - **Stil und Register:** Wird der Stil des Ausgangstextes (formal, informell, etc.) und der Register (Fachsprache, Alltagssprache, etc.) angemessen wiedergegeben? Das ist angemessen, außerhalb bestimmte geringe Wörter wie „Politische Druckmittel“ ins „وسائل“ besser als „نفوذ سياسي“.
 - **Kulturelle Referenzen:** Werden kulturelle Bezüge angemessen angepasst oder erklärt? Angemessen wie die Rede vom Reporter (aus Straßburg Bernd Riegert) (من شتراسبورج بيرند ريجيرت). Ansonsten enthält der Texte keine direkten kulturellen Referenzen, die spezifisch für die arabische Kultur sind. Dies ist ein Vorteil, da es die Übersetzung universeller macht und verhindert, dass kulturelle Missverständnisse entstehen.
 - **Kohärenz:** Ist der übersetzte Text kohärent und logisch aufgebaut? Bei Gemini ist der übersetzte Text viel kohärenter bzw. logisch aufgebaut mehr in vielen Textstellen als bei Google Translate, wie die falsche unpräzise Übertragung in (البرلمان ليس له أي نفوذ سياسي. يبقى) (مع الطعون)

Zusammenfassung und Ausblick

Diese Forschung bietet eine praktische Analyse des Niveaus der Übersetzungsqualität anhand von Programmen der künstlichen Intelligenz wie Google Translate und Gemini als Beispiel für solche Programmtypen. Einige geeignete politische Texte wurden aus der deutschen Welle für die Forschungszwecke ausgewählt und dann mithilfe der in dieser Forschung identifizierten und diskutierten Programme der künstlichen Intelligenz übersetzt, mit dem Ziel, das Ausmaß der Qualität dieser Programme auf morphologischer, syntaktischer und semantischer Ebene zu bestimmen. Die Forschung verwendet die Äquivalenzmethode, die verwendet wird, wenn zwei verschiedene Sprachen gegenübergestellt werden, um die Ähnlichkeiten zwischen den beiden übersetzten Texten festzustellen. Diese Äquivalenzbeziehung zwischen Ausgangstext und Zieltext spielt in zwei Aspekten, nämlich dem Übersetzungsprozess und der Bewertung der Übersetzungsqualität, eine grundlegende bzw. zentrale Rolle. Bezüglich der Ergebnisse der Forschung vermitteln beide Übersetzungen im Allgemeinen die Grundbedeutung des Originaltextes in den meisten Teilen des Textes auf morphologischer, syntaktischer und semantischer Ebene korrekt. Die Unterschiede zwischen den beiden Übersetzungen spiegeln die Unterschiede in den sprachlichen Mustern dieser Art von Übersetzungsprogrammen wider und können manchmal mit einer Unstimmigkeit in der Bedeutung oder der Verwendung von Synonymen unterschiedlicher Genauigkeit einhergehen. Einige syntaktische, morphologische oder semantische Fehler können auftreten. Sie erfordern zwangsläufig die Suche nach einer besseren, dem Kontext angemessenen Alternative. Auch aus grammatikalischer oder kultureller Sicht treten einige Probleme auf, wie beispielsweise die Übersetzung der

Bundesrepublik Deutschland in die federale Republik Deutschland. So kommen wir zu dem Schluss: trotz dem großen Fortschritt in der Übersetzungstechnologie mit Programmen der künstlichen Intelligenz ist aber menschliches Eingreifen immer noch erforderlich und sogar notwendig, weil es bestimmte Textsorten gibt, die nicht nur einen einzigen Fehler auf der Ebene der Bedeutung, der Grammatik oder des kulturellen Aspekts tolerieren, weil dieser einfache Fehler den Text oder das Ganze verfälschen kann. Aber angesichts dieser schnellen technischen Entwicklung kann man sagen, dass solche Programme möglicherweise ein höheres Niveau erreichen und genaueres Niveau in naher Zukunft.

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Anhang:

Text 1:

Israels Bomben treffen Geldzentralen des Terrors

Bei der Bevölkerung des Libanons ist die Schattenbank der Hisbollah beliebt - spätestens seit dem Zusammenbruch des offiziellen Finanzsystems im Land 2019. Israel will die Finanzströme zum Versiegen bringen.

Google Translate

القنابل الإسرائيلية تضرب مراكز تمويل الإرهابيين

يحظى بنك الظل التابع لحزب الله بشعبية كبيرة لدى الشعب اللبناني - على الأقل منذ انهيار النظام المالي الرسمي للبلاد في عام 2019. وتريد إسرائيل التسبب في تجفيف التدفقات المالية/ قطع الامدادات المالية .

Gemini

إسرائيل تستهدف مراكز تمويل الإرهاب

تشهد البنوك الموازية لحزب الله إقبالاً شعبياً واسعاً في لبنان، لا سيما بعد انهيار النظام المالي الرسمي في البلاد عام 2019. تسعى إسرائيل إلى قطع الأوردة المالية التي تغذي هذه الشبكات.

Text 2:

EU-Parlament fordert Waffenstillstand im Libanon

Die Hisbollah soll Attacken auf Israel sofort einstellen. Israel soll UN-Blauhelme verschonen und sich zurückziehen. Politische Druckmittel hat das Parlament nicht. Es bleibt bei Appellen. Aus Straßburg Bernd Riegert

Google Translate

1. البرلمان الأوروبي يدعو إلى وقف إطلاق النار في لبنان

وعلى حزب الله أن يوقف هجماته على إسرائيل فوراً. ويجب على إسرائيل أن تتجنب قوات حفظ السلام التابعة للأمم المتحدة وأن تتسحب. البرلمان ليس له أي نفوذ سياسي. يبقى مع الطعون. من شتراسبورج بيرند ريجيرت

Gemini

البرلمان الأوروبي يطالب بوقف إطلاق النار في لبنان

دعا البرلمان الأوروبي إلى وقف فوري لإطلاق النار في لبنان.

وطالب الجماعة اللبنانية "حزب الله" بوقف هجماتها على إسرائيل فوراً. كما طالب إسرائيل بوقف استهداف قوات الأمم المتحدة المؤقتة في لبنان (يونيفيل) والانسحاب من المناطق المتنازع عليها.

ومع ذلك، أكد البرلمان أنه لا يملك أدوات ضغط سياسية، وأن تصريحاته تبقى مجرد نداءات.

Perus kleines Wirtschaftswunder

Das südamerikanische Land erlebt eine Phase politischer Instabilität. Aber gleichzeitig erzielt die Wirtschaft erstaunliche Wachstumsraten.

Google Translate •

معجزة البيرو الاقتصادية الصغيرة

تشهد الدولة الواقعة في أمريكا الجنوبية فترة من عدم الاستقرار السياسي. لكن في الوقت نفسه يحقق الاقتصاد معدلات نمو مذهلة

Gemini •

معجزة اقتصادية صغيرة في بيرو

تشهد الدولة الواقعة في أمريكا الجنوبية فترة من عدم الاستقرار السياسي. ولكن في الوقت نفسه، تحقق * الاقتصاد معدلات نمو مذهلة.

Podcasts als digitales Medium der Wissensvermittlung Eine linguistische Untersuchung

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Abstract: Podcasts have emerged as a significant digital medium for knowledge transfer, combining auditory engagement with accessibility. This linguistic study explores how podcasts facilitate the dissemination of information across various domains, emphasizing their role in education, professional development, and cultural exchange. The study highlights podcasts as an effective and flexible tool for sharing knowledge and fostering continuous learning.

The underlying hypothesis of this study is that podcasts employ different strategies tailored to their specific goals. These strategies influence both the structure of the podcasts and their linguistic design to achieve the desired communication objectives.

The study begins with a general introduction to the subject area. It explains the phenomenon of podcasting and addresses questions about its origins, functionality, producers, and users. The main part of the study consists of a linguistic analysis of selected podcasts. Before the actual examination, linguistic and language-related concepts are presented, serving as the foundation for the analysis. This includes aspects of academic language, knowledge transfer, text and conversation linguistics, and research on spoken language.

The following questions guide the linguistic analysis of scientific podcasts: How does the audio format influence the language and structure of the podcasts? What text types and conversational styles can be identified? Do the podcasts primarily aim to inform or entertain the listeners? How understandable are the presented contents, and how is the audience addressed?

Keywords: Podcasts, academic language and knowledge transfer, text and conversation linguistics, analysis of spoken language

Abstrakt:

Podcasts sind zunehmend ein wichtiges Medium, um Wissen zu vermitteln, mit Menschen zu kommunizieren und wichtige Themen zu diskutieren. Sie haben sich in den letzten Jahren als effektives Mittel verbreitet, um viele verschiedene Themen zu identifizieren und Informationen in verschiedenen Bereichen zu übertragen. Sie bieten nicht nur die Möglichkeit, Inhalte zeit- und ortsunabhängig zu nutzen, sondern sprechen auch speziell das Hören bzw. die auditive Wahrnehmung der Rezipienten an. Dies stellt sowohl für die inhaltliche als auch für die sprachliche Gestaltung der Podcasts interessante Herausforderungen und Chancen dar. Einerseits sollen die Podcasts spannende Themen vermitteln und unterhalten, andererseits sollen sie das Vertrauen der Hörer gewinnen.

Die zugrunde liegende Hypothese dieser Arbeit ist, dass Podcasts unterschiedliche, auf ihre eigenen Ziele abgestimmten Strategien anwenden. Diese Strategien beeinflussen sowohl die Struktur der Podcasts als auch die sprachliche Gestaltung, um die gewünschten Kommunikationsziele zu erreichen.

Zuerst erfolgt eine allgemeine Einführung in das Themengebiet der Arbeit. Dabei wird das Phänomen Podcasting erläutert, und es werden Fragen zu dessen Ursprung, Funktionsweise, Produzenten und Nutzern beantwortet. Der Hauptteil der Arbeit besteht aus einer linguistischen Analyse ausgewählter Podcasts. Vor der eigentlichen Untersuchung werden unterschiedliche Konzepte vorgestellt, die als

Grundlage für die Analyse dienen. **Hierbei werden Aspekte der Wissenschaftssprache, des Wissenstransfers, der Gesprächslinguistik sowie der Forschung zur gesprochenen Sprache betrachtet.**

Die folgenden Fragen dienen als Leitfaden für die linguistische Analyse von wissenschaftlichen Podcasts: Wie beeinflusst das Audioformat die Sprache und die Struktur der Podcasts? Welche Textsorten und Gesprächsarten lassen sich identifizieren?

Schlüsselwörter: Podcasts, Wissenschaftssprache und Wissenstransfer, Text- und Konversationslinguistik, Analyse gesprochener Sprache

0. Einleitung

Das gegenwärtige Zeitalter ist von wissenschaftlichem und technologischem Fortschritt geprägt, der zu Veränderungen in verschiedenen Bereichen geführt hat, in denen die Informationstechnologie einen großen Durchbruch geschafft hat. Das **Podcasting-Prinzip** stellt in dieser Hinsicht einen Wendepunkt dar. Audio-Podcasts sind zunehmend ein wichtiges digitales Medium, um Wissen zu vermitteln, mit Menschen zu kommunizieren und wichtige Themen zu diskutieren. Im Allgemeinen zeichnen sich Podcast-Inhalte durch thematische und formelle Vielfalt aus. Sie bieten nicht nur die Möglichkeit, Inhalte zeit- und ortsunabhängig zu nutzen, sondern sprechen auch speziell das Hören bzw. die auditive Wahrnehmung der Rezipienten an. Dies stellt sowohl für die inhaltliche als auch für die sprachliche Gestaltung der Podcasts große Herausforderungen und Chancen dar. Einerseits sollen die Podcasts spannende Themen vermitteln und unterhalten, andererseits sollen sie das Vertrauen der Hörer gewinnen.

Podcasts weisen ab 2022 das größte Wachstum im Bereich des Audioformats auf. Es gibt eine Zunahme des Angebots an Podcasts sowie der Nutzung von Podcasts. Die Aussagen „Podcasts sind Kino im Kopf“ oder „Podcasts sind das Netflix für die Ohren“ zeigen, inwieweit Podcasts als wichtiges und eindrucksvolles Kommunikationsmittel heutzutage sind, indem sie aus Sprache Bilder im Kopf des Empfängers erzeugen.

Bei einem Medium, das auf sprachliche und akustische Kommunikation angewiesen ist, spielt die sprachliche Gestaltung eine besonders zentrale Rolle. **Die zugrunde liegende Hypothese dieser Arbeit ist, dass Podcasts unterschiedliche, auf ihre eigenen Ziele abgestimmte Strategien anwenden. Diese Strategien beeinflussen ihre sprachliche Gestaltung, um die gewünschten Kommunikationsziele zu erreichen.**

Im Mittelpunkt dieser Arbeit wird eine linguistische Untersuchung von Wissenschafts-Podcasts durchgeführt. **Dabei soll herausgearbeitet werden, welche sprachlichen Besonderheiten dieser Kommunikationskanal aufweisen.**

Im Rahmen der wissenschaftlichen Beschäftigung mit Podcasting befassen sich die meisten Beiträge bisher nur mit medienwissenschaftlichen, kommunikationswissenschaftlichen und wirtschaftswissenschaftlichen Konzepten. Dazu gehören die Arbeiten von Tom Alby (2008), Philipp Niemann und Barbara Rampf (2007) Alexander Klee (2008). Hinzu wurde auch das Interesse an der Analyse von Publikationen aus der Informatik verstärkt (Cordes, Jörn 2009). Neben den genannten Beiträgen beschäftigen sich auch die Pädagogik und Didaktik mit Podcasting und weisen auf ihre Anwendung bei der Wissensvermittlung hin (Catalina Del Carmen/ Calero Ramirez 2011).

Nichtsdestoweniger ist die linguistische Untersuchung des Podcasts als digitales Audioformat in deutschsprachigen Beiträgen im Vergleich zu englischsprachigem Raum noch nicht intensiv erforscht. So zielt der vorliegende Beitrag darauf ab, eine linguistische Analyse exemplarisch ausgesuchter Audio-Podcasts anzubieten, um zu erschließen, wie das Audioformat die Sprache der Podcasts beeinflusst. Zuerst wird das Phänomen Podcasting erläutert, und es werden Fragen zu

dessen Ursprung und Funktionsweise beantwortet. Im Hauptteil dieser Arbeit steht eine deskriptiv-analytische linguistische Untersuchung zwei ausgewählter Wissenschaftspodcasts im Fokus: Beispielerpisode „Was bedeutet Wasserhärte?“ aus der Audio-Podcasts „Der Chemie Reporter“ von BASF-Podcast und Beispielerpisode „Biomedizinische Forschung ohne Tierversuche – ist das möglich?“ stammt aus der Audio-Podcasts „#AskDifferen“ von der „Einstein Stiftung“. Zudem wird der Einsatz verschiedener kommunikativer Strategien behandelt, um eine umfassende Einsicht in die sprachlichen Merkmale der exemplarisch ausgewählten Podcasts zu gewinnen. Die Analyse basiert auf theoretischen Konzepte der Gesprächslinguistik.

1. Podcast

1.1. Definition und Funktionsprinzip

Um den Fachausdruck Podcast zu definieren und zu präzisieren, gehen wir zunächst auf den Begriff Podcasting näher ein. Der Terminus **Podcasting** entstand in den USA und gilt als ein Kofferwort. Dabei handelt es sich um einen Neologismus, der sich aus dem Markennamen i-Pod (Produktbezeichnung des populären MP3-Players von Apple), sowie dem englischen Begriff Broadcasting für (Rundfunk, Sendung oder Übertragung) zusammensetzt (Lammenet 2021: 437). Zum ersten Mal wurde der Begriff „**Podcasting**“ im Februar 2004 von dem britischen Journalisten Ben Hammersley, verwendet, der sich in seinem Artikel für den Guardian mit der zunehmenden Beliebtheit von Blogs mit Audioinhalten beschäftigte und eine treffende Bezeichnung für diese Form des Bloggens suchte (Hammerschmidt 2022: 23). Von da an gewann der Begriff Podcast eine enorme Verbreitung und Popularität, sodass das „New Oxford American Dictionary“ ihn zum Wort des Jahres 2005 gewählt hat. Die Kreation und Veröffentlichung von Podcasts werden als Podcasting bezeichnet. Der Begriff Podcaster beschreibt die Produzenten von Podcasts, die sowohl Einzelpersonen als auch große Unternehmen sein können (Adam/ Wolter 2023: 429).

Dem Wortursprung nach wird Podcasting als „Ausstrahlen von Audiodateien“ (Horn/ Fiene 2007: 12) oder eine Art Rundfunk für iPod definiert. Diese Bezeichnung erregt Kritik, denn sie führt zum Missverständnis, dass die Firma Apple das Podcasting erfunden hätte, und dadurch auch das iPod von Apple kostenlos beworben wird.

Eine allgemeingültige wissenschaftliche Definition des Begriffs Podcasting gibt es nicht. Im weiteren Sinne versteht man unter dem Begriff Podcasts die über das Internet verbreitete und heruntergeladene Audio- oder Video-Dateien, die im Stile von informativen oder unterhaltenden Sendungen produziert wurden. Man kann sie mittels des eigenen PC oder MP3-Player wiedergeben (Eimeren/ Frees 2007: 373).

Beim Podcast im engeren Sinne wird eine Serie von Audio- oder Video-Dateien bezeichnet. Mit einem Podcatcher - eines RSS-Feeds - kann man über das Internet kostenfrei abonnieren. Beispielsweise sind Podcast-Plattformen wie Sound Cloud oder iTunes u.a. neu veröffentlichte Folgen der beliebten Audio-Datei-Serie kann man auf diese Weise automatisch auf den PC erhalten. Man muss nicht wieder auf der Webseite des Anbieters zugreifen, um nachzusehen, ob neue Folgen des abonnierten Podcast veröffentlicht wurden. Es ist auch möglich, das Abspielgerät über den verwendeten Podcatcher zu synchronisieren, was ermöglicht, dass neue Episoden heruntergeladen und direkt auf den MP3-Player überspielt werden (Hammerschmidt 2022: 25). Auf diese Weise kann man Podcast als eine ganze Serie von Audio-Dateien betrachtet, die im Abonnement bezogen werden können.

Außerhalb Audio-Podcast, der rein akustisch produziert wird, existiert auch der Video-Podcast, der audiovisuell fungiert. Es wurde auch als Vodcasts, Videoblog oder V Blogs bekannt (Eins 2022: 8). Im Internet wird häufig der Begriff Vodcast als Abkürzung für Video-Podcast verwendet. Vodcasts

basieren in ihrer Nutzung fast auf dem gleichen Prinzip wie Audio-Podcasts und lassen sich ebenfalls kostenlos über RSS-Feeds abonnieren. Zusammengefasst kann gesagt werden, dass der Begriff Podcast häufig als Sammelbegriff für sowohl Audio- als auch Video-Podcasts genutzt wird.

1.2. Historische Entwicklung

Adam Curry der ehemalige MTV-Moderator und der Programmierer Dave Winer gelten als Pionier des Podcastings, indem sie 2004 die Idee hatten, multimediale Dateien mit einem RSS-Feed zu verbinden und diese somit abonnierbar zu machen. Der Grundstein für das Podcasting wurde im September 2004 gelegt, nachdem die erste Podcatcher-Software iPodder veröffentlicht wurde, die später von Adam Curry mitentwickelt wurde, was als die Grundlage für das Podcasting gilt (Eins 2022: 9).

Die erste Welle der Podcasts beginnt in den Jahren 2005/2006. Von diesem Zeitpunkt an kam es zu einer Art Podcast-Boom, und Podcasting wurde immer beliebter. Die Version 4.9 des kostenlosen Audioplayers iTunes von Apple, die im Juli 2005 veröffentlicht wurde, unterstützte dies. Diese hatte eine Funktion zum Abonnement und zur Verwaltung von Podcasts (Alby 2008: 74). Podcasting kam mit zunehmender Beliebtheit aus seinem Nischendasein heraus.

Die „zweite Welle“ dauert von 2008 bis 2011. Diese Phase verbindet sich mit der zunehmenden Verbreitung und Verwendung von Smartphones und des mobilen Internets, was zu enormem Wachstum führt. Das hat zur Folge, dass Podcasts überall und jederzeit angehört werden können.

Seit 2016 erlebte der Podcast-Markt einen wichtigsten Wandel. Dabei kam es zu einer professionalisierten Phase mit neuen Konzepten. Jetzt betreten unterschiedliche Unternehmen, Medienmarken und Prominente den „Hör-Markt“ mit ihren eigenen Podcast-Konzepten.

1.3. Elementare Charakteristika von Podcasts

Podcasts sind Audioformate, die regelmäßig im Internet veröffentlicht werden. Der Schwerpunkt liegt dabei auf dem gesprochenen Inhalt, wobei Musik meist eine unterstützende Rolle spielt. Dabei zeichnet sich das gesprochene Wort durch seine Unvollkommenheit aus (Schach 2022: 35).

Ein weiteres elementares Merkmal von Podcasts ist die episodische Produktion. Die Podcasts unterliegen aber keinen festen Formatvorgaben, und dazu gibt es auch keine festgelegten inhaltlichen Richtlinien (Hammerschmidt 2022: 25). Dennoch zeichnen sie sich zunehmend durch ihre inhaltliche Tiefe aus und decken häufig Themen aus den Bereichen Wissenschaft, Nachrichten, Kultur oder Unterhaltung ab. Im Allgemeinen sind die Inhalte von Podcasts gezielt und auf definierte Interessensgruppen ausgerichtet (Hildebrand 2022: 106).

Podcasts bestehen aus einzelnen Episoden, deren Längen variieren können – von wenigen Minuten bis zu mehreren Stunden. Im Gegensatz zu traditionellen Radio- oder Fernsehsendungen ist es jedem Internetnutzer möglich, Podcasts zu hören, anzusehen, aufzuzeichnen, zu produzieren und zu veröffentlichen, wann und wo er möchte. Podcasting ist somit ein typisches Beispiel für User generated content im Rahmen der Web 2.0- Neuerungen (Leyh 2008: 138 f.).

Es gibt zwei verwendete Logos, die das Podcasting repräsentieren. Das linke Symbol stammt von Apple, während das andere, das aus einem orangen Feed-Piktogramm und Kopfhörern besteht, von den Podcast-Hörern in Deutschland verwendet wird.



Abbildung 1: Podcast -Log von Apple/ Podcast-Logo deutscher Podcaster

Darüber hinaus verbreitete sich die Verwendung von Podcast in allen Bereichen insbesondere zur Wissensvermittlung.

1.4. Podcast-Formate

Die Vielfalt der Podcasts ist groß, da es keine festen inhaltlichen Vorgaben gibt. **Audio-Podcasts** gelten als das klassischste Format. Ergänzend dazu werden auch **Video-Podcasts**, oder **Vodcasts**, produziert (Grave 2022: 125). Oftmals existieren Mischformen dieser Formate. **Das Talkformat**, das als ursprünglichstes Podcast-Format angesehen wird, beinhaltet Gespräche zwischen mindestens zwei Personen (Eins 2022: 28). Talkformate können auch **Interview-Formate** sein, bei denen der Host wechselnde Gesprächspartner, häufig Experten, einlädt. **Nachrichtenformate** können ebenfalls als Talk-Podcasts gestaltet werden. Im Gegensatz dazu stehen **Solo-Formate**, die nur einen Host haben und häufig Ratgeberthemen oder Nachrichten behandeln (Eins 2022: 27).

Ein spezielles Format ist der **People-Podcast**, der sich auf eine bestimmte Person konzentriert und private Einblicke in deren Leben bietet (Lammenett 2021: 440). **Storytelling-Podcasts** folgen einem dramaturgischen Aufbau und erzählen Geschichten, oft begleitet von Hintergrundmusik (Hammerschmidt 2022: 54).

Ein weiteres etabliertes Format ist das **Magazin-Format**, das einer traditionellen Radiosendung ähnelt und Musik, Rubriken oder Nachrichten umfasst (Eins 2022: 33). **Corporate Podcasts** sind Podcasts von Unternehmen, die darauf abzielen, die Corporate Identity zu fördern und als Kommunikationsmedium sowohl nach außen als auch nach innen zu fungieren (Lammenett 2021: 440).

Bei **Live-Podcasts** werden die Episoden vor Publikum produziert, wobei es sich in der Regel um Talk-Formate handelt (Hammerschmidt 2022: 63). Insgesamt gibt es eine Vielzahl von (Misch-)Formaten, die eine effektive kommunikative Inhaltsvermittlung ermöglichen (Friedrich/Kohne/Siepe 2021: 96), wobei die genannten Formate zu den etabliertesten im deutschsprachigen Raum zählen.

2. Podcasts als digitales Mittel der Wissensvermittlung

2.1. Wissenschaftspodcast: Begriffsdefinition

In der Diskussion über Podcast als digitales Medium zur Wissensvermittlung ist es wichtig, zunächst eine klare Definition des Wissenschaftspodcasts festzulegen. MacKenzie (2019) analysierte etwa 1.000 englischsprachige Wissenschaftspodcasts und definierte einen "Science-Podcast als ein Format, das wissenschaftliche Themen behandelt, darunter Forschung, Wissenschaftsnachrichten, wissenschaftliche Karrieren oder Seminare. Pseudowissenschaftliche und nicht-wissenschaftliche Inhalte sind dabei ausgeschlossen" (übersetzt nach MacKenzie, 2019: 13).

MacKenzie (2019) stellt fest, dass Wissenschaftspodcasts nicht auf ein bestimmtes Fachgebiet beschränkt sein müssen, jedoch einen Bezug zum Forschungsbetrieb haben sollten. Hellermann (2015) unterstützt diesen Ansatz, indem er Wissenschaft als ein komplexes Dispositiv beschreibt, das wissenschaftlichen Diskurs sowie Aspekte wie Forschung, Lehre und Administration umfasst. Daraus folgt, dass Wissenschaftskommunikation nicht nur die Vermittlung wissenschaftlichen Wissens umfasst, sondern auch jegliche Kommunikation zu den zuvor genannten Bereichen der Wissenschaft. Dies ermöglicht eine klare Abgrenzung zu anderen Wissensarten wie praktischem Wissen oder Alltagswissen (Hellermann, 2015: 136ff).

2.2. Podcasts als Instrument der Wissenschaftskommunikation

Podcasts haben sich als bedeutendes Instrument in der Wissenschaftskommunikation etabliert, doch ihre spezifische Rolle in diesem Bereich ist bislang wenig erforscht. Während sich ein Großteil der bisherigen Studien auf ihren Einsatz zu Bildungszwecken, wie Wissenserwerb und Lernverhalten, konzentriert (Tynan/Colbran, 2006; Bruce/Lin, 2009; Teckchandani/Obstfeld, 2017), bleibt die Bedeutung und Funktion von Podcasts für die Wissenschaftskommunikation weitgehend unerforscht."

Im Wissenschaftsbereich gibt es eine Vielzahl von Akteuren, die an der Erstellung von Podcasts beteiligt sind, darunter Wissenschaftler, Medienredaktionen und unabhängige Produzenten (MacKenzie 2019). Podcasts ermöglichen eine höhere Interaktivität im Vergleich zu schriftlichen Medien, da sie auf Gesprächsformate setzen, die unterschiedliche Rollen von Experten und Laien einbinden (Burger/Luginbühl, 2014). Zudem erlauben sie die Behandlung spezifischer Nischenthemen und haben durch ihre kostengünstige Produktion zur inhaltlichen Vielfalt beigetragen. Während viele Podcasts von institutionellen Anbietern erstellt werden, existieren auch zahlreiche unabhängige Formate, die kleinere, aber interessierte Zielgruppen ansprechen.

3. Linguistische Untersuchung von Wissenschaftspodcasts: Theoretische Grundlagen

Die linguistische Analyse von Wissenschaftspodcasts stützt sich auf verschiedene theoretische Modelle, die die kommunikative Struktur und das Verständnis von Wissenschaftskommunikation untersuchen. Eine umfassende Analyse eines Podcasts erfordert zudem die Betrachtung der Wechselwirkungen und Kommunikationsprozesse im gesprochenen Text. Insbesondere die sprachliche Gestaltung und die wechselseitige Wahrnehmung der Gesprächspartner in einem Dialog stehen im Fokus – insbesondere die Frage –, wie sprachliche Mittel dazu beitragen, die Kommunikationssituation zwischen den Gesprächspartnern herzustellen und zu strukturieren. Zudem wird untersucht, inwiefern diese sprachlichen Strategien den Hörer in das Gespräch einbeziehen und seine Wahrnehmung des Dialogs beeinflussen. Der folgende Abschnitt befasst sich eingehender mit diesen Forschungsansätzen.

3.1. Experten-Laien-Kommunikation

Die didaktische Vermittlung wissenschaftlicher Inhalte stellt für Experten eine Herausforderung dar, da jeder Wissenstransfer eine notwendige Selektion sowie eine Reduktion der inhaltlichen Komplexität erfordert. Dabei müssen Faktoren wie der kommunikative Kontext, die Zielsetzung, das Vorwissen sowie die spezifischen Merkmale und Einstellungen der Rezipienten berücksichtigt werden (Antons 2001: 25). Der Transfer von Expertenwissen an Laien kann verschiedene Formen annehmen: So kann lediglich ein Bewusstsein für die Existenz eines bestimmten wissenschaftlichen Wissens entstehen, wissenschaftliche Begriffe können in die Alltagssprache übernommen werden, oder es kann sogar zur Aneignung wissenschaftlicher (Teil-)Modelle kommen (ebd. 20). Zur ansprechenden und unterhaltsamen Vermittlung wissenschaftlicher Inhalte für ein Laienpublikum werden verschiedene didaktische Strategien eingesetzt.

Niederhauser (1999) hebt hierbei mehrere zentrale Ansätze hervor:

"Die Personalisierung wissenschaftlichen Wissens, der Rückgriff auf die Geschichte der Erforschung eines Phänomens, die Betonung des potenziellen Nutzens einer Entdeckung, die Rhetorik der Wichtigkeit von Wissenschaft und stärker auf das einzelne Phänomen bezogen, die Erklärung wissenschaftlicher Phänomene durch den Vergleich mit alltäglichen Dingen." (Niederhaus 1999: 197f)

Werden diese Ansätze bei der Vermittlung wissenschaftlicher Inhalte berücksichtigt, entsteht eine narrative Textform, die es ermöglicht, Wissenschaft auf anschauliche Weise an interessierte Laien zu vermitteln.

Für eine effektive und verständliche Wissensvermittlung in Fachsprachen und werden häufig sprachliche Mittel wie Vergleiche und Metaphern eingesetzt (ebd. 213ff). Durch bildhafte Analogien zu Alltagserfahrungen und -vorstellungen lassen sich wissenschaftliche Phänomene und technische Sachverhalte anschaulicher und greifbarer machen. Metaphern erfüllen dabei unterschiedliche Funktionen. Einerseits dienen sie der Erkenntnisförderung, indem sie komplexe Sachverhalte über konzeptionelle Bezüge explizieren und verständlich veranschaulichen. Andererseits übernehmen sie persuasive Aufgaben, indem sie gezielt zur Überzeugung oder Beeinflussung der Rezipienten beitragen. Zudem können Metaphern Werturteile vermitteln, indem sie Assoziationen zu positiv oder negativ konnotierten Bereichen hervorrufen.

3.2. Gesprächslinguistik und Gesprächsanalyse

Die Gesprächslinguistik befasst sich mit der systematischen Untersuchung mündlicher Interaktion, wobei Gespräche als sprachlich strukturierte, dialogische Kommunikationsformen verstanden werden (Brinker/Sager 2006: 13). Innerhalb eines Gesprächs können unterschiedliche kommunikative Intentionen der Gesprächspartner bestehen, weshalb die kommunikative Funktion primär auf einzelne Äußerungen und nicht auf das Gespräch als Ganzes bezogen wird (Brinker/Sager 2006: 12f.). **Brinker und Sager** definieren den Begriff "Gespräch" als eine begrenzte Folge von sprachlichen Äußerungen, die dialogisch ausgerichtet sind und eine thematische Orientierung aufweisen. Die dialogische Ausrichtung bedeutet jedoch nicht, dass Gespräche nur zwei Teilnehmer haben, sondern beschreibt vielmehr den Austausch zwischen den verschiedenen Gesprächsbeiträgen, auch bekannt als "Turns" (Heine, Helmut/ Rehbock, Helmut 1982: 8f.).

In der linguistischen Gesprächsanalyse wird der Begriff "Gespräch" oft auf natürliche Gespräche beschränkt, also solche, die in "natürlichen" Kommunikationssituationen stattfinden. Methodisch folgt sie einer induktiven Herangehensweise, die darauf abzielt, anhand einzelner Gesprächsbeispielen allgemeine Handlungsstrukturen ermittelt. Dabei werden sowohl der Handlungsvollzug als auch das Handlungsergebnis berücksichtigt (Brinker/Sager 2006: 19f.).

Gespräche lassen sich in drei funktionale Phasen untergliedern: die Eröffnungsphase, in der die Gesprächssituation etabliert wird, die Kernphase, in der thematische Inhalte erörtert werden, und die Beendigungsphase, die das Gespräch strukturiert abschließt. Während die Kernphase bislang nicht ausführlich untersucht wurde, gelten die Strukturen der Eröffnungs- und Beendigungsphasen als intensiv erforscht, da sie viele ritualisierte Elemente enthalten. So sind beispielsweise Begrüßungen und Verabschiedungen in Telefongesprächen häufig prognostizierbar, können jedoch je nach sozialem Kontext, etwa ob privat oder geschäftlich, variieren (Brinker/Sager 2006: 19f.). Auch im Interview gibt es ritualisierte Eingangs- und Beendigungsphasen, doch diese allein reichen nicht aus, um den Gesprächstyp „Interview“ vollständig zu beschreiben.

Die Klassifikation von Gesprächen erfolgt analog zur Textsortenanalyse auf Basis verschiedener Kriterien. Zwei wesentliche Ansätze zur Gesprächstypologie sind das Freiburger Redekonstellationsmodell und dessen Weiterentwicklung durch **Henne und Rehbock**. Das Freiburger Modell zur Typologisierung von Gesprächen basiert auf einem Kriterienkatalog, der Aspekte wie „Sprechanzahl, Zeitreferenz, Verschränkung von Text und sozialer Situation, Rang, Grad der Vorbereitetheit, Zahl der Sprechwechsel, Themafixierung, Modalität der Themenbehandlung, Offenheitsgrad“ umfasst (Brinker/Sager 2006: 116). Diese Kategorien wie etwa Gesprächsgattungen,

Raum-Zeit-Verhältnisse und das soziale Verhältnis der Gesprächspartner helfen, die Strukturen und Dynamiken von Gesprächen besser zu verstehen.

Ein konkretes Beispiel ist das "Interview", das im Freiburger Modell durch spezifische Kriterien wie die Anzahl der Teilnehmer (zwei), den Rang (einer der Sprecher ist privilegiert), den Öffentlichkeitsgrad (öffentlich) und die Art der Kommunikation (Face-to-Face mit massenmedialer Verbreitung) charakterisiert wird. Der entscheidende Aspekt hierbei ist der unterschiedliche Rang der Gesprächsteilnehmer, wobei der Interviewte der Privilegiertere ist (Schank, Gerd/Schoenthal, Gisela 1976: 41).

Daraus ergibt sich, dass die Gesprächslinguistik auf Erkenntnissen der Forschung zur gesprochenen Sprache aufbaut und das Ziel verfolgt, strukturelle, funktionale und pragmatische Eigenschaften mündlicher Kommunikation zu erfassen. Der interaktive Charakter von Gesprächen erfordert eine multidimensionale Analyse, die sowohl strukturelle Aspekte wie Gesprächsphasen und -typologien als auch kommunikativ-pragmatische Aspekte berücksichtigt.

3.3. Gesprochene Sprache

Die Gesprächslinguistik baut auf Erkenntnisse der Gesprochenen-Sprache-Forschung auf. Der folgende Abschnitt wird sich intensiver mit dieser Forschungsrichtung befassen.

Die Forschung zur gesprochenen Sprache legt den Fokus auf die Sprachverwendung in natürlichen Kommunikationssituationen. Gesprochene Sprache wird als spontane, nicht vorbereitete Kommunikation definiert, die ohne spezifische Sprachsysteme formuliert wird (Schank/Schoenthal 1976: 7). Mündliche Äußerungen in natürlichen Kommunikationssituationen unterscheiden sich sowohl im Wortschatz als auch in der Syntax von der standardisierten Schriftform ab, folgen jedoch eigenen Regeln. Zudem profitiert die gesprochene Sprache von der Stimme des Sprechers. Feinste Variationen in Tonhöhe und Sprechgeschwindigkeit dienen nicht nur als Indikatoren der kreativen Gestaltung des Sprechers, sondern geben dem Hörer auch ein Bild über dessen Emotionen und Intentionen (Schwitalla 2006: 32).

Ein wichtiges Merkmal der gesprochenen Sprache ist ihre Flüchtigkeit; sie wird oft schneller vergessen als geschriebene Texte. Dies hat Auswirkungen auf Struktur und Stil: Gesprochene Sätze sind häufig unvollständig, enthalten Wiederholungen und nutzen Abtönungspartikel.

Darüber hinaus bietet die Gesprächsanalyse Methoden und Hilfestellungen bei der empirischen Untersuchung der Audio-Podcasts. Im Folgenden werden theoretische Ansätze zu Lexik, Syntax und Prosodie der gesprochenen Sprache näher erforscht, bevor eine Analyse von Podcasts durchgeführt wird.

a. Lexikalische Merkmale

In der Lexik treten Modalpartikeln wie "ja", "doch", "mal", "auch", "eben", "denn", "schon", "eigentlich" und "wohl" besonders häufig in der gesprochenen Sprache auf (ebd.153f.). Zudem sind in mündlichen Äußerungen oft Vagheitsausdrücke oder sogenannte "Hecken-Ausdrücke" zu beobachten, wie "sozusagen", "wie sagt man da" oder "irgendwie" auf, die verwendet werden, wenn sich Sprecher ihrer Aussage nicht ganz sicher sind (ebd. 155f.). Wenn jemand nicht sofort das passende Wort findet, kann er auf ein Allerweltswort wie „Dings“ zurückgreifen. Entscheidend ist dabei, dass der Zuhörer die beabsichtigte Bedeutung erschließt. Dabei kann sich zum Beispiel gegenseitiger perzeptive Kontakt sowie nonverbale Kommunikation positiv auf das Verständnis zwischen den Gesprächspartnern auswirken (ebd. 161).

b. Syntaktische Merkmale

Neben den lexikalischen Merkmalen unterscheiden sich die Satzstrukturen in der gesprochenen Sprache deutlich von der Schriftsprache. Während in der Schriftsprache Sätze hierarchisch durch

Haupt- und Nebensätze verschachtelt sind, sind sie in der gesprochenen Sprache oft gleichberechtigt angeordnet. Falls Nebensätze auftreten, stehen sie meist am Anfang oder Ende des Satzes, nicht eingeklammert zwischen Hauptsatzteilen (Behaghel 1927: 22).

Ein weiteres Merkmal der gesprochenen Sprache ist das Weglassen ganzer Satzteile. Diese Ellipsen entstehen nicht nur aus ökonomischen Gründen, sondern auch, weil der Sprecher weiß, dass die "syntaktisch auffüllbaren" Satzteile dem Hörer noch präsent sind (Schwitalla 2001: 898f).

Zudem sind Satzabbrüche, Selbstkorrekturen und Wiederholungen typische Phänomene in mündlichen Äußerungen. Sprecher brechen Sätze oft ab, um einem neuen Gedanken zu folgen oder um auf Äußerungen anderer Gesprächspartner zu reagieren (ebd. 898f.)

Bei der Formulierung von Äußerungen greifen Sprecher auf bestimmte Techniken und Verfahren zurück, um Wissensinhalte in eine verstehbare sprachliche Form zu bringen. Wiederholungen können beispielsweise die Funktion der Bekräftigung oder Verständniskontrolle übernehmen, in Paraphrasen wird bereits Gesagtes inhaltlich variiert, und Antithesen und Kontraste unterstreichen Meinungen und Gedanken. Routineformeln wie Begrüßungs- und Verabschiedungsformeln definieren und strukturieren das Gespräch. Aber auch Bekräftigungs- und Sprechaktformeln wie Entschuldigungen tragen zur Verständlichkeit von Äußerungen bei (Schwitalla 2001: 176ff.).

Hinzu sind Kohärenz und Kohäsion des gesamten Textes zentrale Faktoren für das Verständnis des Dialogs und der Wissensvermittlung in einem Gespräch. Kohärenz bezieht sich auf die inhaltliche Verständlichkeit und den logischen Zusammenhang von Informationen, während Kohäsion die grammatische Struktur und sprachliche Verknüpfung beschreibt. Beide Aspekte sind für die Wissenschaftskommunikation von entscheidender Bedeutung, da sie sicherstellen, dass das Fachwissen für den Hörer verständlich bleibt. **Peter Gallmann** (1990) beschreibt, wie Kohärenz und Kohäsion durch die gezielte Wiederholung von Schlüsselbegriffen sowie durch die Struktur des Dialogs unterstützt und gefördert werden (Gallmann, 1990: 98).

4. Praktischer Teil

Im Folgenden werden zwei unterschiedliche Podcasts inhaltlich und sprachlich analysiert: Die Beispielerpisode *"Was bedeutet Wasserhärte?"* aus *"Die Chemie Reporter"* und die Beispielerpisode *"Biomedizinische Forschung ohne Tierversuche – ist das möglich?"* aus *"#AskDifferent"*. Welche sprachlichen Merkmale sind in Audio-Podcasts erkennbar? Wie wird Sprache gezielt eingesetzt und welche Möglichkeiten bietet sie? Gibt es bestimmte Effekte, die beim Publikum erreicht werden sollen? Diese Fragen stehen im Mittelpunkt der Analyse. Zunächst wird der Aufbau jedes Beispiels näher beschrieben, gefolgt von einer sprachlichen Analyse. Ich habe Transkriptionen der beiden ausgewählten Podcasts erstellt, die unter den unten genannten Links verfügbar sind.

4.1. Analyse der Chemie Reporter Beispielerpisode „Was bedeutet Wasserhärte?“

a. Thematische Struktur

Die erste Beispielerpisode *"Was bedeutet Wasserhärte?"* stammt aus dem Audio-Podcast *"Der Chemie Reporter"* von der *"BASF"*. In diesem Format werden chemische Alltagsfragen behandelt. Die Episoden sind kurz, sie dauern jeweils drei bis fünf Minuten. Sie richten sich an ein junges, neugieriges Publikum, das an wichtigen Informationen zur Chemie interessiert ist. Die Podcasts werden durch den folgenden Slogan beworben: *"BASF-Podcast: Der Chemie Reporter – der Podcast für Neugierige. In diesen unterhaltsamen Episoden beantwortet der Chemie Reporter Fragen unserer Hörer zur Chemie."* Dadurch wird das Interesse der Hörer geweckt. Der Podcast *"Der Chemie Reporter"* verfolgt ein wissensvermittelndes Konzept, bei dem die virtuelle Figur *Mark*

als Vermittler agiert. Die Textvorlage für die ausgewählte Episode basiert ursprünglich auf einem wissenschaftsjournalistischen Text.

Podcast	Der Chemie Reporter
Titel	Was bedeutet Wasserhärte?
Produzent	BASF-The Chemical Company
Sprache	Deutsch
Episode Nr.	94
Link	https://www.basf.com/dam/jcr:d887e45d-1777-32e9-9f55-516c6ec942b6/basf/www/global/documents/de/news-and-media/multimedia/podcasts/94_BASF_Podcast_Reporter_de.mp3
Dauer	3:31 Min.
Transkription	https://suezedu-my.sharepoint.com/:b:/g/personal/nahla_mohamed_alsun_suez_edu_eg/Effrd0BdY7FMtTd2pw-NE3MBwTvb_vL16J7T0J0jCjwkW?e=5INPcv

Tabelle 1: Angaben der Chemie Reporter Beispielerpisode " Was bedeutet Wasserhärte? "

b. Aufbau

Zeit (Min: Sek)	Inhalt	Art
00:00-00:09	Intro-Unbekannter Sprecher1 nennt den Titel des Podcasts	Musik unterlegene Sprache
00:02- 00:03	Musik	Musik
00:3-00:06	Der Reporter stellt sich vor	Musik unterlegene Sprache
00:6-00:07	Musik und Signal	Musik
00:7-00:12	Der Reporter stellt die Frage: Was bedeutet Wasserhärte?	Sprache
00:12-00:14	Soundeffekt klingt aus	Soundeffekt
00:15- 3:12	Der Reporter erklärt das Phänomen Wasserhärte mit verschiedenen Begriffen und Beispielen, und behandelt er den Unterschied zwischen hartes und weiches Wasser.	Musik/Sounds unterlegene Sprache
3:12:3:16	Reporter: Verabschiedung	Sprache mit gelegentlichen Sounds
3:16- 3:27	Unbekannter Sprecher 2 fordert den Hörer darauf, weitere Fragen einzusenden und nennt die E-Mail-Adresse	Musik unterlegene Sprache
3:27-3:28	Sound	Soundeffekt
3:28:3:31	Unbekannter Sprecher 2 (Outro) und nennt Firmenname	Sprache

Tabelle 2: Aufbau der Chemie Reporter Beispielerpisode " Was bedeutet Wasserhärte? "

c. Strukturanalyse

Die ausgewählte Beispielepisode folgt einer klar strukturierten Abfolge und gliedert sich in eine Eröffnungsphase, einen Hauptteil und eine Schlussphase. In den ersten 14 Sekunden beginnt die **Eröffnungsphase** mit dem Titel der Beispielepisode "Was bedeutet Wasserhärte?", gefolgt von einer kurzen Musiksequenz und der Vorstellung des Reporters. Außerdem wird die zentrale Frage der Beispielepisode gestellt, die durch ein akustisches Signal angekündigt wird. Ein aufsteigender Soundeffekt hebt die Fragestellung hervor, bevor der Hauptteil beginnt. Der **Hauptteil** besteht aus einem ca. 265 Sekunden langen Beitrag des Reporters Mark, der größtenteils auf einem Musikbett präsentiert wird und einige Soundeffekte enthält, die das Gesagte unterstützen. Der Hauptteil bildet etwa 82 Prozent der Gesamtdauer, und Marks Redeanteil beträgt etwa 250 Sekunden, also rund 95 Prozent. Die **Schlussphase** beginnt mit einer Resümee-sequenz, in der sich der Reporter verabschiedet und die Zuhörer auffordert, neue Fragen einzusenden. Den Abschluss bildet das Outro mit dem *BASF-Closer*.

Der Podcast nutzt den Hörer als 'Content Provider', indem die Struktur der Episoden auf dessen Fragen basiert.

d. Sprachliche Analyse

Die Episode ist kurz, was der durchschnittlichen Länge aller Episoden dieser Reihe -von drei bis fünf Minuten- entspricht. Diese kompakte Form ermöglicht es den Hörern, schnell und effizient Informationen zu erhalten. Die Themenwahl orientiert sich an alltäglichen Fragen und Phänomenen, wie beispielsweise "die Wasserhärte", wodurch eine direkte Relevanz zum Alltag der Zuhörer geschaffen wird. Sowohl in der Einleitung als auch im Schluss der ausgewählten Beispielepisode finden sich folgende Anspracheformen: "Mark, Euer Chemie-Reporter" und "Von Mark, Eurem Chemie-Reporter", die das Publikum in der Du- als auch in der Ihr-Form ansprechen. Dieser Ansatz fördert eine Community-Atmosphäre und schafft eine persönliche Verbindung zwischen dem Reporter und den Zuhörern. Dies zeigt sich auch in der Begrüßung "Hallo! Hier ist wieder Mark, Euer Chemie-Reporter", sowie im Abschiedsgruß "Machts gut" am Ende der Beispielepisode.

Die Episode beginnt mit einer alltäglichen Beobachtung: "Bei hartem Wasser denkt man an verkalkte Duschköpfe, Wasserkocher oder Rohrleitungen." Durch diesen Einstieg wird ein direkter Bezug zum Alltag der Hörer geschaffen, was das Interesse der Hörer weckt und die Wichtigkeit des Themas hervorhebt.

Die Sprache der Episode ist klar und prägnant, mit einem Fokus auf kurzen, verständlichen Sätzen. Komplexe wissenschaftliche Konzepte werden in einfachen Satzstrukturen formuliert, um die Verständlichkeit zu erleichtern: Zwischen Sekunde (00:23) und (00:48) präsentiert der Chemie-Reporter eine dreigliedrige Erklärung des Phänomens "hartes Wasser" im Alltag. Er beginnt mit einer einleitenden Aussage: "Im sanft dahinfließenden Wasser aus dem Wasserhahn schlummern Stoffe, die richtig hart werden können". Anschließend veranschaulicht er das Phänomen "hartes Wasser" durch ein authentisches Beispiel aus dem Alltag: "Davon kann man sich leicht überzeugen, indem man ein bisschen Leitungswasser verdunsten lässt. Zurück bleibt ein weißer Stoff, den man im Allgemeinen als Kalk bezeichnet, der Chemiker nennt ihn Kalziumcarbonat." Daraufhin folgt eine anschauliche Erklärung anhand eines weiteren Beispiels: "Das ist ein sehr beliebter Baustoff der Natur. Muscheln oder Korallen bestehen aus Kalziumcarbonat." Dies entspricht einem neutralen Sprachstil, der sich durch einfache Alltagssprache und einen unkomplizierten Satzbau kennzeichnet. In den Sekunden (von 00:49 bis 00:52) wird den Hörern eine direkte Frage gestellt: "Kennt ihr das? Wie kommt das Kalziumcarbonat überhaupt ins Wasser?" Durch diese direkte Ansprache werden die Hörer aktiv einbezogen und dazu angeregt, sich das Folgende vorzustellen.

e. Lexikalische Analyse

Die Wortwahl umfasst sowohl fachliche Präzision wie "Kalziumcarbonat", "Ionen", "Kalziumhydrogencarbonat", "Kalziumionen", "Ionengitter" und "Kohlensäure" als auch alltagsbekannten Begriffe wie "Kalk", "Baustoff" und "Kristalle". Fachbegriffe werden direkt eingeführt und erklärt, etwa in der Aussage: "Zurück bleibt ein weißer Stoff, den man im Allgemeinen als Kalk bezeichnet; Chemiker nennt ihn Kalziumcarbonat." Diese Struktur ermöglicht auch Hörer ohne chemisches Vorwissen, den Inhalt zu verstehen. Auf diese Weise wird das Interesse an naturwissenschaftlichen Themen gefördert.

f. Stilmittel

Es wird deutlich, dass Fachbegriffe oder Fremdwörter häufig durch Erläuterungen und Vergleiche verständlich vermittelt werden. Im ersten Satz wird der Begriff "*hartes Wasser*" durch ein Vergleichsbeispiel veranschaulicht: "*Bei hartem Wasser denkt man an verkalkte Duschköpfe, Wasserkocher oder Rohrleitungen.*" Ein weiteres Beispiel ist die Erklärung des Fachbegriffs "Kalziumcarbonat" mithilfe des alltagsbekannten Begriffs "Kalk": "*Das wird deutlich, wenn man etwas Leitungswasser verdunsten lässt. Zurück bleibt ein weißer Stoff, den man im Allgemeinen als Kalk bezeichnet, der Chemiker nennt ihn Kalziumcarbonat.*"

"*Bevor Wasser aus dem Wasserhahn fließt, hat es eine lange Reise hinter sich.*" (00:53-00:58) Hier wird die konzeptuelle Metapher als wichtiges Stilmittel zur Wissensvermittlung hervorgehoben. Die Metapher veranschaulicht den komplexen Prozess, den Wasser durchläuft, bevor es als Trinkwasser verfügbar ist. Die Verwendung der Metapher erleichtert das Verständnis, indem das bekannte Konzept einer Reise aufgegriffen und anschaulich dargestellt wird.

g. Prosodie

Die Beschreibungen und Erklärungen des *Chemie Reporters* werden oftmals von ausgewählten akustischen Geräuschen begleitet, was eine stärkere Wirkung erzeugt und die Hörer besonders anspricht. Die verwendeten Geräusche verleihen der Erklärung des Phänomens *Wasserhärte* eine anschaulichere Form. Akustisch werden "*verkalkte Duschköpfe*" (00:18–00:19) durch das Geräusch von Wasserstrahlen und "*sanft dahinfließendes Wasser aus dem Wasserhahn*" (00:20–00:30) durch Fließgeräusche dargestellt. Die "*harten Stoffe im Wasser*" (00:26–00:28) werden durch ein hartes Klopfen dargestellt. Um den Unterschied zwischen "*hartem Wasser*", das viele Kalziumionen enthält und "*weichem Wasser*", das wenige davon hat" hervorzuheben, werden zwischen (02:19) und (02:22) zwei unterschiedlich geladene Geräusche verwendet: ein hartes und ein weiches.

Auch einzelne Begriffe werden durch passende Soundeffekte unterstützt, was ihre Bedeutung verstärkt. Beispielsweise wird „*Kochsalz*“, das in der Küche verwendet wird, durch das Knistern von Feuer akustisch verdeutlicht. Zur Bezeichnung der "*Auflösung von Kalziumcarbonat*" ist ein Zerbrechen zu hören. Zwischen (01:45) und (01:46) symbolisiert ein elektrisches Geräusch die Eigenschaft der "*Ionen*" als elektrisch geladenen Teilchen.

Die genannten Geräusche und Klänge regen die Vorstellungskraft der Hörer an und verleihen dem Podcast mehr Dynamik.

h. Stilistische Analyse

Die Beispielepisode verfolgt einen erzählerischen Ansatz, indem sie alltägliche Probleme, wie Kalkablagerungen in Haushaltsgeräten, thematisiert und deren Ursachen erklärt. Dadurch entsteht eine direkte Verbindung zum Publikum, was das Thema der Episode an Bedeutung gewinnen lässt. Gezielte Fragen wecken das Interesse der Hörer und helfen dabei, ihre Aufmerksamkeit zu erregen.

4.2. Analyse der #AskDifferent Beispielepisode "*Biomedizinische Forschung ohne Tierversuche-ist das möglich?*"

Die zweite ausgewählte Beispielepisode "**Biomedizinische Forschung ohne Tierversuche – ist das möglich?**" ist ein Interview-Podcast, in dem ein Moderator in jeder Episode mit einem Gast spricht. Sie stammt aus der Audio-Podcast-Reihe "**#AskDifferent**" der "**Einstein Stiftung**". Sie wurde 2009 in Berlin gegründet, um Wissenschaft und Forschung in und für Berlin zu fördern. Die Podcast-Reihe **#AskDifferent** zielt darauf ab, verschiedene Perspektiven und Ansichten zu aktuellen Themen und Herausforderungen zu beleuchten. Oft werden Experten oder Praktiker eingeladen, um ihre Meinungen und Erfahrungen zu teilen. Der Inhalt behandelt verschiedene Themen, darunter Wirtschaft, Gesellschaft, Technologie oder persönliche Entwicklung. Die Gespräche sind oft anregend und bieten den Zuhörern die Möglichkeit, neue Perspektiven zu entdecken und am Dialog teilzunehmen.

a. Thematische Struktur

Die Beispielepisode mit Professor *Stefan Hippenstiel* behandelt die komplexe Thematik der *Tierversuche in der biomedizinischen Forschung*. Dabei werden sowohl die Bedeutung von Tierversuchen für die moderne Medizin als auch die Suche nach alternativen Methoden zur Erforschung von Krankheiten thematisiert. Die Episode ist in ihrer Form und Struktur repräsentativ für die Mehrheit der Podcastreihe **#AskDifferent**. Die Reihe vermittelt Wissen, indem die Gäste ihre Ansichten und Erfahrungen aus verschiedenen Bereichen erklären.

Podcast	#AskDifferent
Titel	Biomedizinische Forschung ohne Tierversuche – ist das möglich?
Produzent	Einstein Stiftung
Sprache	Deutsch
Episode Nr.	37
Link	https://www.einsteinfoundation.de/details/biomedizinische-forschung-ohne-tierversuche-ist-das-moeglich
Dauer	22:01 Min.
Transkription	https://suezedu-my.sharepoint.com/:b:/g/personal/nahla_mohamed_alsun_suez_edu_eg/Effrd0BdY7FMtTNE3MBwTvb_vL16J7T0J0jCjwkW?e=5lNPcv

Tabelle 3: Angaben der #AskDifferent Beispielepisode „Biomedizinische Forschung ohne Tierversuche - ist das möglich?“

b. Aufbau

Zeit (Min: Sek)	Inhalt	Art
00:00-00:36	Zitat aus der Episode	Musik unterlegene Sprache
00:36-00:42	Intro	

00:42-00:44	Der Reporter stellt sich vor	Musik unterlegene Sprache
00:44-1:34	Einstieg zum Thema	
1:35-1:37	Moderator begrüßt den Gast	Sprache
1:37- 3:18	Verwendung von Tierversuchsforschung im Bereich der Biomedizin	Sprache
3:19- 4:30	Welche ethischen Implikationen sind mit der Fortsetzung von Tierversuchen in der biomedizinischen Forschung verbunden?	Sprache
4:30-7:36	Andere Möglichkeiten anstatt Tierversuche	Sprache
7:37- 10:39	Wie schneiden Organoide im Vergleich zu Tiermodellen hinsichtlich wissenschaftlicher Genauigkeit und Zuverlässigkeit ab?	Sprache
10:40- 12:30	Berlin als bedeutendes Zentrum für Tierversuche	Sprache
12:30- 14:22	Die 3R-Prinzipien als Alternative zum Ersetzen der Tierversuche in der biomedizinischen Forschung	Sprache
14:23- 19:40	Welche zukünftigen Technologien könnten die Abhängigkeit von Tierversuchen in der Forschung weiter reduzieren?	Sprache
19:41- 21:33	Zusammenfassung und zukünftige Einblicke	Sprache
21:38-22:01	Reporter: Verabschiedung	Musik unterlegene Sprache

Tabelle 4: Aufbau der #AskDifferent Beispielenisde "Biomedizinische Forschung ohne Tierversuche – ist das möglich?"

c. Strukturanalyse

Die Episode ist ähnlich einem Gespräch strukturiert und besteht aus einer Eröffnungsphase, einem Hauptteil und einer Schlussphase. Zudem wird sie durch den Opener und den Closer eingerahmt. Die **Eröffnungsphase** (00:00:36) beginnt mit einem Zitat aus der Episode, was charakteristisch für alle Episoden der Reihe ist. Über eine leise Hintergrundmusik, die als Erkennungsmelodie dient, wird gesprochen und dabei die Kernidee der Episode vorgestellt. In den ersten Minuten (bis 01:42) wird der Opener *"Ask Different – der Podcast der Einstein Stiftung. Warum Wissenschaftlerinnen und Wissenschaftler anders fragen."* zusammen mit einer Musiksequenz präsentiert, bevor das Gespräch zwischen dem Moderator und dem Gast beginnt. Der Moderator, *Anton Stanislawski*, stellt sich selbst sowie den Experten, *Professor Stefan Hippenstiel* vor. Dies dient der thematischen Einordnung und schafft einen Rahmen für die Zuhörenden.

Der **Hauptteil** der Beispielenisde nimmt etwa 80 Prozent der gesamten Laufzeit ein und behandelt die Nutzung von Tierversuchen in der medizinischen Forschung, insbesondere im Zusammenhang mit Lungenentzündungen und der Entwicklung alternativer Modelle. Dabei wird einerseits die Bedeutung von Tierversuchen für die Forschung betont, andererseits die Notwendigkeit und das Potenzial alternativer Ansätze wie des Organoid-Modells dargestellt. Die moderierte Interviewstruktur der Episode ermöglicht es, dass komplexe Themen in leicht verständliche Fragestellungen und Antworten zu überführen.

Das Gespräch beginnt mit einer Einführung. Mit dem Satz *"Wir alle werden ab und an mal krank. Wir verletzen uns, wir haben Schmerzen; es gehört zum Menschsein einfach dazu."* hebt der Moderator die Wichtigkeit des Themas hervor. Zudem wird die Diskussion durch eine Zusammenfassung der Kernpunkte sowie durch offene Fragen zur Zukunft der Forschung eingeleitet, die als zentrale Diskursstruktur dienen. Diese Fragesätze markieren nicht nur den thematischen Einstieg, sondern regen die Zuhörer auch dazu an, aktiv zu reflektieren. Zu Beginn des Gesprächs stellt die offene Frage: *"Könnten Sie uns den Begriff einmal näherbringen?"* eine explizite Aufforderung zur Klärung dar und bildet die Grundlage für die darauffolgende Erläuterung. Diese Struktur trägt dazu bei, das Gespräch zu gliedern und das Interesse der Zuhörer zu wecken. Sie stellt den Hörer in den Mittelpunkt, indem er direkt in das Thema eingeführt wird.

Die offene Informationsfrage *"Was braucht es dann am dringendsten, würden Sie sagen, um 3R und auch eben neue Modelle besser zu stärken?"* gibt Hippenstiel Raum für eine detaillierte Antwort.

Die zusammenfassende Frage *"Ich versuch's mal zusammenzufassen. Es gibt durchaus Alternativen, die haben's vielleicht nicht immer leicht..."* zeigt eine reflektierte Hörerhaltung und dient dazu, die Kernaussagen zu synthetisieren.

Am Ende der Diskussion steht die hypothetische Frage *"Kommen wir irgendwann in der biomedizinischen Forschung komplett ohne Tierversuche aus und wann könnte das so weit sein?"* Diese Frage fordert eine Einschätzung von Hippenstiel und dient der Antizipation zukünftiger Entwicklungen. Die **Schlussphase** beginnt mit einer Zusammenfassung des Hauptteils. Anschließend folgt die Verabschiedung, gefolgt von einer Musiksequenz und dem Outro, das den AskDifferent-Closer präsentiert: *"AskDifferentt der Podcast der Einstein Stiftung. Warum Wissenschaftlerinnen und Wissenschaftler anders fragen."* Insgesamt bildet der Wortanteil den größten Teil der Episode ein, während Musik nur etwa fünf Prozent der Gesamtzeit einnimmt.

d. Sprachliche Analyse

Der Gesprächsverlauf zeichnet sich durch verschiedene syntaktische Konstruktionen, die sowohl die Kohärenz des Dialogs als auch die Interaktivität fördern. Die syntaktische Struktur orientiert sich an einer klaren **Abfolge von Fragen und Antworten**, was die Informationsverarbeitung erleichtert. Fragen wie *"Könnten Sie uns den Begriff einmal näherbringen?"* oder *"Was sind die drei Rs?"* eröffnen den Dialog und strukturieren das Gespräch so, dass der Hörer intuitiv in den Wissensprozess integriert wird. Sie machen den Dialog interaktiv, da der Hörer unbewusst erwartet, dass eine Erklärung folgt, und sich somit gedanklich auf die Antwort vorbereitet. Die syntaktische Klarheit der Frage *"Haben Sie richtig verstanden?"* ist entscheidend für die Einbeziehung des Hörers. Diese Frage richtet sich nicht nur an Hippenstiel, sondern regt auch die Zuhörer dazu an, die Antwort zu reflektieren und die Informationen bewusst aufzunehmen.

Kohärenz im Gespräch wird oft durch die wiederholte Verwendung zentraler Fachbegriffe, wie *"3R"*, *"Mini-Organe"*, *"Tierversuche"* gewährleistet. Diese Begriffe dienen als Bindeglieder zwischen den einzelnen Abschnitten und schaffen eine inhaltliche Orientierung. Die wiederholte Nennung von Konzepten, etwa in der Erklärung der *"3R-Methoden (Replacement, Reduction, Refinement)"*, hilft dem Hörer, die Schlüsselkonzepte des Gesprächs zu verstehen und zu behalten. Auch die durch Fragen gesteuerte Struktur sorgt für eine klare, logische Abfolge, die zur Kohärenz des Gesprächs beiträgt.

Ein weiteres charakteristisches Merkmal der gesprochenen Sprache ist der Gebrauch **elliptischer Konstruktionen**, bei denen bestimmte Satzteile ausgelassen werden. Diese Ellipsen entstehen nicht nur aus ökonomischen Gründen, sondern auch, weil der Sprecher darauf vertraut, dass der Hörer die fehlenden Informationen aus dem Kontext ergänzen kann. *"Das heißt, wir brauchen auch die finanzielle Unterstützung, robust diese Modelle entwickeln zu können."* In diesem Beispiel wird ein

Teil der Satzstruktur ausgelassen (um), was es ermöglicht, die Antwort schnell und prägnant zu formulieren. Dadurch wird die Kommunikation effizienter und dynamischer gestaltet.

Weitere Beispiele: *"Kommt darauf an, was man wissen will."* (Das Subjekt "Es" wird ausgelassen, da der Satz auch ohne es verständlich bleibt.) - *"Das heißt nicht, dass die Tierversuche in diesem Bereich unnütz wären. In keinsten Weise."* (Die vollständige Form "Das ist in keinsten Weise so" wird verkürzt, da der Sinn aus dem vorherigen Satz hervorgeht.)- *"Und das führt dahin: Ein Modell ist immer für etwas geeignet, aber nie für alles."* (Hier wird "dass man sich klarmachen muss" ausgelassen, da die Aussage auch ohne diese Einleitung klar bleibt.)- *"Das heißt, hier Versuche haben in der Vergangenheit zum Erkenntnisgewinn wesentlich beigetragen, keine Frage. Und wie ich schon sagte: Für uns in der Medizin unerlässlich."* (Die vollständige Form "werden sie auch in Zukunft in vielen Bereichen sein" wird weggelassen, da der Kontext diese Information bereits impliziert und so eine Wiederholung vermieden wird)- *"Und das führt dahin: Ein Modell ist immer für etwas geeignet, aber nie für alles."* (Auslassung von "dass man sich klarmachen muss".)

Die Verwendung von **Parataxen** trägt zur Klarheit und Verständlichkeit des Gesprächs bei, sodass die Zuhörer den komplexen Inhalt leichter erfassen können, ohne durch lange und verschachtelte Satzstrukturen abgelenkt werden: *"Das kann man alles an diesem Modell schon untersuchen. Aber wir würden nie untersuchen können, ob die Koffer gut einzuladen sind, ob Sitze an der richtigen Stelle sind. Ob die Elektronik funktioniert."* Durch die kurzen, nebeneinanderstehenden Sätze wird der Vergleich verständlicher und lebendiger.

Weitere Beispiele:

"Ja, nee, nee, nee, nee, das ist genau das Problem.": Die Wiederholung und der kontinuierliche Satzbau verstärken die Interaktivität, da der Sprecher auf eine spontane Reaktion eingeht und eine unmittelbare Korrektur oder Betonung vornimmt.

"Es fehlen zum Beispiel Immunzellen, die sind dort nicht drin und bei einer Lungenentzündung -Sie können sich vielleicht vorstellen, die sind auch wichtig, ne.": Die einfache Struktur, das „ne“ am Ende und der direkte Bezug zur Hörerschaft machen die Erklärung lebendiger und dialogischer.

Im Gespräch über die "3R-Regel" werden **Hypotaxen**, also komplexe Satzstrukturen verwendet, die sowohl koordinierte als auch subordinierte Satzglieder beinhalten. Ein Beispiel dafür wäre *"Replacement bedeutet, dass wir einen Tierversuch durch ein anderes Modell ersetzen, während Reduction auf die Minimierung der Tieranzahl abzielt und Refinement darauf, den Tierversuch so tierschonend wie möglich zu gestalten"* verwendet werden. Die klare syntaktische Gliederung erleichtert den Zuhörern das Verständnis der verschiedenen Aspekte der "3R-Regel" und deren praktische Anwendung.

Hippenstiel verwendet in seinen Antworten häufig **eingeschobene Erläuterungen (Appositionen)**. Diese syntaktischen Einschübe, oft eingeleitet durch Signalwörter wie *"also"*, *"nämlich"*, *"wie gesagt"* oder *"genauer gesagt"* helfen dabei, Fachbegriffe unmittelbar zu erklären, ohne den Gesprächsfluss zu unterbrechen. Ein Beispiel hierfür wäre: *"Organoide, also kleine, miniaturisierte Organe, die in Laboren gezüchtet werden, haben das Potenzial..."*. Dadurch kann der Hörer die Bedeutung von Fachbegriffen direkt im Gespräch erfassen, ohne auf eine separate Erklärung warten zu müssen.

Beim Thema Tierversuche spricht *Hippenstiel* auch über Zukunftsperspektiven: *"Und wir brauchen Unterstützung dabei, diesen Prozess zu vollziehen. Das heißt, wir brauchen junge Leute, Nachwuchs, den wir ausbilden können und dem wir auch eine berufliche Perspektive bilden können."* In diesem Beispiel wird der **Konjunktiv** verwendet, um eine mögliche Zukunft zu beschreiben, in der die Forschung und die Entwicklung von Alternativmethoden weiter voranschreiten. Die syntaktische Wahl des Konjunktivs signalisiert, dass es sich um eine Vision oder einen Plan handelt, der noch

nicht realisiert wurde. Dies regt die Zuhörer dazu an, über langfristige Entwicklungen in der biomedizinischen Forschung nachzudenken.

Durch die Verwendung von **Konditionalsätzen** wie *"Wenn wir ein humanes Modell entwickeln, das den Tierversuch überflüssig macht, dann ist das auch ein Fortschritt im Sinne der 3R"* werden hypothetische Szenarien eingeführt. Sie ermöglichen es, Zukunftsperspektiven zu skizzieren, wodurch der Hörer aktiv in den Denkprozess eingebunden wird. Dies fördert auch eine interaktive Auseinandersetzung mit den Themen.

Zusätzlich tragen direkte Anreden, gezielte Pausen und Rückfragen zur Dynamik des Dialogs bei:

Der Moderator: *"Wie können Sie sich das vorstellen, wie könnte das genau in der Praxis aussehen?"*

Hippenstiel: *"Das ist eine sehr gute Frage. Ich denke, wir könnten das folgendermaßen umsetzen..."*

Der Moderator fordert Hippenstiel nicht nur zu einer detaillierteren Erklärung auf, sondern regt auch die Zuhörer dazu an, eigene Überlegungen anzustellen.

Am Ende des Gesprächs fasst der Moderator die Hauptpunkte zusammen und stellt einen hypothetischen Ausblick auf die Zukunft dar: *"Ja, wir werden auf manche Tierversuche verzichten, aber andere werden wir eben auch weiter brauchen."* Dieser zusammenfassende Satz verdeutlicht die zentralen Botschaften des Podcasts und bereitet die Zuhörer auf eine mögliche zukünftige Entwicklung vor.

e. Lexikalische Analyse

In dieser Episode werden zahlreiche fachliche Begriffe verwendet, die im Zusammenhang mit medizinischer Forschung und Tierversuchsethik stehen. Dazu gehören beispielsweise *"Pneumokokken Streptococcus pneumoniae"*, *"Organoide"*, *"3R"*. Diese Begriffe sind für Laien möglicherweise nicht sofort verständlich, da sie fachspezifisches Wissen erfordern. Dennoch ist die Fachsprache notwendig, um die Forschung präzise darzustellen und den wissenschaftlichen Kontext klar zu vermitteln. Viele Fachbegriffe werden zudem mit Erklärungen versehen, die es dem Zuhörer ermöglichen, den Inhalt auch ohne tiefgehendes Vorwissen nachzuvollziehen. Ein besonderes Beispiel ist das Wort *"Modell"*, das in verschiedenen Kontexten verwendet wird. Es beschreibt eine vereinfachte Darstellung eines komplexen Systems, sei es ein Modell eines Organs oder ein computergestütztes Modell des menschlichen Körpers. Die gezielte Wortwahl trägt dazu bei, das komplexe Thema einer breiten Öffentlichkeit verständlich zu vermitteln.

Die Lexik der Episode wirkt nicht nur fachlich, sondern auch funktional. Der Fokus liegt darauf, komplexe wissenschaftliche Themen zu vermitteln, ohne die Hörer zu überfordern. Hierfür wird eine gezielte Wortwahl getroffen, die schwierige Konzepte auf verständliche Weise erklärt.

Beispiele: *"Alternativen zum Tierversuch"*: Der Begriff *"Alternativen"* wird verwendet, um Fortschritte und Möglichkeiten zur Reduzierung oder sogar zum Ersatz von Tierversuchen zu betonen. Dies spricht die gesellschaftliche und ethische Verantwortung der Forschung an.

"Herausforderungen" und *"Limitationen"*: Diese Begriffe dienen dazu, reale Schwierigkeiten und Hürden der Forschung zu benennen. Sie verleihen dem Gespräch einen realistischen und zugleich nachdenklichen Ton

"Nachwuchs ausbilden": Der Begriff *"Nachwuchs"* verweist auf die Notwendigkeit, zukünftige Forscher auszubilden. Im wissenschaftlichen Kontext ist dies von großer Bedeutung, da die Förderung junger Wissenschaftler die langfristige Entwicklung der Forschung sowie fortwährende Innovationen sichert.

f. Stilmittel

Die Analyse zeigt, dass metaphorische und bildhafte Ausdrücke verwendet werden, um komplexe Sachverhalte verständlicher zu vermitteln: *"Wissenschaftliches Gold"*: Diese Metapher verdeutlicht den hohen Wert des Lungengewebes für die Forschung.

"Flughafen": Hippenstiel beschreibt die *Wirtsbarriere* als einen *Flughafen*, über den Erreger anreisen müssen, um den menschlichen Körper zu infizieren. Diese konzeptuelle Metapher ist besonders anschaulich, da sie die *"Reise"* von Erregern in einen alltäglichen Kontext setzt und so ein schwieriges biologisches Konzept verständlicher formuliert.

"Wissenschaftliche Innovation": Dieser Begriff verweist auf das Streben nach Fortschritt in der Wissenschaft und dient als Motivationsquelle für die Weiterentwicklung von Alternativen zu Tierversuchen.

Durch solche Metaphern werden abstrakte Konzepte mithilfe konkreter, leicht verständlicher Bilder veranschaulicht.

g. Prosodie

Auffällig ist die klare und verständliche Aussprache des Moderators. Sein moderates Sprechtempo erleichtert es den Zuhörern, den Inhalten zu folgen. Gezielte Betonungen und Pausen heben wichtige Aussagen hervor und verleihen dem Gespräch eine natürliche Dynamik. Die Fragen des Moderators sind oft durch eine steigende Intonation gekennzeichnet. Der Gast nutzt ebenfalls eine klare Intonation sowie bewusste Betonungen, ein angepasstes Sprechtempo und gezielte Pausen, um komplexe Informationen verständlich zu vermitteln. Seine Sprechgeschwindigkeit bleibt überwiegend langsam und gleichmäßig.

h. Stilistische Analyse

Die Episode beginnt mit einem Einstieg in das Thema, indem Krankheiten und medizinische Fortschritte erwähnt werden, die durch Tierversuche ermöglicht wurden. Diese Einstiegshilfen schaffen eine Grundlage für die weitere Diskussion und vermitteln den Zuhörern einen verständlichen Zugang zum Thema.

Auch im Hauptteil der Episode bleibt die Hörerfreundlichkeit durch eine klare und anschauliche Kommunikation erhalten. Ein zentrales Mittel hierfür sind kontinuierliche Erklärungen und der Einsatz alltäglicher Beispiele, die wissenschaftliche Inhalte verständlich darstellt. So wird das komplexe Thema der *"Organoide"* (kleine, im Labor gezüchtete Miniaturorgane) in einfacher Sprache und mit anschaulichen Beispielen erläutert. Professor Hippenstiel beschreibt, dass *"Organoide"* wie *"kleine menschliche Mini-organe aussehen, jedoch noch viele Entwicklungsarbeiten notwendig sind, um sie stabil und funktionsfähig zu machen."* Dieser Vergleich hilft den Zuhörern, sich das Konzept besser vorzustellen und den technologischen Fortschritt in diesem Bereich zu verstehen.

Ein weiteres Beispiel ist die Erklärung der *"Wirtsbarriere"* bei *"Zoonosen"*, also Krankheiten, die von Tieren auf Menschen übertragen werden. Der Begriff wird ohne den Einsatz komplexer Fachterminologie erläutert, sodass er auch für Zuhörer ohne tiefgehendes medizinisches Wissen verständlich bleibt.

Die Gesprächsform bleibt durchgehend interaktiv. Der Moderator stellt gezielte Fragen, die den Experten dazu anregen, prägnante Erklärungen zu geben und so das Zuhören erleichtern.

Das Gespräch folgt einer dialektischen Argumentationsstruktur:

These: *"Tierversuche sind eine tragende Säule der medizinischen Forschung."*

Antithese: *"Es gibt Alternativen, die für bestimmte Forschungsfragen besser geeignet sein könnten."*

Synthese: *"Eine Kombination aus Tierversuchen und alternativen Methoden ist notwendig."*

Die Schlussfolgerung der Beispielepisode unterstreicht ebenfalls die Hörerfreundlichkeit. Komplexe wissenschaftliche Fragestellungen werden nicht als isolierte, akademische Diskussion behandelt, sondern in einen breiten gesellschaftlichen Kontext eingebettet. Der Interviewte erklärt, dass das Publikum Tierversuche als eine gesellschaftliche und nicht nur wissenschaftliche Herausforderung begreift. Dies trägt dazu bei, den Dialog zwischen Wissenschaft und Gesellschaft zu fördern und den Zuhörern eine breitere Perspektive zu vermitteln.

Am Ende fordert der Moderator die Zuhörer auf, den Podcast zu teilen und zu bewerten. Diese appellative Struktur – *"Wenn Ihnen der Podcast gefällt, dann freuen wir uns, wenn Sie ihn teilen"* ist eine pragmatische Handlungsaufforderung, die Interaktivität fördert.

5. Ergebnisse

Die Analyse der ersten Beispielepisode zeigt, dass die Verwendung einer erzählerischen Struktur, Alltagsbeispielen und anschaulichen Erklärungen – ohne den Verlust wissenschaftlicher Präzision – eine effektive Wissensvermittlung fördert. Durch die Beantwortung konkreter Fragen wird das Interesse der Zuhörer geweckt und ihre Aufmerksamkeit gelenkt. Beschreibungen und Erklärungen werden häufig von ausgewählten akustischen Geräuschen begleitet, die eingesetzt werden, um die Bedeutung anschaulicher zu vermitteln und die Zielgruppe gezielt anzusprechen. Die Kombination aus kompakter Episodenlänge, einfacher Sprache und Alltagsbezug macht die Episode besonders verständlich.

Die Analyse der zweiten Beispielepisode zeigt, dass ein Interview-Podcast vor allem auf zwei Faktoren beruht: präzise formulierte Fragen des Moderators und gut strukturierte, erklärende sowie argumentativ fundierte Antworten des Gastes. Dies trägt dazu bei, wissenschaftliche Themen in leicht verständliche Fragestellungen und Antworten zu vermitteln. Durch die Interaktion zwischen den Gesprächspartnern entsteht eine dynamische und interaktive Form der Wissensvermittlung, die das Thema für die Hörer spannend und nachvollziehbar macht. Die Zuhörer werden nicht nur informiert, sondern auch aktiv in den Diskurs einbezogen. Die Verwendung anschaulicher Beispiele, klarer Definitionen, einer gut strukturierten Form und des stetigen Bezugs auf gesellschaftliche sowie ethische Implikationen sorgt für eine lebendige Vermittlung wissenschaftlicher Inhalte. Diese Kombination macht den Podcast sowohl informativ als auch unterhaltsam.

Die kommunikative Struktur des Podcasts unterstützt das Ziel, wissenschaftliches Wissen effektiv zu vermitteln.

Durch **syntaktische Mittel** wie Ellipsen, konjunktivische Konstruktionen, direkte Fragen und die Wiederholung von Schlüsselbegriffen entsteht eine klare, kohärente und interaktive Kommunikation zwischen den Gesprächspartnern und den Hörern. Dies fördert nicht nur das Verständnis, sondern auch die aktive Teilnahme und Reflexion der Zuhörer. In der wissenschaftlichen Kommunikation ist der Konjunktiv ein übliches Stilmittel, um hypothetische Szenarien oder mögliche zukünftige Entwicklungen zu beschreiben.

Die **lexikalische Analyse** der beiden Episoden zeigt, dass der Podcast sowohl fachspezifische als auch allgemeinverständliche Begriffe verwendet. Fachtermini dienen nicht nur der wissenschaftlichen Präzision, sondern werden auch so eingeführt, dass sie für ein breites Publikum verständlich sind. Metaphern und bildhafte Ausdrücke machen komplexe Themen greifbarer, während alltagssprachliche Begriffe durch Analogien zu vertrauten Erfahrungen das Verständnis für

Laien erleichtern. Dadurch entsteht eine Balance zwischen fachlicher Tiefe und breiter Verständlichkeit. Durch eine bewusste Wortwahl entsteht ein klarer und zugleich verständlicher Dialog, der den Zuhörern hilft, die Inhalte nachzuvollziehen und aktiv aufzunehmen.

Die Analyse der beiden Episoden zeigt, wie eine komplexe Thematik auf verständliche und **hörerfreundliche Weise** vermittelt wird, ohne dabei die wissenschaftliche Tiefe und Präzision zu verlieren. Dies gelingt durch den gezielten Einsatz von Metaphern, anschaulichen Beispielen und einer klaren Struktur. Durch verschiedene Vereinfachungen und präzise Formulierungen bleiben die Episoden auch für Laien verständlich, obwohl sie sich mit fachwissenschaftlichen Themen befassen.

Die Analyse stützt sich auf verschiedene kommunikationstheoretische und linguistische Ansätze, die gemeinsam eine fundierte Grundlage für das Verständnis sprachlicher Strukturen und kommunikativer Prozesse im Podcast bilden. Der Podcast nutzt gezielt sprachliche Mittel, um eine kohärente und interaktive Kommunikation zu ermöglichen, die den Inhalt nicht nur verständlich und anschaulich vermittelt, sondern auch die Zuhörer aktiv in den Diskurs einbindet. Dabei werden Erkenntnisse aus der Konversationsanalyse, der Textlinguistik und der Pragmatik einbezogen, um sowohl die Gesprächsstruktur als auch die kommunikative Funktion der Sprache im Kontext der Wissensvermittlung zu analysieren.

Zusammenfassend lässt sich festhalten, dass der Podcast Wissen auf eine Weise vermittelt, die sowohl fachlich fundiert als auch für ein breites Publikum verständlich ist. Dies gelingt durch eine klare und anschauliche Sprache, den gezielten Einsatz von Metaphern und Beispielen sowie eine dialogische Struktur. Der Podcast ist ein gelungenes Mittel dafür, wie wissenschaftliche Themen hörerfreundlich und dennoch präzise kommuniziert werden können, um das Verständnis und die Auseinandersetzung mit komplexen Themen zu fördern.

Die analysierten Podcasts stellen lediglich einen kleinen Ausschnitt der vielfältigen Podcastlandschaft dar. Neben einer vertieften Analyse eines bestimmten Podcast-Kanals oder einer einzelnen Episode wäre auch die linguistische Untersuchung eines umfangreicheren Korpus von Podcasts von großem Interesse.

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POETRY BETWEEN DREAM & PROFECY FOR NEW HUMANISM IN THE AGE OF TECHNOLOGY

Domenico Pisana

INTRODUZIONE

L'era del digitale nella quale il mondo globale vive favorisce l'inclusione e la diversità? E che ruolo esercita nella formazione delle generazioni di oggi e in prospettiva del loro futuro?

Il tema di questa conferenza ci pone di fronte a molte questioni aperte e domande necessarie.

Al di là dei buoni propositi, sono in molti a chiedersi se l'Umanesimo Digitale sarà in grado di coinvolgere la mente e i cuori dei decisori politici e della collettività, così da far mettere in secondo piano gli egoismi e gli interessi economici nazionali che hanno incarnato i tradizionali approcci basati sullo sfruttamento e usati finora a livello globale? Ci si chiede anche se sarà capace di riscattare un mondo che ha ampliato le disuguaglianze economiche oltreché le problematiche ambientali.

Sono, queste, interrogativi che ci interpellano molto, atteso che si va sempre più consolidando l'idea che ciò che serve a far progredire il mondo globale è la scienza, la tecnica, l'informatica, l'economia, il digitale, l'intelligenza artificiale e non più l'umanesimo, che ha detto tutto e che oggi non avrebbe più nulla da dire.

Nell'era delle nuove tecnologie, nella civiltà dell'uomo oeconomicus, dell'homo faber, dell'homo ludens, dell'uomo digitale, nel tempo della diversità e della multiculturalità quale ruolo allora è chiamata ad avere la cultura umanistica?

La sfida che dovrà caratterizzare lo sviluppo dell'Umanesimo Digitale è quella di arrivare ad avere un mondo più inclusivo, equo e solidale. La scuola e l'Università hanno il dovere di preparare i futuri cittadini a comprendere come risolvere i tanti problemi globali che minacciano il pianeta e l'umanità stessa.

Ritengo che la cultura umanistica sia ancora, nell'era digitale, molto importante e necessaria; rimetterla al centro è un'urgente esigenza del nostro tempo perché le nuove tecnologie, i social media e il web, gli aspetti scientifici e tecnologici del mondo di oggi, sicuramente portatori di valorialità e positività, stanno rischiando di far scivolare il mondo in una sorta di scientismo fine a se stesso, con il conseguente pericolo di costruire tecnici robotizzati anziché persone, uomini e donne capaci di senso critico e di riferirsi a significati e orizzonti umani e trascendenti più ricchi e consapevoli.

L'umanesimo dell'era digitale non può risultare comprensibile senza un riferimento alle sue radici storiche. La tecnologia, il web, i social, che puntano sull'efficienza, la velocità, la sintesi e il copia e incolla, non possono e non devono soppiantare la bellezza del pensiero, che è analisi, senso critico, lingua, linguaggio, parola, umanità, simpatia e compassione, spiritualità e trascendenza, libertà e sentimento, inclusione e diversità, tutti elementi che muovono le scelte etiche di un popolo.

L'era digitale potrà considerarsi umana solo se la dimensione valoriale della cultura, nelle sue varie forme e diversità, sarà in grado di dare respiro formativo a uomini e donne del nostro tempo, respiro fortemente esposto al rischio di una tecnocrazia che ama avere molti consumatori e pochi cittadini. Il mondo di oggi ha bisogno non solo di tecnici, ma di persone pensanti formati alla bellezza dell'umanesimo e capaci di usare la tecnica per metterla a servizio dell'uomo.

Sotto l'influsso delle nuove tecnologie l'umano si modifica, cambia, e cambiano anche gli approcci per ridare il senso della vita, per contribuire a una umanità più vera, per continuare a essere uomini e donne di questo tempo.

L'umanesimo digitale sarà tale se saprà coniugare le potenzialità delle tecnologie digitali con i valori umani, se porrà al centro della sua riflessione la questione dell'inclusione e della diversità. In un mondo sempre più connesso e mediato dal digitale, è fondamentale garantire che tutti possano accedere alle opportunità offerte dalle nuove tecnologie, indipendentemente dal loro background socioeconomico, culturale o dalle loro abilità. Insomma, l'inclusione e la diversità sono pilastri fondamentali dell'umanesimo digitale. Per costruire un futuro digitale equo e inclusivo, è necessario un impegno costante da parte di tutti gli attori coinvolti: dalle istituzioni alle aziende, dalla società civile alle scuole e alle Università e ai singoli individui.

2. Il ruolo della poesia nella costruzione dell'umanesimo digitale

Dopo questa introduzione, desidero ora entrare nello specifico del tema della mia conferenza, e cioè La poesia tra “sogno e profezia” per un nuovo umanesimo nell'era digitale.

a. Poeti e poesia per un nuovo umanesimo

La poesia, nell'Occidente ma non solo, sin dal mondo classico è stata intrisa dei valori dell'umanesimo. Da Omero a Virgilio, ai lirici greci passando per Dante e Petrarca, non c'è stata poesia che non abbia avuto, nella sua essenza più profonda, la presenza dell' “humanitas” intesa nel senso dello scrittore latino Terenzio, che con questo termine intendeva uno stile di vita giusto ed equilibrato ed un modo corretto di relazionarsi con le altre persone.

L'humanitas non è però da contrapporre a “divinus” o Trascendenza, anzi al suo interno un posto rilevante occupa sicuramente la fede religiosa e la spiritualità, tant'è che i grandi poeti della Letteratura italiana e mondiale si sono sempre posti con inquietudine il significato dell'esistenza con domande ben precise: chi siamo, da dove veniamo, dove andiamo, perché viviamo, che senso ha la vita, trovando nel mistero della Trascendenza la strada di una ricerca interiore personale e sociale.

Nell'era digitale la poesia deve diventare uno strumento per riflettere sulla nostra identità, sulle relazioni che instauriamo on line e sulle implicazioni etiche dell'uso delle tecnologie. Con le nuove tecnologie la poesia è divenuta visiva, interattiva e capace di far interagire parole, immagini, video, suoni; è diventata poesia sonora atteso che viene accompagnata da suoni, musica o effetti sonori; poesia ipertestuale,

poesia immersiva, cioè un'esperienza che coinvolge tutti i sensi del lettore e che può interagire con l'ambiente circostante.

Internet ha reso dunque la poesia accessibile a un pubblico più vasto. Le piattaforme social e i blog letterari permettono ai poeti di condividere le proprie opere, di interagire con i lettori e di creare comunità letterarie on line che stimolano la creatività e aprono nuove prospettive espressive.

L'era digitale sta favorendo la collaborazione tra poeti, artisti, musicisti, attori e pittori, dando vita a progetti innovativi e interdisciplinari. Insomma la cultura e il digitale sono diventate due realtà in costante evoluzione, che si influenzano reciprocamente. E questo incontro rappresenta sicuramente una sfida, ma anche una grande opportunità per ripensare il ruolo della poesia nella società contemporanea.

b. I rischi dell'umanesimo digitale

Tutto quanto evidenziato non è però esente da rischi. E quali sono le sfide e le criticità di questo incontro tra poesia e digitale?

Un primo rischio è la perdita dell'autenticità: si corre il rischio che la poesia digitale perda il suo carattere intimo e personale, diventando un prodotto commerciale, standardizzato e omologato. Un secondo rischio è la superficialità: la sovrabbondanza di poesie on line sta portando a una frammentazione dell'attenzione e a una difficoltà nel concentrarsi sulla lettura e sulla scrittura poetica, sta determinando una dipendenza dalle tecnologie digitali che rischia di limitare la creatività e l'autonomia degli autori.

c. La poesia nel naufragio contemporaneo dell'era digitale

Se l'umanesimo digitale contiene in sé questa possibilità di unire e di connetterci a livello mondiale, la domanda che pongo alla vostra attenzione è la seguente: A che serve un poeta, supposto che a qualcosa serva? E' una domanda che scaturisce da un testo del poeta Khalil Gibran, poeta, pittore e filosofo libanese di religione cristiano-maronita emigrato negli Stati Uniti, la cui poesia si trova tradotta in oltre 20 lingue, riuscendo ad unire la civiltà occidentale e quella orientale.

In questo testo dice Gibran:

La poesia è il salvagente

cui mi aggrappo

quando tutto sembra svanire.

Quando il mio cuore gronda

per lo strazio delle parole che feriscono,

dei silenzi che trascinano verso il precipizio.

Quando sono diventato così impenetrabile

che neanche l'aria

riesce a passare.

Chi è allora il poeta? Il poeta è, per Gibrán, colui che con i suoi versi entra dentro le macerie interiori della vita per ricostruirla, rianimarla. Nell'era digitale occorre il passaggio dal poeta che descrive o canta la vita al poeta che “ri-costruisce e che butta un salvagente per aiutare l'uomo a salvare la vita”.

Se guardiamo oggi il nostro tempo, è sotto gli occhi di tutti che esso è il tempo dell'individualismo; è il tempo del nichilismo, il tempo della frammentazione, è il tempo del naufragio: naufragano le relazioni tra uomo e donna, tra popoli e culture e tra le religioni.

E' il tempo del naufragio delle istituzioni: politica, aggregazioni sociali, culturali, religiose, partiti, scuola; è il tempo del naufragio delle motivazioni, dei sentimenti e nel quale si avverte malessere, conflitto, mancanza di pace interiore; è il tempo del naufragio della coesione sociale: si moltiplicano i conflitti, gli scontri, le guerre, le aggressioni verbali e fisiche.

Chi è allora il poeta? Il poeta è, per Gibrán, colui che con i suoi versi entra dentro le macerie interiori della vita per ricostruirla, rianimarla. Nell'era digitale occorre il passaggio dal poeta che descrive o canta la vita al poeta che “ri-costruisce e che butta un salvagente per aiutare l'uomo a salvare la vita”.

Se guardiamo oggi il nostro tempo, è sotto gli occhi di tutti che esso è il tempo dell'individualismo; è il tempo del nichilismo, il tempo della frammentazione, è il tempo del naufragio: naufragano le relazioni tra uomo e donna, tra popoli e culture e tra le religioni.

E' il tempo del naufragio delle istituzioni: politica, aggregazioni sociali, culturali, religiose, partiti, scuola; è il tempo del naufragio delle motivazioni, dei sentimenti e nel quale si avverte malessere, conflitto, mancanza di pace interiore; è il tempo del naufragio della coesione sociale: si moltiplicano i conflitti, gli scontri, le guerre, le aggressioni verbali e fisiche.

In questo tempo di naufragio globale la poesia deve connotarsi allora per la sua visione “soteriologica e ri-costruttrice”, vale a dire per quella prospettiva ontologica grazie alla quale la parola poetica diventa mezzo e luogo capace di intercettare lo “strazio che gronda dal cuore a motivo delle parole che feriscono” di cui parla Gibrán, aiutando l'uomo a leggere dal di dentro se stesso, i suoi rapporti con l'altro, con la società.

La poesia diventerà allora un salvagente nell'era delle nuove tecnologie se sarà in grado di suscitare domande di senso sulla necessità per l'uomo di “ritrovare l'anima” rubata da relazioni di solitudine e dall'imperante nichilismo e materialismo.

d. La voce dei poeti e la loro funzione profetica e sociale nell'era del digitale: non c'è futuro senza memoria

Nell'umanesimo digitale la poesia deve ritornare ad avere una nuova funzione sociale e profetica in grado di aiutare l'uomo a leggere dal di dentro se stesso, i suoi rapporti con l'altro, con la società: la poesia deve – e mi avvalgo delle parole sempre attuali di Salvatore Quasimodo - “ri-fare l'uomo dentro”: questo è il problema capitale! – affermava il Premio Nobel per la Letteratura.

L'umanesimo digitale, con tutti i suoi aspetti positivi, non può avere futuro se perde la memoria, quella memoria poggiata sulla testimonianza di figure di poeti che hanno esercitato con gli strumenti del loro tempo una azione costruttiva e rilevante, una funzione profetica davvero interessante e che ancora oggi, nell'era del digitale, è di grande attualità e di esempio.

James Sanua

Vorrei cominciare con un poeta egiziano. Mi riferisco al poeta James Sànuà, nato al Cairo nel 1839 e morto a Parigi nel 1912, giornalista, attivista nazionalista e drammaturgo, poeta e scrittore, del quale si è occupato in un volume dal titolo *La poesia italiana di James Sànuà*. L'arabo anziano e altri scritti, e pubblicato in Italia nel 2018, la prof.ssa Wafaa El Beih.

James Sanua è stato un personaggio che già all'età di sedici anni inizia a scrivere articoli su giornali arabi, francesi, italiani e inglesi. Nel 1863 diviene professore all'Ecole Polytechnique ed esaminatore di scuole sotto il governo egiziano. Nel 1870 introduce in Egitto il teatro arabo moderno.

Insomma, una personalità forte, dirompente, che a causa della sua opposizione al governo venne esiliato nel 1878. Si stabilì a Parigi, città da cui continuò a pubblicare il suo giornale violentemente anti-inglese come organo del cosiddetto Partito Nazionale Egiziano. Nella sua vita visitò più volte il sultano, ricevendo da lui numerose decorazioni. Nel 1900 lo Scià di Persia gli conferì il titolo di "Sha'ir al-Mulk" (Poeta dell'Impero).

James Sanua nelle sue poesie faceva emergere il contesto politico, sociale e culturale che si viveva e respirava. C'era nella sua poesia un chiaro *sitz im leben*, ossia un contesto situazionale legato alla realtà storica dell'Egitto che raccontava, e nella sua opera scorreva, in particolare, la visione di un tempo di rinascimento, che egli vedeva profilarsi all'orizzonte e di cui appariva fiero, tant'è che in una poesia cantava:

“Quanto splende d'Egitto l'avvenire!

Omai la civiltà vi fè gran passi:

Arti e scienze si veggon rifiorire

Collegi e scuole per le varie classi

Da per tutto s'apriro, e assai contenti

I professori son degli studenti.

Chiare prove del loro gran progresso

Le scuole militari ci hanno dato;

Che l'esercito egizio è quasi adesso

Dagli ufficiali loro comandato:

L'agricoltura pur va molto avanti,

E gridano vittoria i commercianti..."

Il corpus poetico di James Sanua poggiava su temi di grande valore umano ed educativo ancora attuali nell'umanesimo digitale: la fede, il fato, la rassegnazione, la libertà, l'amore, la Religione, il Monoteismo, la capacità degli Europei, la massoneria, la profanazione.

James Sanua è stato un poeta profetico che ha sicuramente anticipato il modello culturale dell'intellettuale di un neo rinascimento nella sua Egitto. Nel percorso letterario di questo poeta egiziano dell'800 c'è, in fondo, una complessità tematica che è al centro del mondo globale contemporaneo, una complessità che pone sul tappeto i rapporti internazionali, il dialogo interreligioso, lo sviluppo delle potenzialità insite nell'attivazione di esperienze di vita, culturali e artistiche riferendosi all'Italia e al mondo arabo, nonché lo spazio di nuove domande in relazione alle forme di solidarietà e di collaborazione tra i popoli, e alla condivisione, nel rispetto delle singole individualità nazionali, di temi che riguardano i rapporti economici, la cultura in senso ampio, le forme della vita sociale, la religione, la famiglia, l'infanzia e l'adolescenza e il lavoro.

Un'altra voce originale, appartenente alla letteratura ispanica, di cui l'umanesimo digitale può fare tesoro è Federico Garcia Lorca, una figura poliedrica perché si offre al contesto sociale del primo Novecento come "l'artista totale", artefice non solo di versi ma anche di composizioni musicali, teatrali, di spettacoli per i palcoscenici di contrade. Insomma, Lorca era un poeta con uno stile unico, che intrecciava caratteri tipici del simbolismo, oltre ad un largo utilizzo di elementi mistici con i quali affrontava problematiche e dubbi esistenziali. Quello di Garcia Lorca è stato un itinerario nel quale egli ha concepito se stesso come un sognatore e profeta del suo tempo, uno che ha battuto "il pugno con tutta la sua forza" schierandosi sempre dalla parte dei più poveri e cercando la giustizia fino al proprio sacrificio, connotandosi, pertanto, come il poeta che dai grattacieli di New York lanciava con i suoi versi un "grido" e una "denuncia sociale" rompendo gli schemi nel modo di comunicare il suo mondo interiore; insomma – come dice Claudio Rendina - il 'niño emarginato' impegnato con gli umili nel riscatto del primordiale" (F. García Lorca, *L'aurora*, in *Tutte le poesie*, a cura di Claudio Rendina, Newton Compton, 2002)

Dal 2022 stiamo assistendo ad una guerra assurda, vera follia, con morti di uomini, donne, bambini, anziani, guerra che continua a vedere in conflitto la Russia e l'Ucraina e da un anno Israele e la Palestina, e tutto questo è visibile quotidianamente attraverso i social e tutto il mondo digitale. Ebbene, anche in questo doloroso nostro tempo è importante che emerga la voce dei poeti, che, come profeti, sappiano lanciare messaggi a favore della pace.

La letteratura italiana del Primo Novecento ci ha dato in questa direzione testimonianze di poeti che hanno alzato la loro voce che certamente non aveva e non poteva avere quella risonanza che oggi permette l'umanesimo digitale. Mi riferisco a Quasimodo, Rebora e Ungaretti.

Problématique des hétéronymes dans la traduction juridique: la technologie est-elle un outil d'aide ou outil de traduction ?

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Abstract : Les difficultés que doit surmonter un traducteur sont souvent des défis lexicologiques, syntaxiques et phraséologiques. Franchir ces obstacles s'avère plus difficile lorsqu'il s'agit d'un texte spécialisé qui se caractérise par un langage fort particulier. Considérée comme étant le genre le plus compliqué, la traduction juridique est exclusivement typique vu la relation étroite entre les textes juridiques et le système du droit du pays, donc de la société, en question. Pour un apprenant de traduction, la situation est évidemment plus compliquée, faute de base juridique et d'expérience. Bien que la phase de compréhension soit toujours indispensable comme toute traduction générale ou spécialisée, la précision et l'exactitude de la terminologie juridique ne lui permettent pas d'adopter exclusivement la théorie interprétative dont la préoccupation centrale est la question du « sens ». Ce problème s'avère plus saillant dans la traduction de l'arabe vers le français. Alors que le terme juridique français n'a souvent qu'un équivalent arabe dans le dictionnaire bilingue, un terme arabe y a souvent plus d'un correspondant français formant ce qu'on appelle "les hétéronymes". L'apprenant pose donc les questions suivantes : S'agit-il d'une véritable polysémie ? la nouvelle technologie pourrait-elle l'aider à faire le choix pertinent ?

Ayant toujours tendance à les encourager à éviter le recours à la traduction automatique, nous décidons quand même, d'explorer avec eux les différents outils d'aide à la traduction et voir ensemble s'ils leur seraient utiles pour choisir le correspondant juridique adéquat dans la langue cible.

Mots-clés : Traduction juridique- polysémie- hétéronymes-équivalence- traduction automatique

Abstract : The difficulties a translator must overcome are often lexicological, syntactical and phraseological. Overcoming these obstacles is all the more difficult when dealing with a specialized text characterized by a highly specific language. Considered the most complicated genre, legal translation is uniquely typical, given the close relationship between legal texts and the legal system of the country, and therefore society, in question. For a learner of translation, the situation is obviously more complicated, due to a lack of legal background and experience. Although the comprehension phase is always essential, as in any general or specialized translation,

the precision and accuracy of legal terminology do not allow him or her to adopt exclusively the interpretive theory whose central concern is the question of “meaning”. This problem is even more acute when translating from Arabic into French. Whereas a French legal term often has only one Arabic equivalent in the bilingual dictionary, an Arabic term often has more than one French correspondent, forming what are known as “heteronyms”. The learner therefore asks the following questions: Could the new technology help them make the right choice?

As we always tend to encourage them to avoid recourse to machine translation, we decide to explore with them the various translation aids and see together if they would be useful in choosing the right legal correspondent in the target language.

Keywords: Legal translation - polysemy - heteronyms - equivalence - machine translation

Introduction : Outil de communication primordial entre les différentes langues et cultures, la traduction représente un champ d'études très large, d'autant plus qu'elle s'étend aux différents types de textes portant sur des domaines variés. Les difficultés que doit surmonter un traducteur pour rendre le message d'un texte quelconque dépendent, le plus souvent, du niveau de complexité du style utilisé dans le texte source : défis lexicologiques, syntaxiques et phraséologiques. Tous sont des obstacles qui entravent la compréhension du texte, d'une part, et la reproduction fidèle et correcte du message dans la langue cible, d'autre part.

Franchir ces obstacles s'avère plus difficile lorsqu'il s'agit d'un texte spécialisé. Axé sur un domaine de spécialité (médical, économique, juridique, etc.), un tel texte se caractérise par un langage fort particulier et, parfois, par des règles syntaxiques distinctives susceptibles d'entraver davantage la phase de compréhension dans le processus traductionnel. Aussi le traducteur d'un texte spécialisé doit-il être doté d'un bagage cognitif pertinent. C'est afin de bien comprendre le vouloir-dire d'un texte spécialisé qu'il doit avoir suffisamment d'informations sur le domaine auquel appartient le texte source ainsi qu'une compétence bilingue satisfaisante qui lui permet de le reproduire convenablement dans la langue d'arrivée. En fait, pour traduire un texte spécialisé, il ne suffit ni de comprendre grosso modo le message ni d'expliquer le contenu sémantique de la terminologie utilisée. Un bon traducteur s'engage à comprendre chaque détail contextuel et linguistique et, par conséquent, à trouver le correspondant pertinent de chaque terme.

Considérée comme étant le genre le plus compliqué, la traduction juridique est exclusivement typique. En fait, le langage juridique est « singularisé par un ensemble de traits qui tiennent autant à l'existence d'un vocabulaire spécialisé qu'aux particularités de sa structuration sur le plan stylistique, syntaxique, lexical et sémantique. » (Dincă, 2005, p. 160). Un traducteur d'un texte juridique doit donc tenir compte de la terminologie pertinente ainsi que de la phraséologie du texte source. En

outre, la traduction juridique diffère de tous les autres domaines de la traduction spécialisée vu la relation étroite entre les textes juridiques et le système du droit du pays, donc de la société, en question. D'ailleurs, « même s'il existe en principe un fonds commun entre deux systèmes de droit, chaque culture juridique a ses particularités, qui donnent lieu à des termes spécifiques » (Harvey, 2002, p. 40). C'est la raison pour laquelle le traducteur doit faire une documentation adéquate sur le système juridique qui fait l'objet du texte à traduire pour bien en assimiler le message et le reproduire par les analogies correspondantes dans la culture cible.

Une telle mission semble facile pour les jurilinguistes dont le travail consiste souvent à étudier les points de divergence et de convergence entre les différents systèmes de droit dans le cadre d'un code précis (code pénal, code électoral, code civil, etc). Aussi s'engagent-ils à explorer à fond les différentes lois et à en découvrir la terminologie pertinente qui leur serait utile le cas échéant. Il en est de même pour un traducteur chevronné. Bien qu'il ne soit pas spécialiste en droit, ses compétences linguistiques et ses expériences traductionnelles lui permettent de présenter au lecteur cible une traduction aussi précise que le texte source.

Mais pour un apprenant de traduction, la situation est évidemment plus compliquée. Faute de base juridique et d'expérience, la traduction d'un texte juridique n'est pas un processus spontané pour lui. C'est pourquoi il a besoin d'un guide pour qu'il puisse relever un tel défi. C'est donc avec son enseignant qu'il découvre les difficultés à surmonter ainsi que les outils qu'il devrait posséder.

Enseignante de traduction pendant de longues années, nous avons eu la chance de travailler la traduction juridique avec les étudiants de la licence. Pour eux, ce module est toujours leur défi majeur pendant les 4 années universitaires. En étudiant la traduction, ils avaient souvent tendance à adopter la théorie interprétative de Danika Seleskovitch. Ils pensaient que, pour être fidèle au texte source, il suffit d'en rendre le message, le vouloir-dire de l'auteur, abstraction faite du lexique utilisé puisque « La préoccupation centrale de la théorie interprétative est la question du «sens» » (Raková, 2014, p. 145). En fait, la théorie de sens de Seleskovitch est basée sur 3 axes essentiels : la compréhension, la déverbalisation et la reformulation. L'originalité de cette théorie, selon Raková, réside dans la seconde phase de déverbalisation qui consiste à isoler les idées principales du texte que le traducteur devrait ensuite reformuler dans une langue différente. Aussi peut-on dire que « le traducteur transcende le niveau des mots pour s'approprier le sens d'un texte » (Raková, 2014, p. 149). Raison pour laquelle les étudiants préfèrent cette approche qui leur permet de surmonter les obstacles lexicologiques dans les textes à traduire. Mais ils ont trouvé, grâce aux applications continues, que la traduction juridique, est un cas exceptionnel. Bien que la phase de compréhension soit toujours indispensable comme toute traduction générale ou spécialisée, la précision et l'exactitude de la terminologie juridique ne leur permettent pas de continuer à adopter exclusivement la même théorie.

Tenant à présenter une traduction aussi précise que le texte source et se référant à la théorie wüsterienne de la terminologie, l'apprenant-traducteur cherche la

terminologie pertinente dans les dictionnaires bilingues. Selon Wüster, les deux caractéristiques essentielles d'un terme sont : la monosémie et l'univocité. Un terme n'a qu'un seul signifié et, de même, un concept n'est représenté que par une désignation unique. De plus en plus convaincus, les étudiants comprennent qu'un terme juridique ne doit avoir qu'un seul correspondant dans la langue cible.

Mais est-ce que les étudiants trouvent-ils effectivement un correspondant unique à chaque terme ?

En fait, la tâche devient plus compliquée quand ils découvrent qu'il ne suffit pas simplement de chercher le correspondant de chaque terme dans un dictionnaire bilingue. Ils se trouvent souvent confus face à deux ou trois correspondants proposés. Leurs questions évidentes donc : sont-ils des synonymes interchangeables ? le terme juridique à traduire est ainsi polysémique ? peut-on donc battre en brèche les notions de monosémie et d'univocité terminologiques ? en cas de pluralité de correspondants, comment choisir le plus pertinent dans la langue cible ? Est-ce que la nouvelle technologie lui serait un outil d'aide satisfaisante ?

C'est afin de répondre à ces interrogations que nous avons décidé de faire la présente étude. Nous avons choisi comme corpus des textes juridiques informatifs « portant sur un sujet juridique à l'intention du profane » (Harvey, 2013, p. 32) pour deux raisons : exclure les problèmes syntaxiques qui caractérisent souvent les textes normatifs et démontrer que la précision de la terminologie juridique est un impératif dans tous les textes à teneur juridique même s'ils ne créent pas la norme législative.

Pour un non-spécialiste, les différents correspondants sont des **synonymes**, donc mots interchangeables. En fait, « les dictionnaires de langue contribuent à encourager cette synonymie. Ils proposent en effet des convergences (assimilations) lexicales en donnant des listes de mots indiqués comme synonymes et ne signalent que rarement les divergences (dissimilations) lexicales qui, pourtant, seraient utiles » (Durieux, 1996-1997, p. 98). Mais pour un expert ou même un apprenant en traduction qui mène des recherches et approfondit ses lectures dans des textes similaires, il s'agit plutôt d'**hétéronymes** non-interchangeables car chacun porte une nuance intra-domaniale. C'est le contexte verbal qui permet au traducteur de choisir le correspondant le plus pertinent.

D'ailleurs, la pluralité de correspondants pour la terminologie juridique suscite des discussions continuelles pendant les cours avec nos étudiants. La question évidente qu'ils ne cessent de poser est : Pourquoi choisir ce correspondant et exclure l'autre ? Pour eux, puisque le dictionnaire bilingue présente plus d'un correspondant pour un terme, nous comprenons qu'ils renvoient tous au même concept et, donc, qu'ils sont substituables ; prenant en considération les deux axes de la théorie terminologique de monosémie et d'univocité.

En fait, ce problème s'avère plus saillant dans la traduction de l'arabe vers le français. Alors que le terme juridique français n'a souvent qu'un équivalent arabe dans le dictionnaire bilingue, un terme arabe y a souvent plus d'un équivalent ou

correspondant français. Une telle correspondance est « appelée fourche lexicale [qui] impose l'analyse des contextes caractéristiques en vue du choix correct de l'hétéronyme » (Cilianu-Lascu, 2005, p. 115).

C'est dans le but de répondre aux questions des étudiants et de justifier nos choix traductionnels que nous tenons à mettre en lumière la typologie des termes juridiques. À vrai dire, ceux-ci peuvent être divisés en : mots spécifiques, mots courants et mots de double provenance. Les mots spécifiques « sont caractérisés par une grande technicité et peuvent paraître aux non-initiés comme opaques et hermétiques » (Biroul, 2005, p. 168), comme les termes « dol », « pourvoi en cassation », « الاستئناف ». Quant aux mots courants, ils font partie de la langue commune sans aucune connotation juridique mais, « appartenant au vocabulaire de soutien » (Scurtu, 2008, p. 892) selon Gémar, ils sont utilisés dans les textes juridiques comme outils d'enchaînement logique. Pour les mots de double provenance ou à double appartenance, ils sont des mots que le langage juridique a puisés dans la langue commune et qui, ayant un sens premier dans celle-ci, revêtent un sens secondaire dans le contexte juridique. Ce sont les mots que « Y. Gentilhomme (1994) appelle « termes larvés »...des mots qui à première vue, semblent appartenir au vocabulaire commun mais qui, dans la discipline considérée, acquièrent un contenu particulier. » (Durieux, 1996-1997, p. 97). Pourtant ces mots à double appartenance peuvent garder leur sens premier dans le langage juridique mais ils deviennent plus précis et plus spécifiques par leur adjonction à un terme purement juridique. Par exemple, le mot « droit » signifie en français « Ce que chacun peut exiger, ce qui est permis, selon une règle morale, sociale. » (Le Robert en ligne) ayant comme équivalent arabe « حق ». Alors que son sens secondaire acquis dans le langage juridique est « Règles juridiques en vigueur dans un État correspondant à la coutume, à des lois (→ code), à des jurisprudences. » (Le Robert en ligne) qui est rendu en arabe par le mot « قانون ». En arabe, le mot « محكمة » est un exemple pertinent du second cas des termes à double appartenance. Ne désignant pas de concept différent dans le langage juridique, il devient plus spécifique dans le langage juridique lorsqu'il est associé au complément de nom « النقص » ou « الاستئناف » ayant chacun un sens spécialisé différent.

En fait, la fourche lexicale est plus riche en cas de termes juridiques à double appartenance. Comme nos étudiants trouvent une difficulté à choisir le correspondant le plus adéquat en traduisant surtout vers le français qui n'est pas leur langue maternelle, nous avons décidé d'étudier la problématique des hétéronymes en prenant comme corpus des textes arabes surtout ceux qui ont suscité de vives discussions en classe.

Essayant de nous libérer du rôle purement pédagogique, nous tenons à devenir avec nos étudiants « modérateur et réviseur, prêt à relever les incohérences et à les remédier » (Arrame, 2002, p. 48). Avant toute tentative de traduction, il faut les guider par une méthodologie adéquate au langage juridique et leur corriger certains

préjugés, ayant comme base 2 axes : la théorie terminologique communicative ainsi que le procédé de l'équivalence fonctionnelle.

D'ailleurs, la théorie terminologique générale de Wüster est née de l'objectif du théoricien autrichien, ingénieur en principe, d'élaborer un dictionnaire des termes techniques. C'est la raison pour laquelle il adoptait une approche onomasiologique qui consiste à chercher le terme adéquat qui désigne un concept. Ayant comme point de départ un concept, voire toute une définition, le terminologue doit trouver le terme qui le désigne. En revanche, quand il démarre son travail à partir d'un terme qu'il doit expliquer, il adopte donc une approche sémasiologique. Pourtant, loin d'être contradictoires, les deux approches se complètent. Nous les adoptons aussi dans toute opération traductionnelle, mais à l'inverse. Avant de s'attaquer à la traduction d'un texte spécialisé, le traducteur doit comprendre le concept que désignent les termes qui se trouvent dans le texte de départ. Ensuite, il passe à l'étape de trouver à chaque concept le terme qui le désigne dans la langue d'arrivée, donc son équivalent. Sa stratégie est donc l'inverse de celle du terminologue : (1) Terme (Texte de départ) → Concept ...Approche sémasiologique. (2) Concept → Terme (Texte d'arrivée) ...Approche onomasiologique

D'ailleurs, l'axe de la théorie communicative consiste à étudier la fonction de la terminologie en traduction et souligne que le message peut être communiqué soit en tenant compte de la fonction du texte source donc en étant fidèle à la forme du texte et à la terminologie utilisée, soit en devenant plutôt cibliste en s'engageant à mettre l'accent sur la fonction du texte cible. En effet, sourcier ou cibliste, le traducteur - apprenti comprend que sa mission consiste à présenter un texte équivalent au texte source. Mais comment parvenir à une telle équivalence face à des termes ayant une fourche lexicale dans la langue cible ? S'agit-il d'une équivalence formelle ou fonctionnelle ? Comment peuvent-ils profiter des outils d'aide à la traduction en ligne ? Telles sont les questions auxquelles nous essayerons de répondre à travers la présente recherche.

Comme initiation à la traduction juridique, nous commençons d'habitude avec nos étudiants par des textes jumeaux autrement dit « des corpus comparables » (Frérot & Karagouch, 2016, p. 10). Abordant le même sujet mais dans des langues différentes, ces textes contribuent à sensibiliser les apprenants aux spécificités langagières du texte juridique. Nous choisissons pour démarrer deux contrats de location, l'un est en français et l'autre en arabe. Nous leur demandons de remarquer l'« effet miroir » (Bracchi, 2012, p. 202) qui y existe et de relever du contrat arabe les termes et les expressions qui leur paraissent difficiles et d'en trouver les équivalents dans le contrat français. La tâche semble facile mais un terme à double appartenance suscite pas mal de discussions. D'ailleurs, le mot « نسخة » fait partie du vocabulaire de la langue commune mais il acquiert une connotation juridique dès qu'il est utilisé dans un tel texte. La dernière clause du contrat arabe est formée de la phrase suivante :

"تحرر هذا العقد من نسختين بيد كل طرف نسخة للعمل بموجبها عند اللزوم"

Les étudiants ont relevé aisément la phrase équivalente du contrat français :

« Fait à ..., le ...
En ... exemplaires, dont un est remis à chacune des parties qui le reconnaît. »

Pourtant, en passant à la traduction du contrat arabe dans son intégralité, quelques étudiants ont proposé comme équivalents au terme « نسخة », « copie » ou « version ». Ils ont justifié leurs choix en confirmant que le dictionnaire bilingue présente les 3 équivalents sans faire aucune distinction : « copie », « version » et « exemplaire ». Ils décident même de recourir à la traduction automatique via 3 outils de traduction gratuits : Google translate, Reverso translation et DeepL Translator, espérant que la nouvelle technologie mettrait fin à une telle confusion. Contrairement à mes attentes, les 3 outils ont donné une traduction commune et correcte : « exemplaire ».

Texte source	Texte cible
"تحرر هذا العقد من نسختين بيد كل طرف نسخة للعمل بموجبها عند اللزوم"	Google translate : Le locataire reconnaît la douzième clause en deux exemplaires entre les mains de chaque partie, exemplaire selon lequel agir en cas de besoin. (17/9/2024)
	Reverso translation : Ce contrat sera fait en deux exemplaires dans les mains de chaque partie une copie. (17/9/2024)
	Deepl translator : Le présent contrat est établi en deux exemplaires , dont l'un se trouve entre les mains de chaque partie pour être utilisé en cas de besoin. (17/9/2024)

Quand nous n'acceptons, dans ce contexte, que l'hétéronyme « exemplaire », ils nous demandent une justification plausible. Nous les invitons ainsi à chercher d'autres exemples de contrat en français pour vérifier s'il y existe d'autres hétéronymes pour le terme « نسخة ». Bien qu'ils remarquent que « exemplaire » est l'équivalent exclusivement utilisé, ils veulent comprendre la raison. Alors que les trois hétéronymes sont traduits en arabe par « نسخة », ils ne désignent pas exactement la même chose en français. Les étudiants réalisent ainsi qu'en cas de pseudo-synonymie, la consultation d'un dictionnaire unilingue s'avère un impératif. Étant leur guide, nous

tenons à leur expliquer que, dans la traduction juridique, nous cherchons autant une équivalence fonctionnelle qu'une équivalence formelle.

En fait, lorsque le skopos du texte source est similaire à celui du texte cible, il existe donc une permanence fonctionnelle. Par contre, si le skopos du texte cible est différent de celui du texte source, il s'agit d'une « variance fonctionnelle ». À l'encontre d'un texte juridique informatif ne donnant que des informations sur un sujet à cachet juridique, le contrat est un texte normatif à effet contraignant pour les parties signataires. Dans un tel cas, les deux textes source et cible, ayant le même skopos, donc la même fonction, doivent faire foi. Il faut donc choisir l'hétéronyme le plus pertinent de la fourche lexicale proposée dans le dictionnaire bilingue en essayant d'en comprendre séparément la signification et de décider lequel sert à reproduire la fonction du texte source.

Selon Le Petit Robert en ligne, les 3 mots sont définis comme ci-dessous :

Copie : Reproduction d'un écrit. → double, duplicata, photocopie. Copie fidèle. Copie certifiée conforme. L'original et la copie.
<https://dictionnaire.lerobert.com/definition/copie>

Version : Chacun des états d'un texte qui a subi des modifications.
<https://dictionnaire.lerobert.com/definition/version>

Exemplaire : Chacun des objets (surtout imprimés) reproduisant un type commun. <https://dictionnaire.lerobert.com/definition/exemplaire>

Désignant donc un contrat ayant subi des changements, le mot « version » n'est guère adéquat dans ce contexte. Étant la reproduction d'un original, une « copie » n'est pas aussi authentique que le contrat original. Par contre, un « exemplaire » du contrat est un fac-similé portant une signature manuscrite authentique. Comme le contrat doit être contraignant pour toutes les parties, tous les « exemplaires » portant une signature manuscrite sont fiables. Raison pour laquelle, l'hétéronyme « exemplaire » est l'équivalent fonctionnel le plus pertinent dans ce texte.

En fait, la polysémie n'épargne pas les termes essentiellement juridiques. Bien que les corpus comparables soient utiles, les corpus parallèles s'avèrent plébiscités dans les cours de traduction car un texte arabe et sa traduction française servent à « combler les lacunes des dictionnaires et des bases de données terminologiques (...), et compl[ètent] l'utilisation de corpus comparables » (Frérot & Karagouch, 2016, p. 10). Faute d'un corpus parallèle juridique informatif arabo-français, nous avons trouvé opportun de le construire nous-mêmes à partir des traductions proposées par les étudiants. Mais accablés par les autres modules et cherchant à échapper à une documentation fatigante, ils décident de recourir aux outils d'aide à la traduction, surtout la traduction automatique. Bien qu'obstinée à une documentation terminologique avant la traduction, nous avons trouvé que c'est une bonne occasion de faire d'une pierre deux coups : Premièrement, élargir le champ d'étude en possédant à chaque texte une traduction humaine et une autre automatique, et deuxièmement, voir dans quelle mesure la nouvelle technologie aiderait un

traducteur-apprenti à surmonter le problème de polysémie dans la traduction juridique.

Prenant comme texte source un article publié en arabe sur le site du syndicat des avocats égyptiens (2020, اسكندر) portant sur les différentes juridictions en Egypte, nous avons décelé les termes juridiques « polysémiques » ayant plus d'un hétéronyme en français et nécessitant par conséquent un esprit sélectif capable de choisir le correspondant pertinent susceptible de rendre plutôt le sens que la signification et, donc, un texte cible fonctionnellement équivalent.

Cour / tribunal :

Prenons à titre d'exemple le terme « المحكمة » ayant comme fourche lexicale en français « le tribunal » et « la cour ». Le caractère contraignant du langage juridique devient plus déterminant en ce cas, surtout en français. En arabe, nous remarquons l'emploi du terme « محكمة » dans les termes complexes « المحكمة الابتدائية », « محكمة النقض », « محكمة الاستئناف » et « محكمة الجنايات ». En revanche, le langage juridique français semble plus précis ; le terme « محكمة » a pour correspondant tantôt « tribunal » tantôt « cour ». Pour traduire donc un texte informatif sur les types de juridiction, les étudiants prennent en considération le terme complexe dans son intégralité et tiennent à maintenir les correspondants que présentent le dictionnaire bilingue :

Texte source	Texte cible
المحكمة الابتدائية	Le tribunal de première instance
محكمة النقض	La cour de cassation
محكمة الاستئناف	La cour d'appel
محكمة الجنايات	La cour d'assise

Le correspondant est si clair et bien déterminé que le recours à la traduction automatique semble inutile. Pourtant, un étudiant curieux cherchant toujours une justification pour cette correspondance pose la question « pourquoi ? ». Il trouve la réponse dans plusieurs sources : un dictionnaire de langue unilingue (Le Robert en ligne), des dictionnaires juridiques en ligne et le nouveau dictionnaire juridique que nous leur recommandons. Ci-dessous les définitions trouvées :

La cour : Tribunal. Cour d'appel : juridiction permanente du second degré, chargée de juger les appels. Une cour d'assises. La Cour de cassation. La Cour des comptes. La Haute Cour de justice ou Haute Cour : tribunal chargé de juger le président de la République et les ministres en cas de faute très grave. La Cour pénale internationale. <https://dictionnaire.lerobert.com/definition/cour>

Cour : Le juge, un tribunal de droit commun, l'endroit où la justice est administrée. <https://www.courtsnb-courtsnb.ca/content/cour/fr/terminologie.html#:~:text=Cour%20%3A%20Le%20juge>

<https://www.littre.org/definition/cour>

Siège de justice où l'on plaide (ainsi dit, parce que les cours de justice résidaient primitivement dans la cour du roi ou des seigneurs). Autrefois, il se disait de la plupart des tribunaux ; aujourd'hui on ne le dit que des tribunaux supérieurs. Cour d'assises.

<https://www.littre.org/definition/cour>

المحكمة: يقال للمحكمة tribunal إذا كانت ابتدائية ، و يقال لها cour إذا كانت رابعة الدرجة كمحكمة الاستئناف و محكمة النقض أو التمييز أو إذا كانت الأمور التي تحكم فيها خطيرة كمحكمة الجنايات و محكمة العدل الدولية. (Nouveau dictionnaire juridique, p.184)

Le tribunal : Lieu où l'on rend la justice. → palais de justice.
<https://dictionnaire.lerobert.com/definition/tribunal>

Tribunal : Le juge ou la cour. <https://www.courtsnb-coursnb.ca/content/cour/fr/terminologie.html#:~:text=Cour%20%3A%20Le%20juge%2C%20un%20tribunal,o%C3%B9%20la%20justice%20est%20administr%C3%A9>

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Le mot "tribunal", est un vocable générique employé pour désigner toute formation juridictionnelle ayant pour fonction d'apporter une solution à un litige soit entre personnes privées, (individus, associations, syndicats, entreprises, groupements jouissant de la capacité juridique etc).

[https://www.dictionnaire-juridique.com/definition/tribunal.php#:~:text=D%C3%A9finition%20de%20Tribunal&text=Le%20mot%20%22tribunal%22%2C%20est,de%20la%20capacit%C3%A9%20juridique%20etc\).](https://www.dictionnaire-juridique.com/definition/tribunal.php#:~:text=D%C3%A9finition%20de%20Tribunal&text=Le%20mot%20%22tribunal%22%2C%20est,de%20la%20capacit%C3%A9%20juridique%20etc).)

المحكمة: تدل اللفظة الفرنسية على الهيئة القضائية الابتدائية و تقابلها الهيئات العليا (Nouveau dictionnaire juridique, p.602)

Les étudiants ont remarqué que le langage juridique français est plus précis que l'arabe. Bien que toutes les sources consultées leur aient permis de saisir la différence entre « tribunal » et « cour », ils ont préféré القاموس القانوني الجديد. Etant un dictionnaire bilingue présentant les correspondants arabes des entrées juridiques français, il est surtout exceptionnel car il leur offre, à la fois, le correspondant arabe ainsi qu'une définition du terme en arabe ; la compréhension devient ainsi plus facile.

- **Jugement/Arrêt/Sentence :**

À l'encontre des termes complexes, le choix du correspondant du terme simple est plus difficile. Dans le même texte arabe (اسكندر, 2020) à traduire, le terme « حُكْم » est répété à maintes reprises. Par exemple :

"ويكون الحكم الذي تصدره محكمة النقض حكماً باتاً." - 1

- 2- "والأحكام الصادرة من محكمة ابتدائية (...)." -
- 3- "أما محاكم الاستئناف (...) فيطرح النزاع أمامها مرة أخرى لتفصل فيه بإصدار حكم نهائي." -

La polysémie d'un tel terme semble déroutante pour un traducteur-apprenti. Pour lui, puisque le dictionnaire arabe-français ne présente pas un correspondant unique, il est libre de choisir l'équivalent qui lui convient. Il hésite surtout entre les 3 hétéronymes « jugement, arrêt et sentence » (1999, شلالة, p. 84). En fait, cette fois-ci, la traduction automatique n'est pas aussi satisfaisante.

Texte source	Texte cible
ويكون الحكم الذي تصدره محكمة النقض حكماً باتاً	Google translate : L'arrêt rendu par la Cour de cassation est un arrêt définitif. (17/9/2024) Reverso Translation : Le jugement rendu par la Cour de cassation est définitif. (17/9/2024) Deepl Translator : le jugement rendu par la Cour de cassation est définitif. (17/9/2024)
والأحكام الصادرة من محكمة ابتدائية	Google translate : jugements rendus par un tribunal de première instance(17/9/2024) Reverso Translation : les arrêts des tribunaux de première instance(17/9/2024) Deepl Translator : les jugements rendus par une juridiction de première instance(17/9/2024)

أما محاكم الاستئناف (...) فيطرح النزاع أمامها مرة أخرى لتفصل فيه بإصدار حكم نهائي	Google translate : Quant aux cours d'appel, (...)le litige leur est donc porté à nouveau pour qu'il soit tranché en rendant une décision définitive. (17/9/2024) Reverso Translation : Les cours d'appel (...) le litige sera de nouveau porté devant eux pour jugement définitif. (17/9/2024) Deepl Translator : Les cours d'appel (...) le litige est à nouveau porté devant elles pour faire l'objet d'un jugement définitif. (17/9/2024)

La documentation que les étudiants ont faite pour bien comprendre la typologie des juridictions et, par conséquent, produire un texte équivalent sur le plan fonctionnel, leur a démontré que lesdits hétéronymes ne sont pas interchangeables. Ayant suivi la même méthode, ils ont fouillé des textes juridiques comparables et consulté des dictionnaires unilingues ainsi que le dictionnaire juridique bilingue القاموس القانوني الجديد . Ils ont remarqué dans les textes français que, bien que le terme « حُكْم » soit utilisé en arabe pour désigner la décision des différentes institutions judiciaires, le langage juridique français fait la distinction entre « le jugement d'un tribunal », « l'arrêt d'une cour » et « la sentence d'un arbitrage ». Quant aux dictionnaires consultés, ils donnent les définitions ci-dessous :

Jugement :

Action de juger ; décision en justice. Le jugement d'un procès, d'un accusé. Prononcer, rendre un jugement. → décision ; arrêt, sentence, verdict.

<https://dictionnaire.lerobert.com/definition/jugement>

Dans le langage courant on désigne par "jugement" toute décision rendue par une juridiction du premier degré, qui ordonne de payer, de faire ou de ne pas faire ou encore qui prend une mesure d'instruction ou d'exécution. Au point de vue du vocabulaire, les juges de l'ordre judiciaire sont appelés à rendre différents types de décisions qui portent des appellations différentes.

<https://www.dictionnaire-juridique.com/definition/jugement.php>

حكم: بالمعنى الواسع ما يقضي به أولى وظيفة أو سلطة القضاء، و بالمعنى الفني تدل اللفظة الفرنسية على ما تقضي به المحاكم الابتدائية بخلاف القرار و هو الحكم الذي تصدره محكمة أعلى درجة court. أما في اللغة العربية فتضاف لفظة حكم إلى المحكمة فيقال حكم ابتدائي أو قرار استئنافي أو حكم محكمة الاستئناف (...) أو النقض. (القاموس القانوني الجديد، ص369)

Arrêt :

Décision d'une cour souveraine ou d'une haute juridiction. → jugement. Un arrêt du Conseil d'État. <https://dictionnaire.lerobert.com/definition/arrêt> En matière civile, par opposition aux "jugements" qui sont rendus par les juridictions du premier degré (Tribunal de grande instance, Tribunal d'instance, Tribunal de commerce. etc.), le mot "arrêt" désigne une décision rendue par les juridictions civiles de degré supérieur, (Cours d'appel, et Cour de Cassation) <https://www.dictionnaire-juridique.com/definition/arrêt.php>

حكم استئناف، حكم فاصل: كل حكم تصدره محكمة الاستئناف إلا أن اللفظة الفرنسية يراد بها دائما كل حكم تصدره محكمة عليا يطلق عليها اسم cour (القاموس القانوني الجديد، ص58)

Sentence :

Décision d'un juge, d'un arbitre. → arrêt, jugement, verdict. Prononcer, faire exécuter une sentence. <https://dictionnaire.lerobert.com/definition/sentence>

En procédure civile, la "sentence" est le nom donné aux décisions rendues par des arbitres. Mais on peut aussi dire "jugement arbitral ". <https://www.dictionnaire-juridique.com/definition/sentence-d-arbitrage.php>

حكم المحكمين، قرار تحكيمي: الحكم الذي يصدره المحكم أو المحكمون. و في فرنسا تطلق اللفظة أيضا على أحكام بعض المحاكم. (القاموس القانوني الجديد، ص556)

Cette distinction terminologique démontre que le micro-contexte est aussi important que le macro-contexte dans le but de garantir une désambiguïsation. En cas de terme juridique polysémique comme « حُكْم », le contexte ne suffit pas pour prendre la bonne décision. Il faut analyser le contexte verbal appelé aussi « le cotexte linguistique » (Cilianu-Lascu, 2005, p. 122) autrement dit la phrase dont fait partie le terme. Le vocabulaire qui l'entoure aide le traducteur à faire le bon choix. Aussi le traducteur, l'étudiant dans notre cas, a-t-il séparément analysé le contexte verbal de chaque phrase du texte source. Pour choisir l'hétéronyme pertinent, il doit se poser la question : de quelle juridiction parle-t-on ici ? C'est ainsi qu'il a pu parvenir à une équivalence fonctionnelle des 3 phrases susmentionnées :

- 1- L'arrêt de la cour de cassation est définitif.
- 2- Les jugements rendus par un tribunal de première instance.
- 3- La cour d'appel (...) , le litige lui est soumis une deuxième fois pour qu'elle le tranche par un arrêt définitif.

Homicide/ Meurtre/ Assassinat :

Passant du général au particulier, nous essayons ensuite de pénétrer des côtés plus approfondis du langage juridique. Nous choisissons donc des textes informatifs sur le code pénal, surtout le crime d'homicide volontaire et involontaire. En effet, 3 termes polysémiques ont suscité en classe tant de discussions enrichissantes : القتل، العقوبة، العفو. Comme ces termes sont empruntés au langage commun, leur traduction dans un contexte juridique constitue un obstacle indéniable, surtout pour les

personnes non spécialistes en droit, comme nos étudiants. Le terme semble facile car il a un sens direct et clair. Les étudiants comprennent le concept que désigne chaque terme mais le caractère contraignant du langage juridique français et la précision requise les obligent à choisir de la fourche lexicale présentée par le dictionnaire arabe -français l'équivalent pertinent pour le texte à traduire.

Examinons d'abord le terme « **القتل** » dans les deux phrases suivantes :

1- فرق قانون العقوبات فى العقوبة بجرائم **القتل** بين **القتل** المقترن بسبق الإصرار والترصد، وبين **القتل** دون - (رضوان، 2020) سبق إصرار وترصد

2- إن **القتل الخطأ** هو الذي يحدث نتيجة لخطأ من المتهم. (حسني، 2019)

Face à un tel terme simple, l'étudiant pense que la traduction automatique lui serait utile pour reproduire le texte source en français. Pourtant, il trouve que les trois outils de traduction auxquels il a eu recours sont indécisifs ; ils lui proposent deux hétéronymes « meurtre » et « homicide ».

Texte source	Texte cible
فرق قانون العقوبات فى العقوبة بجرائم القتل بين القتل المقترن بسبق الإصرار والترصد، وبين القتل دون سبق إصرار وترصد	Google translate : Le Code pénal établit une distinction entre le meurtre accompagné de préméditation et de délibération et le meurtre sans préméditation et délibération. (30/9/2024) Reverso Translation : La distinction établie par le Code pénal entre l'homicide prémédité et surveillé et le meurtre prémédité. (30/9/2024) DeepL Translator : Le code pénal établit une distinction entre le meurtre avec préméditation et le meurtre sans préméditation. (30/9/2024)

إن القتل الخطأ هو الذي يحدث نتيجة لخطأ من المتهم.	Google translate : L'homicide involontaire est celui qui résulte d'une erreur de la part de l'accusé. (30/9/2024) Reverso Translation : Il s'agit du meurtre injustifié qui se produit par la faute de l'accusé. (30/9/2024) Deepl Translator : Un homicide involontaire est un homicide qui se produit par la faute de l'accusé. (30/9/2024)

La fourche lexicale devient même plus large lorsque nous trouvons dans le dictionnaire un troisième hétéronyme : « assassinat » (شلالة, 1999, p. 172). Hésitant entre les 3 hétéronymes « homicide », « meurtre » et « assassinat », nous tenons à en saisir la différence sémantique et, par conséquent fonctionnelle. Les dictionnaires analogiques unilingues et les dictionnaires spécialisés (unilingue et bilingue) offrent les définitions ci-dessous :

Homicide :

-Action de tuer un être humain.

<https://dictionnaire.lerobert.com/definition/homicide>

-Dans un sens large, l'homicide se définit comme le fait de mettre fin à la Vie* d'un être humain (de soi-même ou d'autrui) ; la vie d'un être humain devant être protégée dès l'instant de sa conception jusqu'au moment de son décès naturel ou accidentel.

En droit pénal, on distingue principalement l'Homicide intentionnel* (meurtre ou assassinat) de l'Homicide par imprudence, négligence, ou inobservation des règlements. https://ledroitcriminel.fr/dictionnaire/lettre_h/lettre_ho.htm

-قتل إنسان: هو أن يعتدي المرء على غيره بغير حق و يفقده الحياة. و اللفظة الفرنسية تعني القاتل أيضا. فإن تعمد قتل خصمه فهو القتل العمد homicide volontaire و إن سبق له تدبير الأمر و الإصرار عليه كان القتل مع سبق الإصرار homicide avec préméditation ، و إن كان لم يتعمد قتل خصمه و إنما وقع القتل خطأ فهو القتل الخطأ homicide involontaire. (القاموس القانوني الجديد، ص 336)

Le meurtre:

-Action de tuer volontairement un être humain.

<https://dictionnaire.lerobert.com/definition/meurtre>

-Le meurtre se définit comme un acte humain, voulu comme un acte de violence envers autrui, qui a été perpétré avec l'intention de causer sa mort et qui a produit ce résultat.

https://ledroitcriminel.fr/dictionnaire/lettre_m/lettre_m_mep.htm

-قتل الإنسان: إزهاق روح إنسان إراديا و لكن ليس عمدا أو عن طريق التربص. (القاموس القانوني الجديد، ص 412)

L'assassinat :

-Meurtre commis avec préméditation.

<https://dictionnaire.lerobert.com/definition/assassinat>

-Dans sa définition actuelle l'assassinat constitue une variété du meurtre, aggravé en raison de la préméditation de l'acte homicide.

https://ledroitcriminel.fr/dictionnaire/lettre_a/lettre_a_as.htm

قتل، اغتيال: جريمة إزهاق روح إنسان عمدا أو بغير حق بفعل من شأنه إحداث الموت. (القاموس القانوني الجديد، ص61)

Nous pouvons ainsi déchiffrer le point de divergence entre les 3 équivalents français proposés. Le « meurtre » et « l'assassinat » représentent une infraction pénale commise volontairement mais, respectivement sans ou avec préméditation alors que le terme « homicide » désigne le même acte criminel mais sans précision. Autrement dit, un « meurtre » est un homicide volontaire alors qu'un « assassinat » est aussi un homicide volontaire mais prémédité. Raison pour laquelle, la traduction des extraits susmentionnés doit être aussi précise que le langage juridique cible.

En effet, nous prenons en considération, à la fois, le contexte et la fonction du texte cible. En fait, nous nous attaquons à un contexte juridique portant sur le code pénal et la distinction entre deux infractions pénales selon les circonstances. Comme l'intention est un facteur commun aux deux crimes « meurtre » et « assassinat », il s'agit donc d'actes volontaires dans les deux cas. C'est pourquoi il serait inacceptable de traduire le terme القتل الخطأ par « meurtre ou assassinant involontaire ». La traduction serait illogique vu la contradiction entre les composantes du terme : le nom « meurtre » ou « assassinat », d'une part, et l'adjectif « involontaire », d'autre part. Le choix de l'hétéronyme « homicide » s'avère ainsi plus adéquat. Par ailleurs, le contexte verbal dans l'extrait n°2 contribue à confirmer le caractère informatif du texte. La répétition de la locution nominale « سبق الإصرار والترصد » dans la phrase prouve que l'auteur du texte arabe veut communiquer une information compliquée à travers un style clair adapté à son destinataire non-initié au droit. La répétition est donc intentionnelle dans le texte source. Comme nous ne voulons pas changer la fonction du texte source, nous avons opté pour le maintien du style dans le texte cible. Aussi avons-nous décidé de garder la répétition, ce qui implique le choix d'un terme convenable ; soit « homicide ». Bien que le terme « assassinat » puisse remplacer tout le groupe nominal « سبق الإصرار والترصد », nous l'avons exclu pour ne pas supprimer la répétition. Quant au groupe nominal « سبق إصرار وترصد », il n'est traduisible que par l'emploi du terme « homicide » car les termes « meurtre » et « assassinat » sont associés à la volonté qui mène à la préméditation ; ce qui n'est pas le cas ici comme le signale l'auteur. Nous nous sommes donc mis d'accord sur la traduction suivante basée sur l'emploi de l'hétéronyme « homicide » :

Texte source	Texte cible

1- فرق قانون العقوبات فى العقوبة بجرائم القتل بين -<u>القتل المقترن</u> بسبق الإصرار والترصد، وبين <u>القتل</u> دون سبق إصرار وترصد . 2- إن <u>القتل الخطأ</u> هو الذي يحدث نتيجة لخطأ من المتهم.	1-Le code pénal fait la distinction entre la peine de l'<u>homicide</u> avec préméditation et guet-apens et celle de l'<u>homicide</u> non prémédité. 2- L'<u>homicide</u> involontaire résulte d'une erreur commise par l'accusé.

Peine / Sanction :

Dans le même contexte pénal, nous devons traduire le terme « عقوبة ». De la fourche lexicale que les étudiants ont trouvée dans le dictionnaire arabe-français, ils hésitent surtout entre les 2 hétéronymes « sanction » et « peine ». Pour faire le bon choix, ils décident de changer l'ordre des étapes de leur processus traductionnel cette fois-ci et de garder la traduction automatique à la fin comme outil de vérification. Aussi tiennent-ils à consulter un dictionnaire unilingue fiable, soit le Petit Robert en ligne, ainsi que deux dictionnaires spécialisés. Ci-dessous les définitions présentées :

La peine :

-Sanction appliquée à titre de punition ou de réparation pour une action jugée répréhensible.

Sanction prévue par la loi et applicable aux personnes en infraction.
<https://dictionnaire.lerobert.com/definition/peine>

-La peine est la sanction pénale infligée à l'auteur d'une infraction.

Le Code pénal fixe la nature et le quantum des peines selon qu'elles sont criminelles (Articles 131-1 et 131-2 du Code pénal), correctionnelles (Articles 131-3 et suivants du Code pénal) ou contraventionnelles (Articles 131-12 et suivants du Code pénal). <https://mce-avocat.fr/lexique-dictionnaire-juridique/peine-definition-juridique/>

عقوبة: (جنائي) جزاء قانوني توقعه الدولة على مرتكبي الجرائم بناء على حكم صادر على المحكمة و قد يصيب الحكم الجاني في نفسه بالقتل أو في حريته بالسجن أو الأشغال الشاقة أو في ماله بالمصادرة و التغيريم أو في حقوقه الوطنية بحرمانه من حقوق المواطن و قد فرضت العقوبات للردع و القمع و التأديب. (القاموس القانوني الجديد، ص 461)

La sanction :

-Peine établie par une autorité pour réprimer un acte.
<https://dictionnaire.lerobert.com/definition/sanction>

-La sanction est l'action prise en cas de violation d'une règle de droit national ou international. La sanction a plusieurs buts : punir le coupable, protéger l'ordre public, et affirmer solennellement que la règle de droit survit à ses violations.
<https://dictionnaire-droit-humanitaire.org/content/article/2/sanction/>

الجزاء، العقوبة: الجزاء هو ما يضمن به تنفيذ القانون. و العقوبة هي ما يحكم به على كل من يخالف الأحكام القانونية، و هي واقية أو زاجرة preventive ، و جابرة أو قامعة répressive. (القاموس القانوني الجديد، ص 552)

La définition du terme « peine » dans le dictionnaire juridique nous permet de comprendre qu'il représente la sanction déterminée par la loi alors que le terme « sanction » est employé dans un sens plus large pour désigner l'action prise par une autorité ou un État en cas de violation des règles. Le texte du code pénal français confirme cette idée en utilisant le terme « peine » pour signaler tous les types de sanctions pénales ; comme le démontre l'extrait ci-dessous de la page officielle du droit pénal français .

« Titre III : Des peines (Articles 130-1 à 133-17)

- Chapitre Ier : De la nature des peines (Articles 131-1 à 131-49)
 - Section 1 : Des peines applicables aux personnes physiques (Articles 131-1 à 131-36-13)
 - Sous-section 1 : Des peines criminelles (Articles 131-1 à 131-2)
 - Sous-section 2 : Des peines correctionnelles (Articles 131-3 à 131-9)
 - Sous-section 3 : Des peines complémentaires encourues pour certains crimes ou délits (Articles 131-10 à 131-11)
 - Sous-section 4 : Des peines contraventionnelles (Articles 131-12 à 131-18) » (Légifrance, Le service public de la diffusion du droit, n.d.)

Tenant à vérifier leur choix, les étudiants passent ensuite à la traduction automatique. N'ayant pas cette confiance aveugle dans les outils de traduction, nous attendons à une variété de correspondants et, par conséquent, à une discussion animée. Cependant, les trois outils ont opté pour le correspondant « peine » pour communiquer la fonction adéquate du terme arabe « عقوبة » tel qu'il est prévu dans le code pénal.

Texte source	Texte cible

فرق قانون العقوبات في العقوبة بجرائم القتل بين القتل المقترن بسبق الإصرار والترصد، وبين القتل دون سبق إصرار وترصد، فالأولى تصل عقوبتها للإعدام، والثانية السجن المؤبد أو المشدد (رضوان، 2020)	Google translate : Le Code pénal établit une distinction entre le meurtre accompagné de préméditation et de délibération et le meurtre sans préméditation ni délibération. Le premier est passible de la peine de mort et le second est la réclusion à perpétuité ou aggravée. (25/11/2024) Reverso Translation : Le Code pénal a différencié la peine pour homicide entre les meurtres prémédités et prémédités et les meurtres prémédités et surveillés. Le premier est passible de la peine de mort et le second de l'emprisonnement à perpétuité ou d'une peine d'emprisonnement avec des peines aggravées. (25/11/2024) Deepl Translator : Le code pénal établit une distinction entre le meurtre avec préméditation et le meurtre sans préméditation et le meurtre sans préméditation. Le premier délit est puni de la peine de mort, le second de l'emprisonnement à vie ou de la réclusion criminelle. (25/11/2024)

Par ailleurs, les étudiants ont remarqué que le terme « sanction » est utilisé dans le code pénal mais sous la forme de participe passé « sanctionnée » équivalent, dans ce contexte, au participe passé « puni ». C'est la raison pour laquelle, ils en ont profité pour modifier la traduction proposée par Deepl Translate et rendre la fonction pertinente en évitant la redondance dans la tournure « puni de peine » :

Texte source	Traduction proposée
(...) فالأولى تصل عقوبتها للإعدام، والثانية السجن المؤبد أو المشدد (رضوان، 2020)	Le premier délit est sanctionné par la peine de mort, le second de l'emprisonnement à vie ou de la réclusion criminelle.

Grâce/ amnistie/ pardon :

Par ailleurs, le titre « القتل الخطأ بين العقوبة و العفو » (حسني، 2019) soulève le problème de traduire un autre terme juridique polysémique : « العفو ». Etant un terme à double appartenance, il est facilement compris par tout traducteur apprenti car le concept du pardon qu'il désigne n'est pas exclusivement juridique. Pourtant, les étudiants découvrent sa polysémie dans le langage juridique en trouvant 2 équivalents français proposés dans le dictionnaire juridique bilingue arabe-français : « amnistie » et « grâce » (شلاله, 1999, p. 147). La traduction automatique leur propose même un hétéronyme supplémentaire : « pardon ».

Texte source	Texte cible
القتل الخطأ بين العقوبة و العفو	Google translate : Homicide involontaire entre punition et grâce(3/10/2024) Reverso Translation : Homicide involontaire entre peine et amnistie (3/10/2024) DeepL Translator : L'homicide involontaire entre peine et pardon(3/10/2024)

Etant dans l'embarras du choix, ils ont dû recourir aux dictionnaires unilingues et même bilingues mais français -arabe. Ci-dessous les définitions des 3 hétéronymes français:

La grâce :

-Pardon, remise de peine, de dette accordée bénévolement. → amnistie, sursis. Recours en grâce d'un condamné à mort.(sans article) Demander grâce. Crier grâce, supplier. elliptiquement Grâce ! → pitié. Faire grâce. → gracier. <https://dictionnaire.lerobert.com/definition/grace>

-La grâce présidentielle : elle ne touche qu'à la peine et non à la condamnation elle-même. C'est une prérogative individuelle du Président de la République. <https://jurislogic.fr/dictionnaire-juridique/amnistie-definition/>

-عفو: حق يملكه رئيس الدولة و قوامه العطف و الرفق بالمحكوم عليهم بعقوبة إما بإعفائهم منها remise de peine كلها أو من بعضها أو باستبدال عقوبة أخف منها بها commutation de peine . (القاموس القانوني الجديد، ص 328)

L'amnistie :

-Acte du pouvoir législatif par lequel sont suspendues des sanctions.
<https://dictionnaire.lerobert.com/definition/amnistie>

-Une mesure législative par laquelle une collectivité décide de faire oublier officiellement certaines infractions, en effaçant les condamnations qui en ont découlé. Elle se distingue de la grâce, qui efface seulement la peine sans toucher à la condamnation elle-même. <https://jurislogic.fr/dictionnaire-juridique/amnistie-definition/>

-العفو الشامل: إجراء استثنائي تمحى به آثار القانون الجنائي العادية، إذ يقضي بأن تمحى رسمياً فئة أو فئات من الجرائم، و تنتزع منها صفتها الإجرامية. و بذلك تعطل المقاضاة ، و تقف الإجراءات السارية. و تلغى الإدانات المحكوم بها (مع الاحتفاظ بحقوق الغير) و يصدر العفو الشامل في العُرف المتبع عادة بقرار عام من البرلمان. (القاموس القانوني الجديد، ص 46)

Le pardon :

Action de pardonner. → absolution, grâce. *Accorder son pardon à qqn.* → indulgence. <https://dictionnaire.lerobert.com/definition/pardon>

Radiation d'une condamnation pour infraction criminelle, ce qui fait que la personne n'a plus de casier judiciaire en rapport avec l'infraction commise. La Commission nationale des libérations conditionnelles peut gracier quiconque a purgé sa peine et prouvé qu'il est devenu un citoyen responsable. En règle générale, un délai d'attente doit être observé avant d'être admissible au pardon. (Les tribunaux de Manitoba, 2024)

Il est à noter que le terme « pardon » n'existe pas parmi les entrées du dictionnaire القانوني الجديد. Mais il fait partie des entrées juridiques françaises dans le dictionnaire bilingue pratique de Youssef Chlala : « Pardon : غفران، صفح، عفو، سماح، غفران: (1999) » (شلاله، p. 881). En fait, ce sont les textes comparables qui nous ont permis de comprendre que le terme « pardon » est plutôt le correspondant adéquat du terme « الصفح ». Absent du code pénal égyptien, le concept de الصفح fait partie du code pénal d'autres pays arabes. Par exemple, le code pénal algérien prévoit que « le pardon de la victime met fin aux poursuites pénales » (Journal officiel de la République algérienne démocratique et populaire, 2024). D'ailleurs, « le pardon peut aussi être octroyé au nom de la société dans le cas de l'amnistie, ou résulter d'une faveur présidentielle, quand il intervient par voie de grâce » (Bouhnik-Lavagna, 1998). Fortement lié à la demande de la victime, le « pardon » consiste à atténuer ou à annuler la peine. Il s'agit donc de reconsidérer la pénalité, non la culpabilité. N'étant pas le cas dans le texte source que les étudiants doivent traduire, nous avons exclu le terme « pardon ». Par ailleurs, nous comprenons

des définitions susmentionnées que, dans le cas d'« amnistie », il n'y a ni peine ni condamnation. L'accusé est donc acquitté. En revanche, la « grâce » est une prérogative exclusivement présidentielle ne supprimant que la peine ; le casier judiciaire de l'accusé n'est plus vierge. Selon le dictionnaire juridique bilingue, « amnistie » est traduit par « العفو الشامل » alors que « grâce » a pour correspondant « العفو ». C'est l'adjectif « شامل » qui fait la distinction en arabe entre les 2 catégories de remise de peine. Par conséquent, nous aurions dû traduire le titre ainsi :

Texte source	Texte cible
القتل الخطأ بين العقوبة والعفو	L'homicide involontaire entre <u>peine</u> et <u>grâce</u>

Pourtant, cette traduction nous paraît inadéquate car le texte ne fait aucune allusion à l'intervention du président de la République. De même, le texte ne porte pas sur l'effacement de la peine dans le cas d'homicide involontaire. Par contre, il jette la lumière sur les différentes peines selon les circonstances de chaque cas :

"من جانبه يقول المحامي خالد محمد، إنه يعاقب بالحبس مدة لا تقل عن 6 أشهر، وبغرامة لا تجاوز 200 جنيه، أو بإحدى هاتين العقوبتين، وتكون العقوبة الحبس مدة لا تقل عن سنة ولا تزيد على 5 سنوات، وغرامة لا تقل عن 200 جنيه، ولا تجاوز 500 جنيه، أو بإحدى هاتين العقوبتين، إذا وقعت الجريمة نتيجة إخلال الجاني إخلالاً جسيماً بما تفرضه عليه أصول وظيفته، أو مهنته، أو حرفته، أو كان متاعبياً مسكراً أو مخدراً، عند ارتكابه الخطأ الذي نجم عنه الحادث. وأضاف المحامي بالنقض، أنه إذا نتج عن القتل بالخطأ أكثر من 3 أشخاص، تكون العقوبة الحبس مدة لا تقل عن سنة ولا تزيد عن 7 سنوات." (حسني، 2019)

Le texte source pose implicitement l'interrogation suivante : « l'homicide involontaire doit-il toujours être considéré dans le code pénal comme étant un crime passible d'une peine ? ». Comme l'acte n'est pas intentionnel, faut-il condamner son auteur et le sanctionner ? Il s'agit en fait d'une fausse interrogation car l'article de loi ci-dessus montre que l'accusé mérite la condamnation pour avoir fait fi de la vie des autres par sa négligence ou sa maladresse. Pour tout amendement de loi, c'est le parlement qui s'en charge. Il s'agit donc de l'amnistie, comme le souligne la définition du dictionnaire juridique susmentionné. Raison pour laquelle, nous avons choisi l'hétéronyme « amnistie » pour traduire le titre : « L'homicide involontaire entre peine et amnistie ».

Conclusion :

De ce qui précède, nous pouvons conclure que, contrairement à l'idée reçue, « la langue du droit est l'une des langues les plus polysémiques » (Scurtu, 2008, p. 890). L'enseignement de la traduction juridique de l'arabe vers le français nous permet de découvrir que le français juridique est un modèle de rigueur à cause de l'extrême précision de sa terminologie ; ce qui justifie, d'ailleurs, son caractère polysémique. Alors qu'en arabe, le législateur recourt souvent à un hyperonyme, en français, il faut tenir compte des divergences sémantiques, voire fonctionnelles entre certains termes qui semblent pour un non-initié des parasyonymes. Le défi

polysémique est un obstacle indéniable dans le processus traductionnel vu la différence entre les systèmes de droit de chaque culture.

Bien que le langage spécialisé soit basé surtout sur une terminologie précise et contraignante, la traduction des textes juridiques avec nos étudiants démontre que « la bi-univocité est (...) un vœu pieux » (Lerat, 2021, p. 1182) dans le langage juridique. Ils ont compris des difficultés qui ont rendu leur tâche plus compliquée qu'il ne suffit pas de consulter un dictionnaire de langue bilingue d'autant plus lorsqu'il présente plus d'un équivalent dans la langue cible.

S'attaquant à des textes à teneur juridique, ils s'engagent à être fidèles à l'objectif du texte source en reproduisant l'objectif dans le langage juridique cible. C'est grâce à l'initiation à la traduction juridique via l'analyse des textes jumeaux, donc une traduction toute faite, qu'ils remarquent que « traduire avec précision ne veut pas dire calquer » (Durieux, 2005, p. 41). Ne cherchant pas à nier l'importance de l'équivalence formelle dite linguistique, les étudiants tiennent donc à parvenir à une équivalence fonctionnelle qui « consiste à trouver dans la langue d'arrivée un référent qui remplit une fonction similaire » (Harvey, 2002, p. 41). D'où la nécessité d'une analyse notionnelle des termes juridiques arabes et français.

La nouvelle technologie offre aux étudiants, dans ce cas, des outils d'aide à la traduction fort utiles. À part les dictionnaires en ligne, ils considèrent, de prime abord, les outils de traduction automatique comme étant une bouée de sauvetage. Outre la complexité du contexte juridique, la multitude des hétéronymes terminologiques dans la langue cible les oblige à chercher l'aide de l'essor technologique susceptible de présenter un correspondant qui leur semble précis et fiable. Pourtant « Les outils et logiciels de traduction en ligne présentent, de nos jours, de plus en plus des clés à solutions rapides et circonstanciées des problèmes de traduction plutôt qu'un moyen fixe et durable d'un apprentissage conscient et objectif de la traduction tenant compte de tous les facteurs et éléments extralinguistiques qui interviennent dans ce processus. » (Hassan, 2019, p. 46). Autrement dit, un traducteur-apprenti peut dépendre des différents outils numériques en tant qu'un outil d'aide et de guidance mais il doit toujours être méfiant et autonome en tenant à réviser la traduction qu'ils lui proposent et à s'assurer du maintien de l'équivalence fonctionnelle. La machine ne parviendrait pas, surtout en cas d'hétéronymes, à remplacer un bio-traducteur.

En fait, la polysémie ne bat guère en brèche le principe d'univocité de Wüster. Par contre, choisir un équivalent de toute une fourche lexicale démontre la précision du langage juridique et, par conséquent, l'univocité de sa terminologie mais sur le plan interne. Autrement dit, un traducteur apprenti ne peut décider quel est le correspondant pertinent qu'après une recherche dans les dictionnaires spécialisés et les textes similaires ou comparables dans la langue cible. Il découvre que, ayant souvent plusieurs équivalents dans le langage juridique, il n'accepte quand même qu'un correspondant unique dans son texte qu'il doit traduire. C'est donc non pas uniquement le contexte cognitif, mais plutôt le contexte verbal qui oriente le traducteur vers le bon choix. D'ailleurs, les erreurs des étudiants ou de tout traducteur non initié au droit proviennent soit d'une méconnaissance des termes soit d'une

mauvaise interprétation du texte. D'où l'importance de l'analyse notionnelle de la terminologie du texte source.

Pour conclure, la fidélité dans la traduction juridique est une question de pertinence. Ayant pour mission de reproduire le vouloir-dire du texte de départ, le traducteur doit mener à bien son texte via tous les outils linguistiques et terminologiques pertinents susceptibles de rendre compréhensible le texte d'arrivée pour son destinataire. La pertinence est un impératif en cas de traduction juridique car il s'agit d'« un texte légal produit pour des fins judiciaires ou similaires et sa traduction ne doit pas fournir des informations erronées ou mal interprétées » (Arrame, 2002, p. 51).

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A Techno-Dystopian Study of Alan Ayckbourn's *Henceforward...* (1987)

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Abstract: This paper provides an in-depth examination of Alan Ayckbourn's play *Henceforward...* (1987) through the techno-dystopian and posthumanist lenses. The scrutiny highlights Ayckbourn's prediction of a future where technology not only assists but deeply structures human relationships. The play centers around Jerome, a musician, who depends on NAN 300F, a machine-human-like designed to treat children as pets. He uses NAN 300F to convince his ex-wife, Corinna that he is a good father for their thirteen-year-old daughter, Geain so that Corinna gives him the custody of their daughter. He uses the machine to make it act like his fiancée and calls it Zoe. Throughout the play, Jerome treats Nan 300F as a real human being. The machine could ensure Geain could play and stay with it; however, the mother could not. Ultimately, Corinna finds that NAN 300 F is a machine and leaves with her daughter while Jerome stays with it. Through a detailed thematic and textual analysis, this paper explores Ayckbourn's portrayal of this techno-dystopian future. It illuminates how *Henceforward...* contributes to a deeper understanding of the play's commentary on technology and human relationships.

Keywords: Alan Ayckbourn, *Henceforward...*(1987), techno-dystopian, technology, posthumanism, types of techno-dystopia.

Introduction:

The overuse of technology and artificial intelligence can be accepted only on one condition which is to be useful. However, the world is being pulled up toward the replacement of human beings with machines and this is known as posthumanism. Alan Ayckbourn expresses his awareness of the danger of this replacement in many of his plays like *Henceforward...* (1987), *Communicating Doors* (1994), and *Whenever* (2000). In *Henceforward...*, Ayckbourn reflects dystopia of the invasion of technology and how it affects badly human beings' lives. *Henceforward...* invokes the world of a man who has ignored his relations and buried himself in technology to increase his ability to create a new composition. He damages even the machine that ends his relationship with his wife and daughter.

Posthumanism:

Posthumanism is a philosophical notion of how transformation occurs within the world. Keeling and Lehman define it as "a philosophical perspective of how change is enacted in the world." Although a humanist viewpoint often "assumes the human is autonomous, conscious, intentional, and exceptional in acts of change, a posthumanist

perspective assumes agency is distributed through dynamic forces of which the human participates but does not completely intend or control." In other words, people are, from a humanist viewpoint, independent and self-aware beings, and they dynamically drive changes in the world. Posthumanism contrasts this idea by suggesting that human agency, our capacity to perform, is beyond human beings' ability. This is because human beings are affected by a network of forces, systems, and technologies.

In "Prometheus as Performer: Toward a Posthumanist Culture (1977)" Ihab Hassan coined the word posthumanism. Hassan depicts the mythological character of Prometheus to indicate the beginning of posthumanism. He states that "five hundred years of humanism may be coming to an end, as humanism transforms itself into something that we must helplessly call posthumanism." (843) The similarities between Prometheus and posthumanism lie in the contradictions since Prometheus is a thief and a rescuer. He is both a devil and an angel. Prometheus had helped his father, Zeus, to win a war by cunning. When Zeus became a hard-hearted persecutor, he decided to devastate the entire human race. That led Prometheus to save the human beings from the tyranny of his father. He stole fire and bestowed human beings knowledge. He had been punished and bound by Zeus to a rock. Even more, Zeus asked a vulture to eat his son's liver. Prometheus in due course saved by Hercules. According to Hassan, the link between posthumanism and Prometheus "concerns Imagination and Science, Myth and Technology, Earth and Sky, two realms tending to one." (838)

Prometheus mirrors the crossing limitations concerning the human and the divine and helps human beings overcome their bounds through arts and technology. Hassan expounds that in contemporary culture many detachments are dissolving. Technology is merged into everything. Hassan asks: "Will artificial intelligences supersede the human brain, rectify it, or simply extend it? We do not know. But this we do know: artificial intelligences, from the humblest calculator to the most transcendent computer, help to transform the image of man, the concept of the human." (846) The boundaries between human and non-human, are blurring as well, and varying unceasingly. Hassan continues:

Prometheus, prophet, Titan transgressor and trickster, giver of fire, Prometheus is our performer. He performs Space and Time; he performs Desire. He suffers. We are ourselves that performance; we perform and are performed every moment. We are the pain or play of the human, which will not remain human. We are both Earth and Sky, Water and Fire. We are the changing form of Desire. Everything changes, and nothing, not even Death, can tire. (850)

Hassan sees Prometheus as an example of posthumanism wherein the relationships between humans and non-humans are dissolving. However, to be in a posthumanist era, people should pass by a transitional phase. That is a transhumanist era.

Transhumanism:

In his book *Last Flesh: Life in the Transhuman Era* (1998), Christopher Dewdney highlights that "[w]e are about to enter the transition period between the human and the posthuman eras- the transhuman age." (2) Transhumanism is a movement that advocates the indulgence of the use of technology to enhance human beings' lives. Nick Bostrom stresses transhuman being is "a being that has at least one posthuman capacity. By a posthuman capacity, I mean a general central capacity greatly exceeding the maximum attainable by any current human being without recourse to new technological means." (219) Rejecting the development of this transformation, Gregory Stock proclaims that human beings will not be able to take hold of their evolutionary future. He states that this transformation "will write a new page in the history of life, allowing us to seize control of our evolutionary future." (2) Dewdney states the aim of Transhumanism is to exceed "our current biological limitations, be it our life span or the capabilities of our brain." (2) So transhumanism is simply the conviction of overcoming human boundaries via technology and science. In the *Transhumanist Manifesto* (2006), Simon Young declares that "[h]umanity will take evolution out of the hands of butterfingers nature into its own transhuman hands." (38) This evolution is represented by the methodological character Prometheus. His drive for knowledge and progress is the aim of human beings to improve their abilities. He calls for deep indulgence in technology and science. He also thinks that people who try to cease transhumanism are cowards.

Techno-dystopia:

Apart from transhumanism, techno-dystopia scorns the advancement of science and technology. Dystopia is an antonym to the word utopia, a perfect imagined place where there is no evil at all, dystopia dates to the 19th century. Pataki elucidates that "recognized as the negative counterpart of the utopia, that is, a perfectly organized, imagined society or place, dystopia is generally described as a bad place, or even more simply, a utopia gone wrong" (426). According to Claeys, the word dystopia is also derived from Greek "dus and topos, meaning a diseased, bad, faulty, or unfavorable place" (4). Veira sees that utopia and dystopia are two sides of the same coin. Although they are distinct words, they come together. Veira explains:

Literary dystopia utilizes the narrative devices of literary utopia, incorporating into its logic the principles of eudaimonia (i.e., imagining what the same place, the place where the utopist lives, will be like in another time, the future), but predicts that things will turn out badly; it is thus essentially pessimistic in its presentation of projective images (17).

Dystopia, however, it is the antonym of the word utopia, it comes along with it to highlight the opposite of the meaning of the word utopia. Therefore, dystopia is a warning of a problem or a catastrophe that may lead to the end of the world.

Literary dystopia is divided into three categories: political, environmental, and technological dystopia. Political dystopia happens by the dominance of an ideology or political party. Environmental dystopia concentrates on ecological elements. The

technological one happens mainly because of the indulgence of the use of technology and science. Mahida mentions some of the dystopian themes and they are:

mastery of nature—to the point that it becomes barren or turns against humankind; technological advances that enslave humans or regiment their lives; the mandatory division of people in society into castes or groups with specialized functions; and a collective loss of memory and history making mankind easier to manipulate psychologically and ultimately leading to dehumanization. (2)

All of them emphasize the destructive impact of technology on the individual and society. These themes refer to the dark side of technology.

Technological advancement has become noticeably clear in every device can be found in every home. However, the interest in this progression has turned out to be a dystopia. The reason for this fear is the over fast of this progression; everything happens and ends before recognizing it and its impact. Galieh Gunagama divides technological dystopia into three types. Firstly, the one that is based on technology and is not part of the human body. Gunagama describes "[i]n this type, the idea of technology is presented in the form of a sophisticated device that is outside the human body and requires a certain way to use it" (40). Examples of these devices are mobile phones, television and cameras. The second sort of technological dystopia is quite the opposite of the first type. It includes technology that is part of the human body. Gunagama explains "[t]his type of technology is portrayed as a sophisticated tool attached to the human body, which can be used in specific ways and can also work automatically". A tracker found inside human skin is as a microchip is an example of this type. The third one uses technology grounded on human awareness, duplicating human thoughts and feelings. It is "a sophisticated tool that can be connected directly with the mind and consciousness of humans to carry out real-time commands in the brain." This sort of technology can be found in *San Junipero*. The Brain Emulation technology, uploading consciousness, is used to keep the human mind and perception in digital form and store it perpetually on the Internet. (Gunagama 40-41)

Application of techno-dystopia in Alan Ayckbourn's *Henceforward...* (1987):

Henceforward... (1987) by Alan Ayckbourn is an example of the first type of technical dystopia wherein technology is represented in a machine outside the human body. Alan Ayckbourn is a prolific British novelist, director, and playwright. He is privileged to seven Evening Standard Award, for best comedy. He has also been awarded the Plays and Players Award, Honorary Doctor of Letters degree from the University of Leeds, Commander of the Order of the British Empire, Induction into the American Theater Hall of Fame, Laurence Olivier Special Award, and the Critics' Circle annual award for Distinguished Service to the Arts. In The Ayckbourn Blog, Simon Murgatroyd writes that Ayckbourn states his reason for writing plays that tackle the impact of technology as follows:

I'm always interested in the future, but I hope in the way that the best speculative fiction is; only in the way, in so far, it is in the present. What I mean to say, what current trends would present if they were left to run. So I combined three of my interests: the nature of the future, the nature of what makes humans unique and that continuing fascination with our attempt, for the first time in our lives, to create something which is potentially, if not emotionally, but certainly intellectually and logically superior to us.

Ayckbourn writes many plays about family relationships. Among them, *The Norman Conquests* trilogy (1973), *Absurd Person Singular* (1975), *Bedroom Farce* (1975), and *Just Between Ourselves* (1976) are some examples. Some of his plays present the difference between human beings and machines like *Henceforward...* (1987). Others present the capacity of technology in the future as in *Communicating Doors* (1994) and *Whenever* (2000).

In a biography written by Paul Allen, *Alan Ayckbourn: Grinning at the Edge* (2001), Ayckbourn states that *Henceforward...* is a reaction to the concern about overpopulation with a cheerfully open-minded humanity (228). The play embodied the future "as a place where both the technology and the people fail to function in the way they were intended." That is, technology is intended to help people in their lives, not to substitute them and play their roles. *Henceforward...* is a comedy and a dystopia at the same time. It is a dark comedy wherein the fact about the future invaded by technology is represented. Mel Gussow mentions that the play is a "cynical space-age comedy about a world that, according to the author's dire prophesy, is not very distant. This will be a time of overly automated man and out-of-control computers, each fighting for dominance." Ayckbourn's dystopia of the invasion of technology and science is mirrored throughout his play. Ayckbourn links posthumanism and techno-dystopia as he portrays a machine, Nan 300 F, acting as a post humanist wife and mother. It is a post humanist mother and wife in the sense that it replaces the real human being, Corinna, and acts on her roles in Jerome's life. Through depicting Nan 300F, Ayckbourn displays his dystopia from the invasion of technology in human beings' lives and relationships.

Jerome, the protagonist, is a composer who lives with a machine intended to be a nanny and it is called Nan. He describes Nan as a "[r]andom programming. If you don't tell her what to do, after a time she just selects something from her memory." (24) Ayckbourn, herein, depicts a posthuman android, called Nan, and shows one of its drawbacks. That is, it can't depend on itself to accomplish any task. In other words, Jerome should give it an order and tell it what to do. Jerome is separated from his wife, Corinna. He seems content with his divorce, as he replaces his wife with an android and continues his life with it. By substituting a human being with a machine, Ayckbourn comments on the advancement of technology and how people may misuse it since the creation of a machine that resembles human beings leads Jerome to abandon his wife, a real human being, and be satisfied with living with a machine. Jerome needs to bring his daughter, Geain, to live with him. To regain the custody of

his daughter, he needs to hire someone to act like a girlfriend. He hires Zoe, an idle actress, to pretend to be his new fiancée. She is an energetic and likable young woman who can easily win Jerome's daughter's heart.

Jerome is too obsessed with technology. In his conversation with Zoe about machines, Zoe's viewpoint about machines that no one should be kind to them leads Jerome to criticize her. The conversation goes as follows:

ZOE: Oh, yes. But one mustn't empathize with machines, must one? They say that's fatal. Mind you, I do that all the time. I shout and scream at my washing machine. (*She laughs.*) There! That was quite a good laugh, wasn't it? Why did they go bankrupt? The firm that made them? I'd have thought they'd have sold like hot cakes. What happened?

JEROME: Er. . . They were very expensive. And — (*he seems evasive*) — there were teething problems. (25)

Her argument always makes him evasive; he hates that his viewpoints are rejected. That is why he prefers living with machines rather than human beings. Another comment on the advancement of technology is that if Jerome couldn't find an alternative to his wife, that is a machine, he would accustom himself to live with human beings. Zoe is so kind, but she makes a mistake by criticizing Jerome's work. She even offers him a few tips on how he could enhance his music. Zoe's criticism of Jerome can be seen as a metaphor for Ayckbourn's dystopian viewpoint against the progression of technology. That is, Jerome couldn't bear to live with a real human being and even couldn't bear to be criticized by anyone. Their talk goes on to be a little hard:

JEROME: I want to say — what I want to say is — well, I want to say — love. Really.

ZOE: (*Mystified*) Love?

JEROME: Yes.

ZOE: I see. What sort of love?

JEROME: Just —generally. Love. You know...

ZOE: (*Puzzled*) No, I'm not sure I —

JEROME: (*Tetchily*) Love. You've heard of love, I presume?

ZOE: Yes, yes. Sorry, only you're not putting it awfully well.

JEROME: (*Irritably*) Of course I'm not putting it awfully well. If I could put it awfully well, there wouldn't be a problem. I want to express the feeling of love in an abstract musical form. In such a way that anyone who hears it —anyone —no matter what language they speak —no matter what creed or colour —they will recognize it —and respond to it —and relate it to their own feelings of love that they have or they've experienced at some time —so they say —

yes, my God, that's it! That's what it is! And maybe who knows, consequently, there might be a bit more of it.
(ZOE is spellbound by this.) (39)

Jerome's talk is always aggressive. Every topic for him seems to be out of discussion. Zoe could bear it until she finally decided to leave and abandon him. She leaves only when she has discovered that he is recording everything between him and her. It is Ayckbourn's dystopia because of a man who is completely relying on technology in his life. That leads to the failure of communication between human beings. Also, Ayckbourn sheds light on the fact that Jerome loses his ability to compose music after his wife abandons him. Jerome resorts to record everything in his life only to get a piece of music that may be useful for him to continue his career. In other words, Ayckbourn comments on the overuse of technology that may not be helpful as in case of Jerome. That is, his reliance on a machine can't be enough. No one can replace human beings. However, machine can be helpful if it goes in line with human beings, helps them, and ease their lives.

The second act of *Henceforward...* portrays how Jerome is depending on the machine to be his partner. After Zoe's abandoned him, Jerome reprogrammed Nan with Zoe's voice to act like his girlfriend before his ex-wife and Mervyn Bickerdyke, the clerk at the Child Wellbeing. Jerome always calls her darling as if she is a real human being. When Corinna comes, she suffers to enter Jerome's home because of a fault in the door. This fault existed for years even before she has been divorced and left it. Paul highlights that Jerome's department is an "immaculate and lovingly kept technical equipment, but a living area heaped with discarded clothes, food, [and] coffee mugs - 'the signs of someone who lives alone and has stopped caring much'" (230). That means Jerome's home is suitable for equipment more than human beings. Corinna is surprised when he tries to introduce his fiancée, Zoe, or rather, his machine. She says "I don't believe it. This is a joke — This is an obscene, grotesque joke. A fiancée . . . ? [...] I don't believe any of this. Not one word." (Ayckbourn 60) Jerome, a man who is obsessed with technology and isolated himself from the others, tells Corinna that Zoe is living with him, a thing that Corinna could not believe it. It is because she has suffered from the way he adheres to the equipment and loses the communication with real people. He begins his lies while describing Zoe as a human being and says that she is following a severe diet.

The dependence upon technology is portrayed many times in this play. Not only Jerome who is obsessed with technical equipment but also Mervyn depends on many phones to work in his job. He speaks proudly:

I've got a few wires about my person, yes, I have to admit it. (*He finds his answering machine and switches it on. The beeping stops. Producing items from various pockets and holding them up to show them*) Answering machine. Neat, eh? Home phone. Office phone. Oh, this is an interesting one. Location finder. If you're ever hopelessly lost. Switch it on and it can pinpoint your on- ground position to within twelve square

metres. French. Of course. Then you've got this —excuse me. (*He takes off his jacket to reveal that the whole of his neck and arms are encased in a criss-cross of wires.*) This is a personal alarm system. Latest type. West German. Naturally. Made by Heisser- Hausen Zeiplussen. They're a subsidiary of Glotz.... Any physical attack on my person and this thing screams the place down. (66)

The stage directions given by Ayckbourn and written in italics as "*Producing items from various pockets and holding them up to show them*", mirrors Mervyn's indulgence in the overuse of technology. Mervyn's overuse of technical devices will also make his life difficult. His dependence on those devices makes Corinna ridicule him. She makes fun of him by saying, "Must take you ages getting dressed in the morning." (67) When the phone rings, it becomes very difficult to recognize whose phone is ringing; is it one of Mervyn or Jerome's phones.

Mervyn states that he could not decide regarding the issue of the child's custody unless she comes and sees if she accepts this situation. Jerome, the one who is accustomed to living in isolation with technology, suggests that he breaks up with Zoe if his daughter will not love her. This leads Mervyn to explain to Jerome that the issue of divorce again, the first one is Jerome's break up with Corinna, can have devastating impacts on the child's life. Mervyn finds it difficult to explain human relationships to Jerome; he goes on and says "[t]hat's what you did before. That's the root of the problem now. You can't do that again. Think of the youngster. We must think of the youngster." (73) Mervyn also tries to know the reason Jerome lives with his neighbors whom he always calls monsters. Jerome could not even have an answer to this crucial question. It is crucial because he may lose custody of his daughter because of it. In other words, if Jerome can't provide, or even does not want to provide, a safe place to live with his daughter, he does not deserve her custody.

Geain, like father like daughter, at first rejects Nan. However, she loves it in a short time. She at first refuses to go with it and tells it, "get off me." (77) Their conversation is so tough. Jerome offers to take care of this issue, but Mervyn refuses his offer. Sooner, Nan could handle Geain and made her love it. Corinna expresses her pain "I feel so demoralized I don't know what I think. All I actually feel like doing is crying. I mean, that woman's done more with that kid in five minutes than I managed in five years." (82) In this case, a machine could do in minutes what a human being does in years. Ayckbourn, here, reflects the fact that people always think that machines are better than them. In other words, Ayckbourn casts light on the posthumanist viewpoint regarding machines. A machine can do what human beings cannot, or at least, it can achieve what they can achieve quickly and better. Now, Corinna is jealous of a machine, a posthuman android that replaces her in Jerome's life. She counts the machine's merits which are "obviously very intelligent, shrewd, cool, sexy, [and] wonderful with kids, a great actress, singer, [and] dancer." It is a posthumanist perspective that machines can be perfect while human beings are not. Corinna, ironically, can't understand that Zoe, or Nan, is just a machine. That is why it could cope with Jerome and his daughter. She says "they're both as mad as each

other." (88) In this respect, father and daughter are capable of living only with machines.

Two obsessed men with technology, Mervyn begins to ask about this machine. He asks about its origin and Jerome answers him "it originated in a factory — it was a prototype for a model that never went into full production. The firm went broke. There's no need to worry. That was actually designed to look after children. It's technically an automatic child-minder." (89) Then, Mervyn asks about its name which is NAN 300F. Just to mention its name for a veteran in the world of technology, like Mervyn, ends the issue of custodianship of Geain. This is because as Mervyn puts it: "I know all about the NAN 300F... My department had to deal with the whole business.... I suppose you could term them that. If you call putting a baby in a microwave oven teething troubles." The fact that Jerome knows the technical problems with this sort of machines and the damage that it may cause to his child and continues having it in his home reflects the author's dystopia of the obsession with having this sort of technology. Jerome still defends the machine as he explains the case that Mervyn speaks about. Jerome says it is not the machine's mistake; it is the mother's. He simply defends the machine against the human beings; he says, "If human beings behaved a bit less like human beings and a bit more like machines, we'd all be better off." It is a human being's mistake to act like a human being. A human being should learn how to act from a machine.

Nan could seize the child and choose never to give her to her mother. In their quarrel against the machine, Nan hurts Mervyn as the stage directions describe "(NAN grips MERVYN'S face in the palm of her hand for a second. Then, with a seemingly effortless push, sends the man reeling back across the room. MERVYN trips and falls on to his back.)" (90-91) This is the act of a machine that Jerome wants the human beings to follow. To convince his daughter to leave Nan, Jerome, ironically, tries to make Geain think that human beings are better. However, the switch in his situation does not work. He does not give his daughter any reason why people are better than machines. Finally, Corinna convinces her by stating how human beings are sometimes wrong, but they can correct their mistakes and solve their problems. Corinna expresses:

Listen. In the past, your father and I, we have —we have both been selfish, we have been thoughtless and stupid and —human. But we have also been, in our time, warm and spontaneous and amusing and joyful and — loving. Which is something we can also be because we are human. But which that machine can never be. You see? (*GEAIN seems to be still waiting to be convinced.*) What we are going to do now, the three of us —you, me and Jerome —we are going down to that car and we are driving home together. And we're all going to start again. All of us. As of now. Isn't that right, Jerome?... All right. Then, that's it. Geain? Will you let go now? Are you coming with us? (94)

Geain accepts to leave the machine only on one condition which is her father and mother return to each other. It appears that Geain's only reason to love Nan, a machine, is to punish her family. She is eager to have a normal life with her family. This can be understandable through the mother's confessions to her daughter. That is, the mother and the father as human beings can make mistakes but there is always a time to fix these mistakes. It is noteworthy that Ayckbourn depicts not only the father who is responsible for destroying the family but also the mother. They, in the end, recognize their mistakes and they try to fix them. In this context, Ayckbourn creates a non-human character to make the human characters recognize their mistakes.

Jerome's mistakes can't end only when he wants to finish them. The daughters of the darkness and the sons of bitches swarming over the home and Jerome and his family need to escape this situation. Even after his family convinces him to leave with them "GEAIN: Come on, Dad. / CORINNA: we both love you, Jerome. God knows why, but we love you. Love, love, love! All right. Now, come on, please," Jerome never leaves with them. (95-96) He decides to follow them but changes his mind at the end. He prefers to live with the records, or memories of them, instead of continuing the rest of his life with them. He is fascinated by the word love uttered by his ex-wife and disfigured it creatively by his machines. The play ends by describing Jerome as follows:

He rushes [a]round the room uncovering the rest of the technical equipment.... Nearly everything in the room, it transpires, is actually part of JEROME'S recording and sampling gear, including the coffee table. As he does this, a fresh series of furious clangs are heard on the shutters outside.... JEROME begins to work feverishly now, treating the original sound of CORINNA'S cry of 'love', sampling and synthesizing. A whole complex, interminable process, dramatically condensed into stage seconds. JEROME starts to play. At first improvising, then slowly growing in confidence as he goes, the texture ever thickening, building in volume....The screen goes dark. JEROME, oblivious, plays on like a man possessed. Finally, with a great flourish, he finishes. A silence. He stands, triumphant.) (Jubilant and breathless) That's it! That's it! (A silence. A missile, thrown from outside, clangs against the shutters. JEROME does not react.) (Already feeling rather anti-climactic) That's it. (He looks around him and sits.) Yeah! (Pause.) That's it, then. (He sits all alone. And realizes how alone he is. As the missiles continue to clang). (97-98)

He finally realizes that achieving any progress by technology on account of human relationships will gain him nothing. He sacrifices his family; both wife and daughter twice in order to get this composition, the composition of love. He, in the end, lives with memories of real people who are still alive, but they do not live with him.

Through creating a posthuman character, Nan F300, Ayckbourn shows how technological progression can destroy human relationships. For instance, Jerome

could substitute his life as a husband and a father by his accompany with a machine. Also, Ayckbourn's dystopian viewpoint regarding the advancement of technology enhanced through Jerome's disability to recognize how his life with a machine can't be enough or how he is unable to see the impossibility of replacing a human being with a machine. Billington states that Jerome "fails to see Nan's incapacities by naively and assigning her the mother role." (198) Throughout the play, Jerome fixes Nan many times but he didn't try to fix his relationship with his wife. That is, Ayckbourn's dystopia appears through his depiction of the relationship between human beings and machines. He portrays the fact that people consider machines as the achievement that can replace human beings. However, if people could use machines to support and ease their lives, they will be better.

Conclusion:

Ayckbourn's *Henceforward...* (1989) reflects a dystopia from a world wherein Artificial Intelligence and technology invaded human lives. It mirrors the first type of technological dystopia wherein technology is not a part of human bodies. Technology, however, substitutes human beings and destroys their relationships. Jerome is an example of people's dependence on technical devices in a way that affects his family. In other words, he abandons his family, daughter, and wife twice and lives with a robot called Nan F300. He depends on a posthuman NAN 300F to restore the custody of his daughter from his ex-wife. Jerome loses his creativity in composing music after his wife abandons him for the first time. He also can't keep her in the second time. He, also, refuses to leave the robot and lives with his daughter and ex-wife. That is, he refuses to live a normal life even after his daughter begs him. In brief, this paper is not against the advancement of technology, but against the overuse of it. Jerome, the play's protagonist, represents real persons who avoid their interactions within their family and resort to technology. It is painful that he loves his family as he lives the rest of his life with their memories, but he does not live with them even if they are still alive.

Henceforward...(1989) represents Alan Ayckbourn's dystopia of technological replacement of human beings. He focuses only on human relationships in this play to reflect the fact that human relationships can be destroyed by the invasion of posthuman machines that replace them and play their roles. The creation of machines may, as Ayckbourn portrays in this play, destroy human relationships. Also, the play reflects Ayckbourn's viewpoint on the human beings' rank at the top in the hierarch order. This viewpoint is reflected indirectly within the play as Jerome, a real human being, always gives orders to Nan, a machine. Jerome, herein, treats Nan as a slave who obeys his orders. He also tries to portray a picture of a good family by using Nan as his wife and a mother for his daughter. However, the machine fails to play Corinne's role in Jerome and his daughter's life.

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Lexical Features of the Chinese Science Fiction Novel "The Wandering Earth"

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Wandering Earth is one of the major works of Chinese science fiction literature in recent years. By constructing a huge escape plan for the Earth, the novel artistically shows the struggle and resistance of human beings in a desperate situation. Based on scientific imagination, it depicts the many possibilities of the future world. Against this background, Wandering Earth, as well as other modern science fiction novels with a broad vision and cosmic sensibility, has become an important research paradigm. Under the theoretical framework of linguistic stylistics, this study analyses the vocabulary of Wandering Earth in depth using rich linguistic materials to reveal author Liu Ci xin's linguistic skills in constructing science fiction worlds and expressing themes. The study examines the terminology in the fields of science and engineering that is widely used in the novel, and the function of these terms in science fiction. It also examines whether the novel draws on vocabulary or imagery from traditional Chinese culture to enrich the connotation of the science fiction world.

Keywords: lexical features, Liu Ci xin, Wandering Earth, science fiction.

中国科幻短篇小说《流浪地球》的词汇特征

摘要：《流浪地球》是近年来中国科幻文学的重要作品之一。该小说通过构建一个庞大的地球逃生计划，艺术性地展现了人类在绝境中的挣扎与抗争。基于科学的想象，描绘了未来世界的多种可能性。在这样的背景下，《流浪地球》以及其他具有广阔视野和宇宙情怀的现代科幻小说，成为了重要的研究典范。本研究在语言风格学的理论框架下，对《流浪地球》的词汇进行深入分析，揭示了作者刘慈欣在构建科幻世界和表达主题方面的语言技巧。研究探讨了小说中广泛使用的科学与工程领域的专业术语，以及这些术语在科幻小说中的功能。同时，还考察了小说是否借鉴了中国传统文化中的词汇或意象，以丰富科幻世界的内涵。

关键词：词汇特征 刘慈欣 流浪地球 中国科幻

一、前言

刘慈欣是来自北京的著名科幻作家，他的代表作品《三体三部曲》被视为中国科幻文学的里程碑，成功地将中国科幻推向了国际舞台。在刘慈欣的影响下，越来越多的中国科幻作家和作品不断涌现。他不仅推动了科幻小说的发展，还开创了科幻词汇的先河。刘慈欣独特的写作风格吸引了众多读者，彰显了他在科幻文学领域的开创性贡献及深远影响。

本人注意到关于刘慈欣作品语言风格的研究相对较少，现有的研究多集中于作家的整体风格特征，而缺乏对其词汇特征的专门探讨。因此，本人萌生了对刘慈欣短篇小说风格进行深入研究的想法。

文学作品中的词汇不仅包括基本词汇和常用词汇，还涵盖了方言词、色彩词和古语词等。张小娜在其著作《茅盾长篇小说词汇研究》(2013)中^{iv}，从经济词汇和女性词汇等角度对茅盾的长篇小说进行了系统的归纳与分析；而王群生则专注于《赵树理小说里的方言词汇》的研究。

除了对单一作家的作品进行词汇研究外，还有学者对两位作家或两种小说的词汇进行对比分析，以探讨其异同之处，为后续研究提供参考。金小英在《网络小说语言词汇分析——以中韩网络小说为例》(2012)中^{iv}，将中韩网络小说中的词汇分为七类：缩略词、同义变义词、谐音词、外来词、拟声词、粗俗词以及标点符号与情感符号，并对每一类进行了详细的描述与分析。

研究方法：本研究在语言风格学理论的指导下，针对刘慈欣的短篇小说《流浪地球》进行了深入细致的词汇分析，使用了丰富的语言材料。研究方法主要包括描述性分析和统计分析，通过对小说的词汇特征分析和统计，从而实现对该短篇小说更为准确和科学的解读。

本文的创新之处在于所选语料的独特性以及研究视角的创新。学术界通常倾向于研究热门作品或知名作家的作品，而较少关注非热门作品。本文选择刘慈欣的《流浪地球》作为研究对象，旨在探讨其语言表达的特点及其在小说中的功能。

二、有关刘慈欣及其短篇小说《流浪地球》的介绍

刘慈欣，男，汉族，生于1963年6月23日，籍贯为河南，现居北京。他是一位高级工程师和科幻作家。刘慈欣曾担任中国作家协会第九届和第十届全委会委员，并且是中国作家协会和中国科普作家协会的会员。此外，他还担任山西省作家协会副主席、阳泉市作家协会第五届理事会的名誉主席，以及阳泉市文联的名誉主席，同时也是刘慈欣文学学院的终身名誉院长。^{iv}

2011年，《三体3：死神永生》荣获《当代》年度长篇小说五佳第三名。2015年8月23日，刘慈欣凭借《三体》在第73届世界科幻大会上获得雨果奖最佳长篇小说奖，成为亚洲首位获此殊荣的作家。2017年6月25日，《三体3：死神永生》获得轨迹奖最佳长篇科幻小说奖。2018年11月8日，他又获得2018年克拉克想象力服务社会奖。2019年2月5日，改编自其作品的电影《流浪地球》和《疯狂的外星人》相继上映；8月，他入选2019福布斯中国100名人榜荣誉名单；9月23日，长篇小说《三体》被选入“新中国70年70部长篇小说典藏”。2023年6月14日，刘慈欣被宣布为《梦之海》的监制。刘慈欣被广泛认为是中国科幻文学

的领军人物，他的“三体三部曲”被视为中国科幻的里程碑，成功将中国科幻推向了国际舞台。



《流浪地球》是刘慈欣创作的一部中短篇科幻小说，讲述了人类为了逃避即将来临的灾难，给地球安装发动机并在宇宙中漂流的故事。该小说于2000年7月首次在《科幻世界》杂志上发表，并获得了当年中国科幻银河奖的特等奖。2019年，这部小说被改编为同名电影并上映。

故事的背景设定在400年前，因担心太阳氦闪爆发可能带来的灾难，人类决定团结一致，成立政府，并为地球安装行星发动机，利用其推力将地球推出太阳系，开始漫长的宇宙漂流，目标是前往比邻星寻找新的家园。整个计划的实施时间长达2500年。

在小说的结尾，作者描绘了一个名为“叛乱”的章节，讲述了在地球脱离太阳系的过程中，有人发现太阳的各项参数在几个世纪以来并未发生变化。于是，流言四起，指责“流浪地球”计划背后隐藏着控制人类的阴谋，民众因此掀起了叛乱。越来越多的人加入了反叛阵营，原本的政府军也纷纷倒戈。尽管联合政府的工作人员本可以与叛军对抗到底，但他们意识到这将对地球造成无法挽回的损失，因此选择了放弃抵抗。叛军获胜后，将5000多名科学家和联合政府的人员流放到严寒的地表，任其冻死。当它们为“胜利”而欢欣鼓舞时，太阳却发生了氦闪爆发，群众这才意识到自己的愚蠢，明白了政府的正确。作者在这一节中聚焦于那些不明真相的群众和忍辱负重的政府，讽刺了人们因认知局限和理智丧失而激发出的内心恶性。当愚昧无知的人们传播错误的推断时，那些试图保护地球、延续人类生存的精英们却遭到了极刑。愚众在目睹同类被处死时毫无怜悯之心，甚至高唱凯歌，他们的无知和冷漠几乎可以与鲁迅先生笔下的看客相提并论。

小说的主角是一个普通人，他生活在“煞车时代”和“逃逸时代”之间。他从未见过黑夜和星星，也未体验过四季的变化；由于地球发动机的高温，四季的气温都高达70℃，日出变成了恐惧的象征。在逃逸时代，他搬入地下城，那里的人们生活在关于“太阳氦闪即将来临”的谣言和恐慌中。地下城经历了“地球派”和“飞船派”之间的内战，以及平民对联合政府的不满而引发的起义。最终，太阳氦闪爆发，地球继续在宇宙中漂流，向新的家园进发。^{iv}

三、刘慈欣的短篇小说《流浪地球》的词汇特征

（一）色彩词的使用

在小说中，色彩词的运用是一种重要的文学手法。不仅能够提升文本的视觉效果，还能加深主题、塑造角色和传达情感。通过巧妙地使用色彩词，作者能够营造出丰富的意象，让读者在脑海中形成鲜活的画面。色彩词不仅能营造氛围，还能描绘人物特征。在不同场景中灵活运用多种色彩词，可以使文本在视觉上更具层次感，提升阅读的趣味性。通过细致的色彩描绘，作者能够引导读者的情感体验，使其与故事的发展紧密相连。总而言之，色彩词在小说中不仅是描绘的手段，也是情感的承载者。协助作者构建出丰富的叙事世界，使读者能够更深入地感受故事中的情感与主题。^{iv}

本文将以常见的基本色彩词汇，如“黑”、“蓝”、“白”等为关键词，对刘慈欣的短篇小说《流浪地球》中的色彩词进行全面统计，涵盖其出现的频率，结果如下：

颜色	黑	红	蓝	白	绿	灰	黄	合计
《流浪地球》	30	26	20	18	13	7	3	117
比例	25.6%	22.2%	17.1%	15.3%	11.1%	5.9%	2.5%	100%

表 1 刘慈欣的短篇小说《流浪地球》色彩词统计表

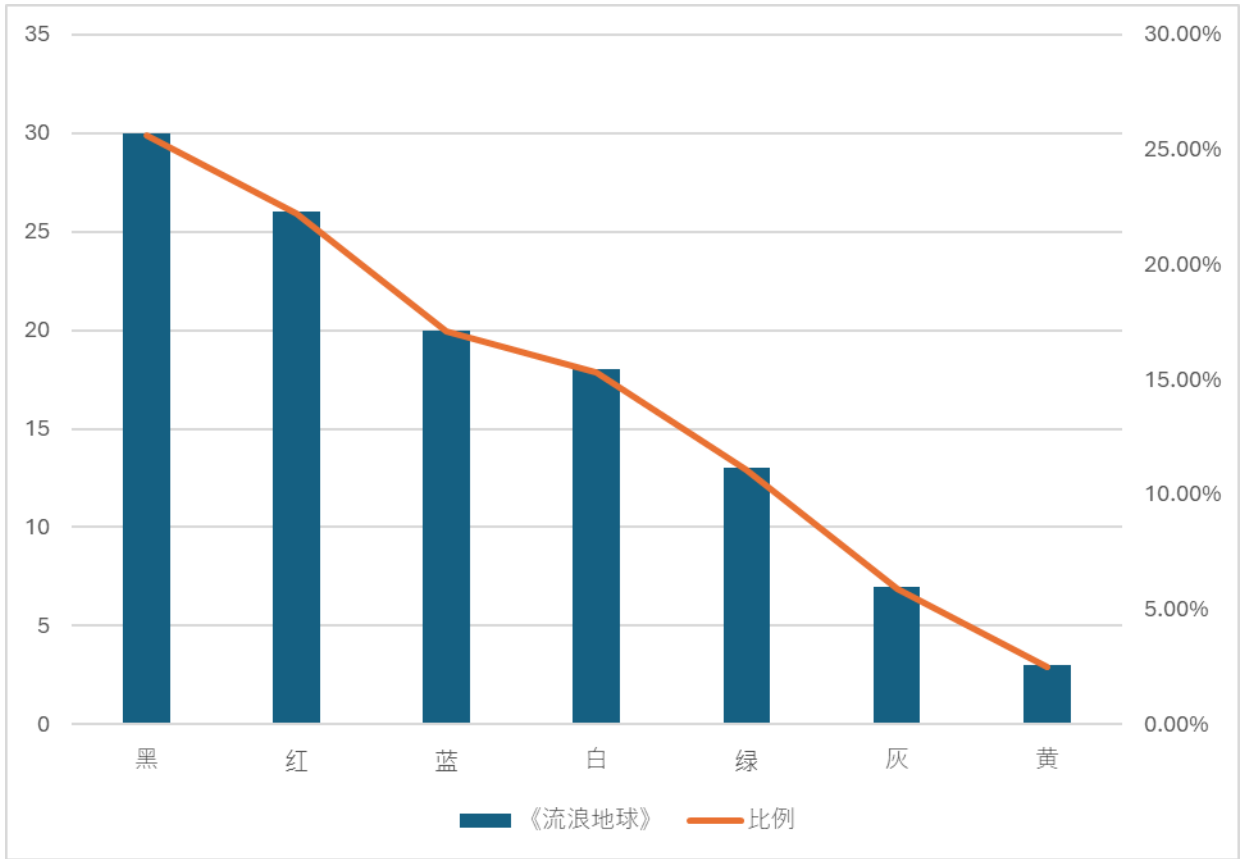


图 1 刘慈欣的短篇小说《流浪地球》色彩词统计

据表可知，刘慈欣的短篇小说《流浪地球》中以“黑”、“红”和“蓝”为基本语素的色彩词所占比率最大，“白”次之，刘慈欣短篇小说中还包括“绿”、“灰”和“黄”。通过比率可以看出，刘慈欣使用了更为深的色彩词，这与他所描绘的“煞车时代”和“逃逸时代”密切相关。故事中的主角从未见过黑夜和星星，也未曾体验四季的变换；由于地球发动机的高温，四季的气温均高达70℃，日出因此成为恐惧的象征。因此，深色在小说中不仅丰富了视觉效果，还增强了情感的深度和主题的复杂性。刘慈欣的短篇小说《流浪地球》中的色彩词可以分为以下种类。

1. 单音节色彩词

- (1) 天空出现了微微的**蓝色**。《流浪地球》
- (2) 一小枝珊瑚和一些**绿色**的藻类植物。《流浪地球》

例（1）和（2）属于第一种，就是简单的单音节色彩词。例（1）“蓝色”这种颜色显得温和而优雅，带给读者一种宁静和清澈的感受。例（2）“绿色”指的是藻类植物所展现的颜色视觉效果。使用这样的颜色能够给读者带来自然的感觉，尤其是在这个时代缺乏这些自然色彩，使得读者的体验更加生动。

- (3) 我们这儿处于宁静而漫长的**黑夜**之中。《流浪地球》

- (4) 看去如同贴在太空中一张冰冷的**红纸**。《流浪地球》

例(3)和(4)都属于第二种,是在表示颜色的单音节语素后直接加上名词。例(3)“黑+夜”

即没有阳光照射的时段,在这种情况下,“黑夜”突显了环境的阴暗与宁静。例

(4)这里用“红纸”来比喻太阳,意在表达太阳的爆发仅仅持续了短暂的时间。强烈的光芒迅速减弱,最终很快消失。

- (5) 它好像是漂浮在黑色空间中的一个**银白色**的小行星。

- (6) 每根柱子像一根巨大的日光灯管那样发出**蓝白色**的强光。

例(5)和(6)都属于第三种,是由两个不同的色彩单音节语素构成。

例(5)“银白色”指的是“地球驾驶台”的表面光滑,能够反射光线,展现出类似金属的银色光泽。例(6)“蓝白色”是蓝色光和白色光的混合。蓝白色光对应较高的色温表示光线很强。

2. 单音节色彩词加上叠音后缀

- (7) 退潮时白花花的海水从大楼无数的窗子中流出。《流浪地球》

- (8) 这些人类文明史上最险恶最可耻的罪犯在冰海上站了黑压压的一片。《流浪地球》

- (9) 时而低头看着蓝莹莹的池水。《流浪地球》

这类颜色词由表示颜色的单音节语素加上叠音的后缀组成。例(7)。例(9)“白花花”在此用来描述海水的颜色和状态,通常指的是海水在光照射下的反射效果,展现出明亮而闪耀的白色。例(8)“黑压压”用来形容人聚集在一起时的情景,传达出一种阴沉而沉重的氛围。例(9)“蓝莹莹”用来形容池水的色泽和光辉,传达出一种清澈而明亮的感觉,不仅描绘了水的蓝色,还暗示了水面反射光线的效果给人一种生动而鲜活的印象。

3. 修饰词加上单音节色彩词

- (10) 天空呈暗暗的**深蓝色**。《流浪地球》

- (11) 那可怖的**暗红色**光芒。《流浪地球》

- (12) 我现在发现那**暗红色**的区域上方同**漆黑**的星空有一道整齐的边界。《流浪地球》

这类形式通常由表示程度的修饰语素,如“深”、“纯”、“暗”、“漆”等,加上表示颜色的单音节语素。例(10)“深蓝色”让人联想到冷静与思考,激发出无尽的可能性和内心的沉思。这种描绘不仅仅是对颜色的阐述,更传递了一种情感和氛围。例(11)“暗红色”这样的描绘或许暗示着潜在的威胁,营造出一种令人恐惧的氛围,让人感受到不安。例(12)“漆黑”指的是一种极为深邃、

浓烈的黑暗。与“暗红色的区域”形成鲜明对比，漆黑的星空可能象征着未知的境地，从而增强了整体的视觉冲击力和情感深度。

（二）借词使用

在小说中使用借词是一种独特且富有表现力的技巧，旨在通过引入外来词汇，提升作品的丰富性和深度。这种方法不仅能够增强语言的表现力，还能

为读者开拓更广泛的文化视野。

此外，借用外来词汇的方式能够为作品增添趣味和新颖感。在刘慈欣短篇小说中，刘慈欣作者将流行语和外来文化的表达融入文本，这不仅能够吸引年轻读者，还能使作品更贴近当时的社会背景。这种写作手法能够让读者在阅读时产生共鸣，增强代入感。刘慈欣的短篇小说《流浪地球》中借用词汇的使用，不仅展示了语言的演变过程，还体现了科幻之间的交融与互动。这一现象使得文学作品更加生动和丰富，读者在阅读时能够感受到语言的魅力以及文化的多样性。例如：

- （13） 车队是由50吨的巨型自卸**卡车**组成。《流浪地球》
- （14） 全功率运行时能向大地产生150亿**吨**的推力。《流浪地球》
- （15） 对面，是已无人居住的**曼哈顿**的**摩天大楼**群。《流浪地球》

例（13）的“卡车”是外来词，英语（car）的音译+类别。例（14）的“吨”是计量单位中的外来词，英语（ton）的音译。例（15）的“曼哈顿”是直接音译的地名。“摩天大楼”是英语（skyscraper）的意译单词。

（三）专业术语

在小说中使用专业术语是一种重要的文学手法，它不仅有助于作者营造更为真实的叙事氛围，还能提升作品的深度与复杂性。这些术语通常来自特定领域，如医学、科学和艺术等，通过其独特的表达方式，为小说增添了专业性和真实性。

刘慈欣的短篇小说《流浪地球》中的专业术语运用提升叙事的节奏和美感。刘慈欣通过交替使用来自不同领域的术语，作者得以打造出独特的语言风格，让读者在阅读时感受到新鲜与兴奋。此外，这种语言的多样性也为文本增添了层次感，使得故事更加引人入胜。刘慈欣巧妙地运用科学专业术语，构建了一个更加丰富和立体的叙事世界，从而使读者在阅读过程中获得更深刻的体验。例如：

- （16） 著名的**大红斑**出现了。《流浪地球》
- （17） 太阳**氦闪**将在一段时间反复发生。《流浪地球》

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- (18) 一片是西面地球发动机的光柱产生的青蓝色**霞光**。《流浪地球》
(19) 可以看到几百台发动机喷出的**等离子体**光柱。《流浪地球》
(20) 是那巨大宫殿地板上的一个**细菌**。《流浪地球》
(21) 我出生在**刹车**时代结束的时候，那时地球刚刚停止转动。
(22) 地球**发动机**安装在亚洲和美洲大陆上。《流浪地球》
(23) 冷却服中的微型**压缩机**也大功率地忙碌起来。《流浪地球》

例(16)的“大红斑”是一个位于木星大气层的持续高压区域，拥有太阳系中规模最大的反气旋风暴。例(17)的“氢闪”是在红巨星阶段，发生了一段极为短暂的失控热核聚变，导致大量氢通过两次电离过程转变为碳。例(17)的“霞光”

这光源既包括夜空本身的自然光，也主要来自人造光源所造成的光污染。这三个例子都属于空间科学领域的专业术语。

例(19)的“等离子体”(plasma)，也称为电浆，是一种由部分电子被剥离的原子及其团簇所形成的离子化气体，包含正负离子。例(20)“细菌”(Bacteria)指的是生物的一个主要分类群，归属于细菌域。这两个例子都属于科学领域的专业术语。

例(21)的“刹车”、例(22)的“发动机”和例(23)的“压缩机”都是属于科技领域的专业术语。从上述例子可以看出，这些术语源自不同的领域。刘慈欣使用的术语，如空间科学(宇宙空间的物理)、科技和科学等，凭借其独特的表达方式，为小说增添了专业性和真实性，使得故事更加引人入胜。

(四) 口语词

在小说中，口语词的运用是一种重要的叙事技巧，它能够使文本更加生动和真实，同时增强角色的个性和对话的自然流畅感。通过引入口语词，作者能够有效地再现日常生活中的语言交流，缩短读者与角色之间的距离，从而更容易引发读者的共鸣。

刘慈欣的短篇小说《流浪地球》中的口语词使用有效地反映那个时代背景和文化特征。不同时代和文化中，口语词汇及表达方式各具特色，刘慈欣通过这些词汇的运用，生动地传达特定的科幻氛围。让读者更直观地体验到该科幻时代的独特风情和氛围。例如：

- (24) 可还有地球发动机呢，**小傻瓜**。《流浪地球》
(25) 你们安静点吧，**我心里烦**！《流浪地球》
(26) **呵**，忘了告诉你们。《流浪地球》
(27) **啊**，这一颗真漂亮，里面一定有全息散射体！《流浪地球》
(28) **哦**，想起来了！《流浪地球》

在例（24）和例（25）中，作者运用了一些口语化的表达，以增强文本的生动性和亲切感。例（24）中的“小傻瓜”体现了口语的特点，而例（25）中的“我心里烦”则传达了说话者内心的烦躁、不安或不快。

例（26）、例（27）和例（28）中都包含了叹词。尽管叹词本身并没有具体的意义，但它们传达了一种情感或引起注意的声音。在例（26）中，作者特意使用“呵”来吸引他人的注意。例（27）中的“啊”则表达了对所见事物的赞叹与欣赏。而例（28）中的“哦”则表示理解或领悟。

四、结语

本文对《流浪地球》的词汇进行了深入探讨，揭示了作者刘慈欣在构建科幻世界和表达主题时所运用的语言技巧。研究分析了小说中广泛使用的科学与工程领域的专业术语，以及这些术语在科幻作品中的作用。结果显示，刘慈欣的短篇小说《流浪地球》中，以“黑”、“红”和“蓝”为基本语素的色彩词占据了最大的比例，其次是“白”，此外还包括“绿”、“灰”和“黄”。因此，深色不仅丰富了视觉效果，还增强了情感的深度和主题的复杂性。刘慈欣在《流浪地球》中使用的色彩词可以分为单音节词、单音节色彩词加叠音后缀以及修饰词加单音节色彩词。通过独特的表达方式，刘慈欣所使用的术语，如空间科学（宇宙空间的物理）、科技和科学等，为小说增添了专业性和真实性，使故事更加引人入胜。此外，刘慈欣在短篇小说中使用的口语词有效地反映了时代背景和文化特征。不同的时代和文化中，口语词汇及表达方式各具特色，刘慈欣通过这些词汇的运用，生动地传达了特定的科幻氛围，让读者更直观地感受到该科幻时代的独特风情与氛围。

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الإنترنت، من عصر البراءة إلى عصر الانحطاط: دراسة حول الإنترنت كأداة للاستعمار الرقمي

The Internet, from the Age of Innocence to the Age of Decadence: A Study of the Internet as a Tool of Digital Colonialism



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"في أواخر التسعينيات وأوائل العقد الأول من القرن الحادي والعشرين، جاء أكبر المتفائلين من مجال التكنولوجيا. أخبرونا أنه بفضل انتشار التقنيات الرقمية، ستتنتشر المعلومات بسهولة في العالم وسيصبح الناس مواطنين مطلعين ويتخذون قرارات مستنيرة، وبالتالي ستسود الديمقراطية في كل مكان!!". (الكاتبة التركية أليف شفق)

مستخلص:

بدأ هذه الدراسة بمقولة تدعي بأنه إذا كانت هناك إنسانية رقمية فبالضرورة لابد من وجود استعمار رقمي، هذا المفهوم ونقيضه يجعل السلطة دائما ضد مفهوم الديمقراطية حتى لو كانت هذه السلطة هي التي اخترعت مفهوم الديمقراطية، كما تستمر مسألة المراقبة والمعاينة وفقا لفوكو مستمرة، تتناول الورقة قضية إعادة الاستعمار تشكيل نفسه في صور مغايرة لتلك التقليدية، حيث كان من المنتظر لشبكة الانترنت أن تقدم خدمات ذات طابع استراتيجي وفني للدول النامية، في مجالات الزراعة والصناعة والتجارة والثقافة، ومع الوقت يبدو الأمر مغايرا لتلك الحقيقة، أو على أقل تقدير أن المفهومان متداخلان ومتصارعا، صحيح أن المنظمات الدولية تقدم خدمات من هذا النوع، كما أنه يمكن أحيانا إعلان المواطنين بالرفض في موضوع ما على السوشيال ميديا، لكن إذا تعارض هذا الرأي في هذه القضية مع نظام السوشيال ميديا ستجري حينها نوع من المعاقبة للصوت الرفض، كما أن الدول ذات الطبيعة الاستعمارية استخدمت شركاتها للسيطرة على العالم والبيانات خاصة بيانات الدول النامية، تحاول الورقة إلقاء الضوء على هذه الممارسات من خلال محاولة الإجابة على سؤالين، الأول هو هل هناك مفاهيم متناقضة لشبكة الانترنت بين الولايات المتحدة وأوروبا وبين دول الجنوب العالمي وماهي؟ والثاني هو هل هناك حلول يمكن التوصل إليها لإبعاد شبهات ما بعد الاستعمار عن الانترنت. إذا ثبت أن الانترنت شبكة استعمارية؟ وفي سبيل الإجابة على السؤالين تم استعراض الإنتاج الفكري حول هذه القضية وتأثيرات الاتصالات والانترنت على العالم، والبحث من خلال استخدام منهج تحليل المضمون في المفاهيم في إمكانية البحث عن المفاهيم المتناقضة أولا، حيث تم اكتشاف 13 مفهوما متناقضا بين الفرقتين، إضافة لبعض المفاهيم الأقل شأنا، وثانيا تم تحديد مجموعة من مجالات الإصلاح وتحديد مجالات يمكن فيها التعاون بين الفرقتين، وعلى الرغم من ذلك فإن الموضوع مفتوح للاستكشاف من خلال عينات أكبر حجما يمكن أن تركز كل عينة على مفهوم محدد في دراسات مابعد الاستعمار.

الكلمات المفتاحية:

الانترنت، الإنسانية الرقمية، الاستعمار الرقمي، قوانين البيانات، أخلاقيات العالم الرقمي، الهيمنة الرقمية، تفكيك الاستعمار، إعادة اختراع الاستعمار، الشبكات الاجتماعية، مصادر المعلومات الرقمية، السيادة على الإنترنت.

Abstract:

This investigation began with a statement claiming that digital colonialism must exist if there is digital humanity. This concept and its opposite always make the authority against the concept of democracy, even if this authority is the one that invented the concept of democracy. The issue of surveillance and punishment, according to Foucault, also continues. The paper addresses the issue of recolonization shaping itself in images that differ from the traditional ones, as the Internet was expected to provide services of a strategic and technical nature to developing countries in agriculture, industry, trade, and culture. Over time, the matter is different from that reality, or at least the two concepts are intertwined and conflicting. International organizations indeed provide services of this type, and it is also possible for citizens to sometimes declare their rejection of a topic on social media. However, if this opinion on this issue conflicts with the social media system, a kind of punishment will

be carried out for the rejecting voice. Also, countries with a colonial nature have used their companies to control the world and data, especially the data of developing countries. The paper attempts to shed light on these practices by trying to answer two questions. The first is whether there are contradictory Internet concepts between the United States and the European Union against the countries of the Global South; what are they? The second is whether solutions can be reached to remove suspicions of post-colonialism from the Internet. Has it been proven that the Internet is a colonial network? To answer the two questions, the intellectual production on this issue, the effects of communications and the Internet on the world were reviewed. The search was conducted using the content analysis approach in concepts in the possibility of searching for contradictory concepts first, where 13 contradictory concepts were discovered between the two groups, in addition to some less essential concepts, and secondly, a group of areas of reform were identified and areas in which cooperation between the two groups could be determined, despite this, the topic is open to exploration through larger samples, each sample can focus on a specific concept in post-colonial studies.

Keywords:

Internet, digital colonialism, data laws, ethics of the digital world, digital hegemony, decolonization, reinventing colonialism, social networks, digital information sources, digital tyranny, sovereignty over the Internet.

مقدمة:

تبدأ هذه الدراسة من مقولة بديهية، إذا كانت هناك إنسانية رقمية فلا بد من وجود استعمار رقمي، فالاستعمار عبر التاريخ الإنساني كله بدأ مع وجود الإنسانية، مع وجود جماعة مهيمنة على جماعات أخرى، ولا يمكننا تفسير تخفي الاستعمار تحت أشكال كثيرة دون أن نفهم لماذا يحتاج العالم عبدا في ظل وجود السادة، أو أن الأصل الفلسفي للمسألة هو وجود طرفين دائمين في معادلة السادة والعبيد، وإلا لن تنتهي قضايا الاستعمار وأشكاله في العالم.

لا شك أن للإنترنت تأثيرات إيجابية كما أن لها تأثيرات سلبية، وبين الأمرين هناك كثير من التشابهات التي لا يمكن حسمها إلا بالنقاش والفحص وإعادة الرؤية، من الممكن أن نقول إن الإنترنت ساعدت الناس على التعبير، هل هذا حقيقي، لا يمكن القول إنه حقيقي، كما لا يمكن القول إنه غير حقيقي، هل يمكن للإنترنت أن تغير مصائر الدول، نعم يمكن لكن للأفضل أم للأسوأ؟ هذا أيضا لا يمكن الحكم عليه سريعا، إن الأمر كما يبدو كان يحمل طابعا يوتوبيا عندما ظهرت الإنترنت، هذا الطابع اليوتوبي تحول بعد سنوات إلى ديسوتوبيا مربكة ومضحكة ويائسة في نفس الوقت، لقد تحولت كل أدوات الإنترنت إلى القمع والاستغلال والربح، من جانب مجموعة قليلة من الدول ومجموعة قليلة من الشركات! ألا يذكر ذلك بشيء مر عليك في كتب التاريخ المدرسية؟! هل تتذكر شركة الهند الشرقية؟ أو شركة تجار لندن المتاجرين مع الهند الشرقية؟ أو شركة جون؟ أو شركة بهادور؟ وهي كلها أسماء لشركة واحدة لكنها كانت تتنافس مع الشركة الهولندية المسماة شركة الهند الشرقية الهولندية والتي كانت تتاجر في التوابل، هل تعلم كم عدد الشركات التي كانت تسمى الهند الشرقية (البريطانية والهولندية والبرتغالية والدانمركية والفرنسية وفي عام 1658 حلت الحكومة البريطانية محل شركة الهند الشرقية في السيطرة على الهند واعدت تنظيم شركة الهند الشرقية في عام 1709 تحت اسم الشركة المتحدة لتجار إنجلترا المتاجرة مع الهند الشرقية، وهكذا انطلقت المغامرة البريطانية لتسيطر على العالم باسم الإمبراطورية، ويتحول الحكام العسكريون إلى مغامرين يعيدون تقسيم العالم ويكتنزون الثروات، ويتركون خلفهم ملايين القتلى والعبيد، باسم الإمبراطورية تارة واسم الدين تارة لكن المغامرة والثراء كانا الهدفين الأساسيين، ومن ثم خلف كل ذلك ملايين المآسي في العالم.

في العصر الحديث ومع ظهور شبكة الانترنت وكانت الدول تكافح للاستقلال وانتهاء الاستعمار العسكري وتحرير نفسها من كل اشكال الاستعمار لم يتوقف الاستعمار عن محاولات الهيمنة وعسكرة الانترنت، الانترنت نفسها بدأت عسكرية، كما لا يمكن الاعتماد على الوعي الجمعي في التمييز بين الغث والسمين، هذا الوعي الذي تعرض على مدار العقود الثلاثة الماضية لنوع من المحو المتدرج، ولحالة من الارتباط الشرطي الجمعي، بحيث لم يعد يرى الناس سوى الجانب الإيجابي ونسوا أنهم لم يعد باستطاعتهم التعبير عن ذواتهم الحقيقية أو اختياراتهم هذا على المستوى الفردي والجمعي للمجتمعات البشرية، أما على المستوى المؤسسي والحكومي فقد أصبحت الانترنت من أكثر المناطق جاذبية للربح لدول العالم المتقدم وإن كانت تتركز بشكل مكثف في الولايات المتحدة والصين.

هل تستطيع أفريقيا وأمريكا الجنوبية والدول التي تعرضت للاستعمار لقرون من النزيف البشري والمادي أن تحدد مصيرها الرقمي كما حددت أو تحاول أن تحدد للآن مصيرها السياسي؟ إن الدعاية التي صاحبت انشاء شبكة الانترنت وما كتبناه عنها منذ عقدين وأكثر، والأطروحات العلمية التي أشرنا عليها من أجل ترشيد استخدام شبكة الانترنت، كل ذلك وضعنا في مأزق منذ عدة سنوات، هل الانترنت في دراسات ما بعد الاستعمار قد تم دراستها بما يكفي لكي نعدها شبكة بريئة، وهل الأفارقة واللاتينيون متطرفون أكثر من اللازم بقولهم إنها شبكة استعمارية تتبع العقل الكولونيالي القديم، وهل نحن مطمئنون أكثر من اللازم بالقول إنها مجرد شبكات لا يمكن الارتكاز إليها؟ إذن ما الحل؟ وأظن أنه ببساطة لم تخضع الانترنت لدراسة كافية وهل تمثل كلمات رائدان من رواد السوق الحرة والرأسمالية والإدارة الحديثة (Julianne (2024, Schultz) (في سبتمبر 1970، كتب ميلتون فريدمان مقالاً لصحيفة نيويورك تايمز بعنوان "المسؤولية الاجتماعية للشركات هي زيادة أرباحها. إنه يستحق إعادة القراءة. وقال إن الأعمال التجارية يجب أن تكون مدفوعة فقط بالأرباح، وأن أي قلق بشأن التأثير الاجتماعي لا لزوم له، وقد وضع الإطار لعقود من الليبرالية الجديدة. ولم يتفق الجميع على ذلك، ولكن هذا التفكير أدى، بدرجات متفاوتة من النجاح، إلى تقويض آليات المسؤولية الاجتماعية في صناعة تلو الأخرى - العدالة في وسائل الإعلام، وحماية البيئة، والتهرب الضريبي. في نفس الوقت تقريباً، قام عالم النفس بي إف سكينر من جامعة هارفارد بتحسين فكرته في كتابه "ما وراء الحرية والكرامة" عن كيف يمكن للتحكم في العقل عن طريق تعديل السلوك أن يغير العالم، ويجعله أكثر كفاءة وفعالية وربحية. اقترح منتقدوه أن "نحو العبودية والإذلال" سيكون عنواناً أفضل. كان سكينر يحلم بـ«تكنولوجيا السلوك» التي يمكنها فهم كل دوافعنا واستجاباتنا قبل أن نعرفها بأنفسنا.

هل تمثل كلماتهما وأفكارهما لنا تخوفاً من استغلال الشبكة استغلالاً استعماريًا، وكما هو معروف فإن الانترنت كما هي شبكة للاتصال، إلا أنها تعد أيضاً أكبر مصدر للمعلومات في التاريخ منذ نشأتها عام 1969 وحتى الآن بعد أن تحولت لشبكتين إحداهما عسكرية لصالح وزارة الدفاع الأمريكية، وتحول الجزء الثاني منها إلى شبكة معلومات مدنية من المفترض بالطبع أن تخدم العالم، ولكن في عالم ما بعد الاستعمار لا شيء مجاني ولا شيء دون مبرر، ان المتتبع لتاريخ الانترنت في هذه اللحظة المتواضعة يدرك أن الوجود الأساسي للشبكة اعتمد على كونها ستستخدم في أغراض عسكرية من التجسس إلى استخدامها في أغراض تدميرية أو انشاء شبكات للمراقبة والمعاقبة (كل الشبكات الاجتماعية تستخدم بيانات المستخدمين دون إرادة منهم للحصول على مزيد من الأرباح واستخدمت للمعاقبة في حرب غزة على سبيل المثال)، هذه الدراسة سنجدها كثيراً عند استعراض تاريخ الانترنت، ولكن فكرة الاستعمار الالكتروني وفقاً لشيلا هي فكرة سابقة على الانترنت لكن شبكة الانترنت فرضت العديد من الاشكال الاستعمارية الأخرى، هذه الدراسة تحاول التحقق من ذلك خاصة في الدول النامية وأفريقيا.

مشكلة الدراسة:

ولكي أكون أكثر انصافاً فإن المشكلة الحقيقية أنه ينظر للإنترنت أنها يمكن أن تقدم حلولاً ضخمة للأفراد والمجتمعات، على الأقل من ناحية الاتصال وإنتاج المعرفة التي يمكن لكل انسان الوصول إليها كنوع من اليوتوبيا الجمعية، كما ينظر إليها أنها قادرة على المساعدة في التعليم والمعرفة وفقاً لمبادرة اليونسكو على سبيل المثال، كما ينظر إليها على أنها يمكن ان تساعد في دعم الاقتصاد الناشئ في الدول النامية، وكذلك دعم الزراعة والصحة والتعليم، ربما هذا هو الجانب المشرق الذي تعودنا أن نسمع عنه أو نحكي ونتلقاه على أنها أمور مسلم بها، لكن هناك دائماً وجه مظلم لأي اختراع يأتي من العالم الغربي بناء على الايمان المطلق هناك بالسوق الحرة والرأسمالية، لكن!..! لكن هل تحقق ذلك بعد أكثر من نصف قرن من استخدامها (على اعتبار انه تم فكها إلى جزئين عام 1974 أحدهما عسكري والآخر مدني كان يقصد منه أن يكون علمياً لأنها أعطيت في البداية لأربعة

جامعات في الولايات المتحدة، ولكن بعد اكتشاف النص التشعبي أو الهايبر تكست عام 1980، قام الفيزيائي تيم بيرنرز لي والذي كان عاملاً في المؤسسة الأوروبية للأبحاث النووية (سيرن) باقتراح وإعداد نموذج بدائي لنظام يمكن باحثي سيرن من استخدام ومشاركة المستندات. وفي عام 1989 قام بكتابة مذكرة يقترح فيها نظام نص فائق hypertext مبني على الإنترنت، وقام بوصف لغة صياغة النص الفائق والتي تكتب بها صفحات الشبكة العنكبوتية العالمية المعروفة عالمياً بالمختصر HTML وبكتابة برامج المزود والمتصفح في أواخر عام (1990).

كان الأمر يسير على وتيرة واحدة إلى أن بدأت الولايات المتحدة من خلال مجموعة من الشركات تحويل الشبكة لشكل تجاري، بل إن الحكومة الأمريكية نفسها حصلت على أرباح تتجاوز مئات المليارات من أجل منح أسماء المواقع والحقوق والنطاقات من خلال مجموعة من المؤسسات المركزية (2024) (What is ICANN fee?) على رأسها مؤسسة الأيكان ICAAN بينما يعود تاريخ ICANN إلى إنشاء وتطور الإنترنت نفسها "مشروع تاريخ ICANN (د.ت.)، ففي عام 1969، تم إرسال الرسالة الأولى عبر شبكة أربانيت Arpanet، وهي شبكة تابعة لوزارة الدفاع الأمريكية ومقدمة للإنترنت العالمي. وبعد ثلاث سنوات، بدأ جون بوستل في تسجيل أرقام مقابس Arpanet في دفتر ملاحظاته. وأصبح سجله في نهاية المطاف هيئة أرقام الإنترنت المخصصة (IANA)، التي تدير تنسيق نظام اسم النطاق (DNS). تأسست ICANN في عام 1998 ونشأت من التزام الحكومة الأمريكية بنقل السياسة والإدارة الفنية لنظام DNS إلى شركة غير ربحية مقرها في الولايات المتحدة بمشاركة عالمية. وتم الانتهاء من عملية نقل الإشراف على IANA في أكتوبر 2016 إذن من الواضح أنه من غير الصحيح أن الأيكان نشأت مع الإنترنت، الفرق الزمني بين الإنترنت 1969 والأيكان 1998 هو ثلاثين عاماً تقريباً، فلم تكن هناك مؤسسات تتقاضى أموالاً على اسم النطاقات قبل ذلك الحين، ومن أجل تنظيم العملية مع تنامي الإنترنت وتدافع آلاف النطاقات للفضاء الإلكتروني رأت الولايات المتحدة أهمية تكوين مؤسسة تتقاضى أموالاً في سبيل عمليات التنظيم، قيمة هذه الأموال ضخمة للغاية حيث تتقاضى هذه الأخيرة رسماً سنوياً إلزامياً قدره 0.18 دولاراً أمريكياً عن كل عام من تسجيل النطاق أو تجديده أو نقله. على سبيل المثال، رسوم تسجيل com. نطاق لمدة عام واحد ستكون 0.18 دولاراً بينما تبلغ 0.36 دولاراً لتسجيل نطاق com. لمدة عامين. بالإضافة لمقدمي الخدمات ISPs وجمعية الإنترنت ISOC وفريق عمل هندسة الإنترنت IETF والاتحاد الدولي للاتصالات ITU ومجلس هندسة الإنترنت IAB، وكل هؤلاء يتقاضون المليارات التي يصب بعضها في خزائن الولايات المتحدة تحت اسم القوانين والمعايير والضرائب، ولكن الهيمنة التجارية الكاملة تأتي من مجموعة من الشركات الأمريكية (خاصة تلك التي تعمل في مجال السوشيال ميديا والبيع عبر الإنترنت) على رأسها مايكروسوفت وفيسبوك وجوجل وأمازون وياهو والشركات التي تعمل في الخدمات الاستهلاكية بكل أشكالها وغيرهم، حتى أن شركات مد خدمات الإنترنت والكابلات والأقمار الصناعية كلها شركات أمريكية وهي نفس الشركات المذكورة آنفاً.

هنا تبدأ الفجوة تتسع بين الولايات المتحدة وبقية دول العالم، وخاصة دول ما يسمى بالجنوب العالمي، لفقر التكنولوجيا وعدم القدرة على ملاحقة المحتوى واللجوء للشركات الأمريكية لمد الكوابل البحرية، وأيضاً ضعف المؤسسات القانونية بها، إن المشكلة أصبحت ضخمة إلى الحد التي تبدو أمامها الدول الأفريقية عاجزة عن مجاراة ما يحدث بينما أصبحت الدول الأوروبية تابعة للولايات المتحدة في ذلك أو على الأقل تعمل كوسيط من أجل الحصول على جزء من الأرباح.

وهنا علينا أن نتساءل هل شبكة الإنترنت هي شكل جديد للاستعمار؟

أهداف الدراسة:

- 1- استكشاف ما تعانيه دول الجنوب العالمي من سلبات شبكة الإنترنت والشركات الأمريكية المهيمنة عليها.
- 2- استكشاف أشكال ما بعد الاستعمار أو الاستعمار الرقمي الذي تمارسه شبكة الإنترنت
- 3- التعرف على ومناقشة الحلول التي يمكن التوصل إليها
- 4- وضع خريطة طريق لدراسة كيفية التعامل مع الجديد على شبكة الإنترنت

أسئلة الدراسة

يؤديا إلى أن يفيد أوروبا اقتصاديًا واستراتيجيًا"، ويستمر "نظرًا لصعوبة التمييز المستمر بين المصطلحين، فإن هذا الإدخال سيستخدم/الاستعمار على نطاق واسع للإشارة إلى مشروع الهيمنة السياسية الأوروبية من القرن السادس عشر إلى القرن العشرين والذي انتهى بحركات التحرر الوطني. من الستينيات".

في مقدمته لكتاب يورغن أوسترهاميل الاستعمار بنظرة عامة نظرية، يقول روجر تيغور "بالنسبة لأوسترهاميل، جوهر الاستعمار هو وجود المستعمرات، التي بحكم تعريفها تُحكم بشكل مختلف عن المناطق الأخرى مثل المحميات أو مناطق النفوذ غير الرسمية". يتساءل أوسترهاميل في الكتاب: "كيف يمكن تعريف 'الاستعمار' بشكل مستقل عن 'المستعمرة' ويستقر على تعريف من ثلاث جمل:

الاستعمار هو علاقة بين أغلبية من السكان الأصليين (أو المستوردة قسرا) وأقلية من الغزاة الأجانب. يتم اتخاذ القرارات الأساسية التي تؤثر على حياة الشعب المستعمر وتنفيذها من قبل الحكام الاستعماريين سعيًا لتحقيق المصالح التي غالبًا ما يتم تحديدها في مدينة بعيدة. برفض التنازلات الثقافية مع السكان المستعمرين، فإن المستعمرين مقتنعون بتفوقهم وتفويضهم للحكم .

تعريف ومضمون الاستعمار الإلكتروني EColonialism:

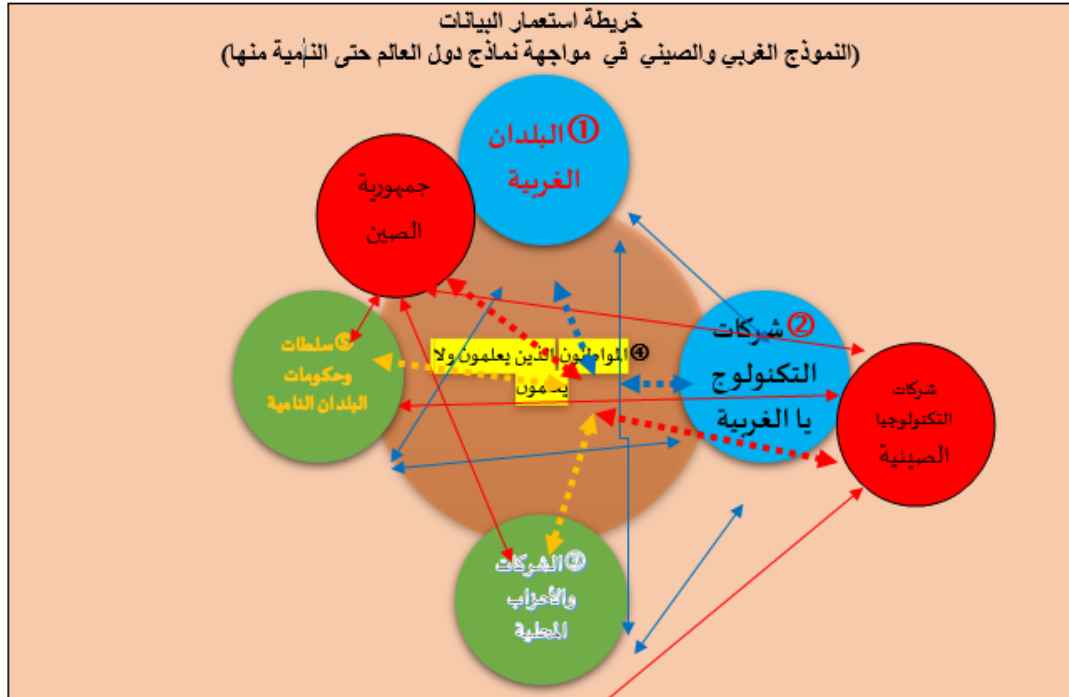
تتصور الكثير من الأدبيات الحديثة حول العبودية السلطة ضمنيًا على أنها إكراه محصلته صفر لفرد وحدوي عقلاني على آخر، مما يؤكد على العنف بينما يفشل في التحقيق في المقاومة. ولمعالجة هذا الأمر، تتناول هذه الورقة ميشيل فوكو، الذي تتحدى أعماله مثل هذه الفهم للسلطة والذات. ويميز فوكو بين "السلطة" (علاقة تمارس ترتبط ارتباطًا وثيقًا بالمقاومة) و"العنف" (علاقة بدون إمكانية المقاومة). تشير الورقة إلى أن نظريات فوكو مفيدة بالفعل، وإن لم تكن خالية من الإشكاليات: فهو نفسه استخدم "العبودية" بلاغياً لتجسيد الفرق بين "العنف" و"السلطة" دون التحقيق في كيفية عمل العبودية فعليًا، ومن المحتمل أن يكرر إيماءة إخفاء المقاومة التي دفعت الورقة إلى نشرها. المنعطف الأولي لفوكو.

يتم تقديم نظريات فوكو، وإثبات الأهمية النظرية للعبودية. تجري الورقة بعد ذلك تحقيقًا تجريبيًا حول "العنف" و"السلطة" و"المقاومة" في عبودية ما قبل الحرب باستخدام روايات السيرة الذاتية لفرديريك دوغلاس. ويقال إن العبودية تنطوي على "العنف" و"السلطة"، مع أشكال عديدة من المقاومة. تتم مناقشة السلطة والعنف باستخدام تحليلات فوكو للسيادة والانضباط، مع ما يترتب على أطروحاته حول التحول من نظام السيادة إلى نظام الانضباط.

وبالنظر إلى إلين سكاري وجوديث بتلر جنبًا إلى جنب مع فوكو، تناقش الورقة بعد ذلك فهم خلق الذات باعتباره عملية أداء لمقاومة العنف، والتي أصبحت ممكنة من خلال الثغرات في السلطة. يؤدي هذا إلى مناقشة الروايات نفسها كشكل من أشكال المقاومة، والتي يتم توسيعها بعد ذلك من خلال قراءة مختصرة لكتاب "النشر" لهومي بابا للإشارة إلى أن روايات دوغلاس لم ترو حياته فحسب، بل يمكن أيضًا رؤيتها من الناحية الأدائية على أنها "تروي الأمة".¹ وتشير الورقة إلى أن بعض النتائج قد تكون ذات صلة بالعبودية المعاصرة، ولكنها تسلط الضوء على جوانب معينة من المقاومة التي كانت محددة تاريخيًا. طوال الوقت، يُقال إن عمل فوكو مثير لهذه الدراسة الإضافية للعبودية

من أجل الوصول لمفهوم واضح لفكرة أو قضية الاستعمار الرقمي يجب أن نعود قليلًا إلى الوراء، إن الاستعمار الإلكتروني، والذي يُختصر أحيانًا إلى **EColonialism**، افترض هربرت شيلر (1993) ظهور نوع من الاستعمار التكنولوجي، وهو نظام يُخضع العالم الثالث والدول الفقيرة لإرادة القوى العالمية مثل الولايات المتحدة واليابان وألمانيا، بالنظر إلى "الاستيراد" الضروري للقوى العاملة ومعدات الاتصال والبرمجيات المنتجة في الخارج". ومع تطور الدراسات حول هذه الظاهرة، فقد أصبحت تصف سيناريو أصبح فيه من الطبيعي أن يتم استغلال الأشخاص من خلال البيانات وغيرها من أشكال التكنولوجيا. إنه يقارن بين الاستعمار بالمعنى التاريخي عندما استولى الأثرياء والأقوياء على الأراضي والموارد من أجل الربح والاستعمار الإلكتروني الرقمي خاصة، والكتاب ظهر عام 1976 ولذلك سيتم تناول ما بعد حقبة هربرت شيلر أي الاستعمار الرقمي وعلاقة الانترنت بذلك.

كذلك يضيف دانييل كولمان (Coleman, Danielle (2019) تعريفاً جديداً عن "الاستعمار الرقمي" بقوله "الاستخراج اللامركزي للبيانات والسيطرة عليها من المواطنين" بموافقتهم الصريحة أو بدونها "من خلال شبكات الاتصال التي طورتها وتملكها شركات التكنولوجيا الغربية". وقد مكن "التدافع من أجل أفريقيا" في القرن التاسع عشر القوى الاستعمارية من الانخراط في الاستخراج المنهجي للموارد الأفريقية لتحقيق المنفعة الأوروبية. "وكما يفترض الأستاذة هندريكس وماركر وفيلستر غارد من جامعة كوبنهاغن، فإن هذا الهيكل له أربع جهات فاعلة أساسية:



ما قاله كولمان (2019) تتغير قواعد اللعبة الخاصة به الآن:

- البلدان الغربية في مواجهة الصين
- شركات التكنولوجيا الغربية في مواجهة شركات التكنولوجيا الصينية
- شركات الاعلانات والاستشارات
- الشركات والمنظمات والأحزاب المحلية
- المواطنون الذين يعلمون والذين لا يعلمون
- البلدان النامية التي تتمتع فيها الحكومات بسلطات مطلقة

- (1) شركات التكنولوجيا الغربية هي التي تنشئ وتقدم التكنولوجيا والبنية التحتية التي تحصد البيانات لاستهداف الإعلانات وتوزيع الإعلانات؛
- (2) شركات الإعلان والاستشارات التي تستخدم التكنولوجيا التي توفرها (1) لاستهداف فئات مختلفة لتقديم إعلانات ورسائل مخصصة للغاية تهدف إلى زيادة الأرباح؛
- (3) "الشركات والأحزاب والمنظمات المحلية التي تدفع لهم (2) لمساعدتهم على فرض أجنداتهم المختلفة للبلدان المعنية"؛ و
- (4) المواطنون الذين يعملون عن علم أو بغير علم كمصادر بيانات لـ (1) ومجموعات مستهدفة لـ (2) و(3).
- (5) والحقيقة أنه يمكن إضافة بعد خامس لم يذكره كولمان في دراسته ففي بعض البلدان التي تتمتع بسلطات مطلقة تدفع بعض المؤسسات فيها لهذه الشركات أموالاً ضخمة لاستهداف المواطنين الأصليين. (3)

بينما يقدم تارو ثلاثة تعريفات للاستعمار الرقمي كالتالي:

1- يتعامل الاستعمار الرقمي مع أخلاقيات رقمنة بيانات ومعلومات السكان الأصليين دون موافقة مستنيرة كاملة.

الاستعمار الرقمي هو النشر الجديد لقوة شبه إمبريالية على عدد كبير من الناس، دون موافقتهم الصريحة، والذي يتجلى في القواعد والتصاميم واللغات والثقافات وأنظمة المعتقدات من قبل قوة مهيمنة إلى حد كبير (ريناتا أفيل، 2017).

2- شكل جديد من الإمبريالية من خلال تكتلات التكنولوجيا لتحقيق مكاسب تجارية؛ الأكاديميين والباحثين لتعزيز العلوم والتكنولوجيا والبحث (Taiuru 2017).

بينما يقول ميجاس (Mejias, U. (2019). بأن استعمار البيانات هو نظام ناشئ للاستيلاء على حياة الإنسان بحيث يمكن استخلاص البيانات منها بشكل مستمر لتحقيق الربح .

وتناقش داهيا (Dahiya, Bhavna (2023) قضية تعريف الاستعمار الرقمي قائلة "ويشار إلى التقاط وإدارة البيانات اللامركزية من الأفراد، بموافقتهم الرسمية أو بدونها، باسم "الاستعمار الرقمي". تم استخدام عبارة "إمبريالية البيانات" لوصف مصادرة البيانات الضخمة عبر الجنوب العالمي، ولا سيما من قبل القوتين العظميين المهمتين في مجال البيانات في جميع أنحاء العالم، الولايات المتحدة الأمريكية والصين. وتقوم مجتمعاتنا بإعادة هيكلة نفسها حول البنى التحتية للشبكات بفكر منفصل قائم على الآلة . هذه الشبكات أو الأنظمة الرقمية، باعتبارها ضمير مجتمعاتنا، سوف تتصل بشكل فعال وبالتالي تدير جميع المجالات. فهي منسقة دولياً، ومملوكة للشركات، وغير خاضعة للرقابة، وعرضة للاحتكار. جميعهم تقريباً يقع مقرهم الرئيسي الآن في الولايات المتحدة الأمريكية. هذه مشكلة جيو اقتصادية واجتماعية وسياسية حرجة تتطلب استجابة فورية. إن الحالة المتصاعدة للنظام الرأسمالي القائم على البيانات هي استمرار للأنظمة الاستغلالية في العصور الإمبريالية السابقة. تستفيد العديد من الشركات الشمالية من البيانات الخاصة التي تجمعها من جميع أنحاء العالم، مما يعرض السلامة الرقمية لحكومات الجنوب العالمي للخطر، ويقلد الاتجاهات السابقة لاستغلال الموارد الاستعمارية. حقيقة أن يتحكم الشمال العالمي في تدفق الرقمنة، ويمكن أن يجعل من الصعب على الاقتصادات الجنوبية، وخاصة تلك الموجودة في أفريقيا، بناء اقتصادها الرقمي الخاص بها، وقدراتها الصناعية، والقطاعات المحلية الأخرى كما هو مذكور في "تكاليف الاتصال" بقلم نيك كولدرى وأوليسيس ميجياس.

تقول باتاشاريا (Bhattacharya, J. (2010) إذا قبلنا تعريف الاستعمار بأنه انتزاع منفعة اقتصادية من منطقة نفوذ من خلال التلاعب بقواعد الاشتباك إما بالقوة أو الخداع، فإننا، بحكم التعريف، نلاحظ نوعاً جديداً من الاستعمار يحدث من خلال التلاعب بقواعد اعتماد المعايير. وهي عملية من قبل منظمة المعايير العالمية، وهي تركز هنا على اعتماد المعايير والالتزام بالمعايير الغربية في أي نشاط يكون هدفه في النهاية الحصول على أرباح موجهة للجانب الاستعماري.

تقول ريناتا أفيل (Avila, Renata (2018) من غواتيمالا هي مستشارة أولى للحقوق الرقمية في مؤسسة شبكة الويب العالمية. وهي محامية في مجال حقوق الإنسان وخبيرة في الحقوق الرقمية، وهي عضو في مجلس إدارة المشاع الإبداعي. تقول إن الاستعمار الرقمي هو النشر الجديد لسلطة شبه إمبريالية على عدد كبير من الناس، دون موافقتهم الصريحة، وهو ما يتجلى في القواعد والتصاميم واللغات والثقافات وأنظمة المعتقدات من قبل قوة مهيمنة إلى حد كبير. وبالمثل، في الماضي، قامت الإمبراطوريات بتوسيع قوتها من خلال السيطرة على الأصول الرئيسية، من طرق التجارة إلى المحيطات، ومن السكك الحديدية إلى المعادن الثمينة. والآن، لدينا أيضاً إمبراطوريات تكنولوجية تتحكم في البيانات والقوة الحسابية للسيطرة على العالم.

يرى كويت (Kwet, M. (2019) أن الاستعمار الرقمي هو استخدام التكنولوجيا الرقمية للسيطرة السياسية والاقتصادية والاجتماعية على دولة أو إقليم آخر.

مراجعة الإنتاج الفكري:

تقترح هذه المقالة (Kwet, M. (2019) إطاراً مفاهيمياً لكيفية إعادة اختراع الولايات المتحدة للاستعمار في الجنوب العالمي عبر ترسيخ الهيمنة الأمريكية على شبكة الانترنت. في مارس 2015، أعلن رئيس جنوب أفريقيا السابق جاكوب زوما عن عملية Phakisa في التعليم (OPE)، وهي نموذج لتسريع التكنولوجيا الرقمية لجميع المدارس العامة البالغ عددها 26000 مدرسة. وقد تم توضيح الخطة خلال مؤتمر تحديد النطاق الذي نظمه البنك الدولي لمدة أسبوعين، وتلاه مؤتمر مدته أربعة أسابيع قامت شركة ديلويت بتيسيره وحضره 120 مشاركاً من الحكومة والشركات والنقابات والمدارس والمنظمات غير الحكومية حيث قام المشاركون بتوقيع اتفاقيات عدم الإفصاح، ولم يتم الكشف عن سوى القليل من التفاصيل. وبعد ذلك بعامين، أصدر المؤتمر الوطني الأفريقي (ANC) تقريراً أعلن فيه أن مبادرة تعزيز المساواة سوف تمضي قدماً وأن "الفصول الدراسية غير الورقية" ستصبح وطنية¹.

وإذا نجحت هذه الفكرة، فسوف تتمكن الأغلبية السوداء الفقيرة من الوصول إلى أجهزة الحاسوب المحمولة، أو أجهزة الكمبيوتر المكتبية، أو الأجهزة اللوحية لأول مرة، مما يجعلهم خارج عالم الهواتف المحمولة الرخيصة. على السطح، يبدو المشروع خطوة إلى الأمام نحو تحقيق العدالة في عالم متغير. من منا لا يريد أجهزة حاسوب للطلاب السود الفقراء؟ ومع ذلك، من المقرر أن يقوم المشروع بتركيب أجهزة تكنولوجيا أمريكية داخل الفصول الدراسية، ويعتزم دمج مراقبة البيانات الضخمة عبر النظام التعليمي بأكمله. لكن لم يحدث أي نقاش عام.

وتمثل هذه المبادرة السرية لحظة حرجية في التاريخ: فالعديد من بلدان الجنوب العالمي على وشك مد أجهزة الحاسوب والاتصال بالإنترنت إلى الأغلبية الفقيرة. كيف سيتأثر الجنوب العالمي بانتشار التكنولوجيا الرقمية؟ والأهم من ذلك، هل ينبغي لدول الجنوب العالمي أن تتبنى منتجات ونماذج عمالقة التكنولوجيا في الولايات المتحدة، أم ينبغي لها أن تفكر بشكل مختلف وتلاحق خيارات أخرى؟ هل تستطيع بلدان الجنوب العالمي تشكيل مصيرها الرقمي؟

ظاهرة جديدة مكررة، هي الاستعمار الرقمي، تلقي بظلالها على الجنوب العالمي. يُمارس هذا الشكل الهيكلي من الهيمنة من خلال الملكية والسيطرة المركزية على الركائز الأساسية الثلاث للنظام البيئي الرقمي: البرمجيات والأجهزة والاتصال بالشبكات، مما يمنح الولايات المتحدة قوة سياسية واقتصادية واجتماعية هائلة. وعلى هذا النحو، فإن GAFAM (جوجل/ألفابت، وأمازون، وفيسبوك، وأبل، ومايكروسوفت) وغيرها من الشركات العملاقة، فضلاً عن وكالات الاستخبارات الحكومية مثل وكالة الأمن القومي (NSA)، هم الإمبريالون/الجدد في المجتمع الدولي. ويشكل استيعاب القوى الأجنبية ونماذجها وأيديولوجياتها في المنتجات التكنولوجية - بقيادة الولايات المتحدة، شكلاً من أشكال الاستعمار في القرن الحادي والعشرين.

ولكن هناك تكنولوجيات ونماذج وإيديولوجيات بديلة لبناء مجتمع رقمي يتماشى مع حقوق الإنسان والديمقراطية والعدالة الاجتماعية والاقتصادية، والتي تشكل الملكية اللامركزية والسيطرة على البرامج والأجهزة والإنترنت متطلبات أساسية.

بعد مرور أكثر من عقدين من الديمقراطية الرسمية، تكافح جنوب أفريقيا للتغلب على ماضيها العنصري. لقد تزايدت فجوة التفاوت الاقتصادي، وأصبحت البلاد من بين أكثر الدول تفاوتاً في العالم. وترتفع الفوارق العرقية فيما يتعلق بالدخل والثروة والتوظيف والتعليم، في حين استمر الفصل السكني. لقد قدم حزب المؤتمر الوطني الأفريقي بعض الخدمات المتواضعة للفقراء - بما في ذلك الملايين من المساكن الرخيصة التي قدمها برنامج إعادة البناء والتنمية، والقدرة على الوصول إلى الكهرباء، ومنح الرعاية الاجتماعية الصغيرة - إلا أن الفقر يظل متفشياً. ويقع نحو 55 في المئة من السكان تحت خط الفقر الأعلى الذي يقل عن 3 دولارات في اليوم. بينما يقع 63% في المائة من الأفارقة/السود تحت خط الفقر، مقارنة بأقل من 1 في المائة من البيض، ونظرًا لنتائج مسار التنمية النيو ليبرالية الذي يفضل حزب المؤتمر الوطني الأفريقي وحزب المعارضة الرئيسي، التحالف الديمقراطي، فقد بدأ بعض الباحثين في تسمية جنوب أفريقيا بمجتمع "الفصل العنصري الجديد" بدلاً من مجتمع "ما بعد الفصل العنصري".

ومع اقتراب التكامل التكنولوجي، تسارع العديد من بلدان الجنوب العالمي إلى وضع سياسات للحياة في القرن الحادي والعشرين. وجنوب أفريقيا ليست استثناء: وتحسبا لتحويلها الرقمي، اقترح حزب المؤتمر الوطني الأفريقي مؤخرًا إطارًا جديدًا للعصر الرقمي.

على الرغم من الاهتمام الأخير بالتقنيات الجديدة، إلا أن أعضاء الحكومة والمنظمات غير الحكومية وطبقات رجال الأعمال والمتقنين لم يقدموا سوى القليل من النقد حول المسارات المتاحة على المستوى المعماري. وبدلاً من ذلك، كانوا يهدفون إلى "اللاحق" بركب الشمال من خلال السعي إلى وضع التكنولوجيا الرقمية السائدة في كل ركن من أركان المجتمع، مع تدريب مواطني جنوب إفريقيا على محور الأمية الرقمية لاستيعاب المنتجات الأمريكية. ويفشل السجل المنشور عن التكنولوجيا الرقمية في جنوب أفريقيا في انتقاد شركات التكنولوجيا الكبرى المتعددة الجنسيات (مثل GAFAM، Uber، و Netflix) ونماذجها للمجتمع الرقمي: البيانات الضخمة، والذكاء الاصطناعي، والتعلم الآلي؛ الخدمات السحابية المركزية؛ اقتصاد الشركاء؛ انتشار المراقبة بالدوائر التلفزيونية المغلقة؛ فضلاً عن الاتجاهات الخاصة بالصناعة، مثل التحليلات التنبؤية في مجال الأمن الخاص، والشرطة، والتعليم، والتمويل، والتوظيف.

يحاول هذا المقال الإجابة على الأسئلة الغائبة تمامًا عن الخطاب العام؛ مثل، "هل المراكز السحابية التي أنشأتها أمازون ومايكروسوفت وجوجل مفيدة للبلد؟" أو "ما هي التقنيات التي تعزز بشكل أفضل حقوق الخصوصية والشفافية والتعاون والتنمية المحلية؟".

يناقش تيالي (Tyali.S.M. (2021 ذلك تاريخيًا، حيث كانت العديد من المؤسسات الإعلامية في خدمة "الإمبراطورية الاستعمارية"، سواء في كيفية تشكيلها أو استخدامها. كان الهدف منها تعزيز أيديولوجية المستعمرين في المستعمرات. واليوم، لا تزال بعض وسائل الإعلام المطبوعة والإلكترونية في خدمة الاستعمار والإمبريالية. إنهم يمثلون إرث الاستعمار، أو أنماط القوة التي تستمر لفترة طويلة بعد نهاية الاستعمار الرسمي. هذه العملية لها تأثير تراجمي. وهو ينم عن الدور التقدمي الذي يرتبط بشكل عام بالمؤسسات الإعلامية كمساحات لتبادل الأفكار والمعرفة حول المجتمعات الحديثة. يقول المؤلف "يقودني إلى التساؤل: هل من الممكن إنهاء استعمار أكبر منصة اتصال عالمية اليوم، الإنترنت؟ الحقيقة لا يوجد نهج خطي لهذه العملية". لكن أي محاولة يجب أن تبدأ بالنظر في كيفية نشر الإنترنت للمعرفة والأفكار حول أفريقيا والأفارقة. بالنسبة لي، فإن إنهاء الاستعمار هو الابتعاد عن رؤية العالم اليوم باعتباره كونه، وبدلاً من ذلك النظر إليه باعتباره "عالمًا متعددًا". عوالم متعددة موجودة جنبًا إلى جنب، يشغلها أشخاص يعملون بنشاط لتحرير أنفسهم من اختلال توازن القوى الاستعمارية الذي ميز العالم. العالم الحديث. وهذا هو ما ينبغي أن تكون عليه شبكة الإنترنت: أداة اتصال تمثل هذه "الأكوان المتعددة" بشكل عادل. ومن المهم أيضًا وضع النقاش حول إنهاء الاستعمار في سياق الإشارة إلى الإنترنت من خلال النظر إلى أسلافه – مؤسسات الاتصال الأخرى. باعتباري باحثًا في الدراسات الإعلامية، لدي اهتمام خاص بتاريخ الإعلام وكيف تتعامل المؤسسات الإعلامية مع مفهوم الاستعمار أو الاستعمار. وأقوم أيضًا بدراسة كيفية حدوث إنهاء الاستعمار. عند التفكير في أي شيء يتعلق بإنهاء الاستعمار، من المهم أن نفهم تاريخ الاستعمار. وكيف يتجلى في اللحظة الراهنة؟ كيف تتشكل الحياة الأخرى في أعقاب الاستيطان أو الاستخراج المباشر من قبل المجتمع الاستعماري؟ ذلك، يجب بعد فهم الإنترنت على أنه الفضاء الذي يمثل استمرارية وانقطاع الإرث الاستعماري. لديها القدرة على إعادة إنتاج وكذلك تغيير فهم الناس للعالم. كان الكاتب والمفكر فرانتر فانون من بين أولئك الذين فكروا في الطبيعة الاستعمارية لسلف الإنترنت، أي الراديو. وتحدث عن الدور الذي لعبته الإذاعة في المشروع الاستعماري الأكبر في الجزائر، والمساحة التي احتلتها إذاعة الجزائر. كانت إذاعة الجزائر، وهي محطة إذاعية فرنسية تعمل في الجزائر لعقود من الزمن، بمثابة إعادة إصدار لنظام الإذاعة الوطنية الفرنسية ومقرها باريس. في عام 1959، كتب فانون: .. بين المزارعين الأوروبيين، كان يُنظر إلى الراديو على نطاق واسع، على أنه حلقة وصل مع العالم المتحضر، وأداة فعالة لمقاومة التأثير المدمر للمجتمع الأصلي الخامل، مجتمع بلا مستقبل، متخلف وخالي من القيم. يعلمنا هذا التاريخ للتأثير في المجتمعات أن منصات الاتصال ليست خالية من التأثير الأيديولوجي. ومن هذا المنطلق يجب أن نكون يقظين للدور المعاصر الذي تلعبه منصات التواصل. اليوم، يعد الإنترنت، بالنسبة للعديد من المجتمعات، الموزع الافتراضي للأفكار و"الحقائق" والآراء وأنظمة المعرفة المختلفة. وهو أيضًا حارس البوابة الافتراضية للمعرفة في المجتمع الحديث. تنشر شبكة الإنترنت حرقًا أفكارًا عن الذات أو عن بعضها البعض - وخاصة عن بعضها

البعض، بما يتماشى مع هياكل السلطة في النظام العالمي: الجنوب العالمي في مواجهة الشمال العالمي، والفاعل الاستعماري مقابل الفاعل المستعمر. إن الأفكار التي تنشرها شبكة الإنترنت يمكن أن تعني أن يُنظر إلى الشخص، على سبيل المثال، على أنه يفتقر إلى الأخلاق، وشرير، وهمجي وغير متحضر. هذه هي القوة الحقيقية للإنترنت كوسيلة للاتصال: فهي تدعم المعرفة حول العالم أو تعطلها. كما ينظر لشبكة الإنترنت على أنها نظام جديد لإنتاج المعرفة فالإنترنت أيضًا منصة تحمل المعرفة. إنها تنتج وتنتشر الأفكار التي تشق طريقها بعناية إلى عقل الفرد، وبالتالي تشكيل وجهة نظر الفرد حول العالم عن قصد أو عن غير قصد. لم يحقق الجنوب العالمي، وخاصة القارة الأفريقية، قفزات تكنولوجية إلى حد كبير. إن الوصول إلى الإنترنت داخل القارة غير متساو، حيث تتخلف المناطق الشرقية والوسطى في القارة أكثر من غيرها. ومن ثم، فقد لعبت أفريقيا دورًا محدودًا على شبكة الإنترنت باعتبارها ناقلًا للمعرفة. لذا فمن المعقول القول بأن المعرفة التي تنتقلها الإنترنت عن أفريقيا والأفارقة تحتاج إلى استجاب مستمرة. ما يحتاج إلى مزيد من البحث هو ما إذا كانت الإنترنت تعطل السرد الخاص بإفريقيا أم لا كما يوضحه الغرب والمجتمعات الاستعمارية. أم أنها ترسخ تلك الروايات والتفاهات؟ إن "استعمار المعرفة" في سياق الإنترنت يعني أن الموضوع الأفريقي - مع تمثيل محدود على الإنترنت - لا يزال يتم تفسيره من خلال النظرة المعرفية الإمبريالية. نتيجة لتمثيلها المحدود عبر الإنترنت، القارة وشعبها.

يقول أوليفر هيدسون (Hudson, O. (2018) لقد حظيت مسألة الحياد المطلق للإنترنت مؤخرًا باهتمام عالمي في أعقاب القرار الذي اتخذته لجنة الاتصالات الفيدرالية في الولايات المتحدة في ديسمبر 2017 بإلغاء العديد من تدابير الحماية التاريخية التي وضعتها إدارة أوباما. على الرغم من العناوين الرئيسية، فهو موضوع فشل الكثير منا في فهمه بشكل كامل - سواء من حيث التأثيرات الأوسع التي قد يخلفها قرار لجنة الاتصالات الفيدرالية في جميع أنحاء العالم أو أيضًا كيفية ارتباطه بحقوق الإنسان على نطاق أوسع. في هذه المقابلة، يشرح ديفيد كاي - المقرر الخاص للأمم المتحدة المعني بتعزيز وحماية الحق في حرية الرأي والتعبير - لمجلة سور الدولية لحقوق الإنسان كيف أن حياد الإنترنت أمر أساسي في ولايته - وفي الديمقراطية. ومع ذلك، فهو يأمل في ألا يكون للقرار عواقب سلبية دائمة، وأنه لا يزال هناك دور مهم للمجتمع المدني لحمايته. ويشير إلى أن الشركات أيضًا لها مكانة متزايدة الأهمية في ضمان حرية التعبير والرأي - ولكن في حين أن الكثير منها يدعم حياد الإنترنت، بالتوازي مع ذلك يطلقون مبادرات، مثل الحدود القصوى للبيانات وخدمات الإنترنت الأساسية، التي تهدد مجتمعنا. حرية التعبير والرأي بطرق أخرى. يناقش كاي أيضًا الدور المهم الذي تلعبه الشركات، إلى جانب الحكومات، في مكافحة المعلومات المضللة والدعاية والأخبار المزيفة - خاصة من خلال دعم وتطوير وسائل إعلام مستقلة قوية. ومع ظهور التكنولوجيا المتطورة بشكل متزايد، فإنه يفكر فيما إذا كنا سنكون قادرين تمامًا على هزيمة هذا الاتجاه المثير للقلق.

يقول توسينيت (Nothias, Toussaint (2022) تعمل شركات التكنولوجيا التي تتخذ من الولايات المتحدة مقراً لها، مدفوعة بأيدولوجية توسعية، بطرق عديدة مثل القوى الاستعمارية السابقة. فقد دخل يوم 6 يناير من عام 2021 كتب التاريخ باعتباره اليوم الذي اقتحمت فيه حشود عنيفة مؤيدة لترامب مبنى الكابيتول الأمريكي. ولكن بالنسبة لملايين الأشخاص الذين يعيشون في أمريكا اللاتينية وآسيا وأفريقيا، جلب هذا اليوم شيئاً مختلفاً تماماً حيث كان هناك إشعار غير عادي على هواتفهم المحمولة عبر تطبيق واتساب WhatsApp الذي هو تطبيق المراسلة الأكثر شعبية في العالم، ويضم أكثر من 2 مليار مستخدم. استحوذت فيسبوك على الخدمة في عام 2014 مقابل ما يقرب من 22 مليار دولار - وهي واحدة من أكبر عمليات الاستحواذ في تاريخ التكنولوجيا - بعد أن بدأ واتساب في التفوق على تطبيق ماسنجر الخاص بفيسبوك في النمو العالمي. وبحلول عام 2016، أصبحت الخدمة الوسيلة الأساسية للاتصال عبر الإنترنت لمئات الملايين من المستخدمين في الجنوب العالمي. تأسس واتساب في عام 2009 على وعد بأنه لن يقوم أبداً ببيع المعلومات الشخصية للمستخدمين - وهي عقيدة تم التأكيد عليها في وقت الاستحواذ على فيسبوك. لكن في يناير من العام الماضي، بدأ واتساب في تحديث شروط الاستخدام وسياسة الخصوصية الخاصة به، وأصدر إشعاراً للمستخدمين ومطالبتهم بقبول الشروط الجديدة. ووفقاً للسياسة الجديدة، يمكن أن تشارك واتساب بيانات المستخدم مع الشركة الأم، بما في ذلك رقم هاتف المستخدم ومعرفات الجهاز والتفاعل مع المستخدمين الآخرين وبيانات الدفع وملفات تعريف الارتباط وعنوان IP وتفاصيل المتصفح وشبكة الهاتف المحمول والمنطقة الزمنية واللغة. في الواقع، بدأت مشاركة البيانات بين واتساب وفيسبوك في عام 2016. كان الاختلاف في عام 2021 هو أنه لم يعد بإمكان المستخدمين إلغاء الاشتراك: إذا فشلوا في قبول السياسة الجديدة، فسوف تتدهور وظائف التطبيق إلى حد أنهم لم يعد بإمكانهم استخدامه. إن قصة واتساب هي مجرد مثال واحد على التأثير المنتشر والضرر لشركات التكنولوجيا الكبرى على المجتمعات في جميع أنحاء الجنوب العالمي. وهو يوضح

كيف يؤدي وضع السوق الاحتكاري إلى استخراج البيانات، مما يترك الناس يعتمدون على المنصات دون أي خيار أو آلية رسمية للمساءلة. وفي حين أن هذه القضايا موجودة في جميع أنحاء العالم، فإن عواقبها الضارة تتفاقم في الجنوب العالمي.

تقول جوليان Schultz, Julianne (2024) تتداخل العلاقة دائماً بين الرأسمالية الأمريكية وبين التكنولوجيا، أو أي اختراع يمكن أن يظهر، أو كيف يمكن للرأسمالية الأمريكية أن تحول أي شيء إلى مكسب مادي وكنز جديد من كنوز علاء الدين، ينطبق ذلك على أي شيء وكل شيء هناك!

تقول جوليان شولتز في أوائل الثمانينيات، بدأت علامات الطباشير المكتوبة بخط اليد تظهر على الأرصفة في حي مانهاتن القاسي **بمن يملك أكبر عدد من الألعاب عندما يموت، يفوز**. في ذلك الوقت، كانت مدينة نيويورك لا تزال تتعافى من حالة الإفلاس الوشيكة، وكان أولئك الذين يستطيعون المغادرة بأعداد قياسية. كانت الجريمة والتشرد منتشرة، وكان الكوكابين يُعرض في كل زاوية. كانت رسالة الرصيف واضحة: النزعة الاستهلاكية خدعة، قاومها، الأشياء لن تكون ذات أهمية عندما تموت. ولكن لا ينبغي أبداً أن نقل من قدرة الرأسمالية الأمريكية على الاختيار. وفي غضون سنوات قليلة، تسربت المفارقة من الرسالة وبدأت تظهر على الملصقات الواقية من الصدمات وأكياس التسوق والقمصان. أصبحت الرسالة المناهضة للاستهلاك بمثابة دعوة لشراء المزيد من الأشياء. إن مؤسسي شركات الإنترنت والذكاء الاصطناعي المبكرة التي تعيد تشكيل العالم الآن - جوجل وأبل ومايكروسوفت وميتا وأمازون ونفديا - ما زالوا أصغر من أن يتذكروا رد الفعل العميق الذي أبداه الكثيرون ضد عصر "الجشع أمر جيد"، عندما كان القادة السياسيون مصريين على أنه لا يوجد شيء اسمه المجتمع. و حتى في ذلك الوقت، توقع الكثيرون أنه إذا أصبح البعض أثرياً للغاية، فسيكون ذلك على حساب الأغلبية. وبدلاً من ذلك، أصبح عمالقة التكنولوجيا هؤلاء تجسيدا لها. مليارديرات لديهم ثروات شخصية تفوق أحلام الرجال مثل مالكولم فوربس، الذي يعتبر أب الدعوة للحصول على المزيد من الألعاب، أو جيل سابق من أصحاب الملايين الصناعيين الذين اشتهروا الآن بأعمال عائلاتهم الخيرية. من المؤكد أن عمالقة التكنولوجيا سيحصلون على أكبر عدد من الألعاب عندما يموتون في عالم مسطح من أجل راحتهم. لم يطلبوا الإذن ولم يطلبوا العفو عن الفوضى التي أحدثوها. لقد كُتبت الكثير عن الأفكار المثالية التي ألهمت التصور المبكر للإنترنت، وهو زمن المعلومات اللامحدودة والاتصال السهل. نحن نعلم الآن أن ذلك كان صحيحاً ومعيباً بشكل أساسي. إن التحول العالمي للحقوق المدنية، وحقوق المرأة، وحقوق السود، وحقوق الأرض، وحماية البيئة، وحرية المعلومات، التي تم التغنى بها والمسيرة والتشريعات التي ظهرت إلى الوجود في الستينيات والسبعينيات، أثار معارضة شديدة من قبل أولئك الذين شعروا بتهديد وجودي. إن الأفكار التي تطرحها هذه المعارضة هي المحرك الحقيقي للمؤسسات العالمية التي تعيد تشكيل العالم، وليس حديث شباب الهيبيز الطوباوي. كان هناك مقالان رئيسيان في أوائل سبعينيات القرن العشرين - أحدهما كتبه خبير اقتصادي، والآخر كتبه طبيب نفساني - يحددان جدول الأعمال. وفي انتصار للعلوم الاجتماعية الأمريكية، استحضروا عالماً غاضباً وقلقاً، غير عادل إلى حد كبير، ومسيطر عليه سراً. في سبتمبر 1970، كتب ميلتون فريدمان مقالاً لصحيفة نيويورك تايمز بعنوان "المسؤولية الاجتماعية للشركات هي زيادة أرباحها". إنه يستحق إعادة القراءة. وقال إن الأعمال التجارية يجب أن تكون مدفوعة فقط بالأرباح، وأن أي قلق بشأن التأثير الاجتماعي لا لزوم له، وقد وضع الإطار لعقود من الليبرالية الجديدة. ولم يتفق الجميع على ذلك، ولكن هذا التفكير أدى، بدرجات متفاوتة من النجاح، إلى تقييد آليات المسؤولية الاجتماعية في صناعة تلو الأخرى - العدالة في وسائل الإعلام، وحماية البيئة، والتهرب الضريبي. في نفس الوقت تقريباً، قام عالم النفس بي إف سكينر من جامعة هارفارد بتحسين فكرته في كتابه "ما وراء الحرية والكرامة" عن كيف يمكن للتحكم في العقل عن طريق تعديل السلوك أن يغير العالم، ويجعله أكثر كفاءة وفعالية وربحية. اقترح منتقدوه أن نحو العبودية والإذلال سيكون عنواناً أفضل. كان سكينر يحلم بـ«تكنولوجيا السلوك» التي يمكنها فهم كل دوافعنا واستجاباتنا قبل أن نعرفها بأنفسنا. كان هذا بعيداً عن المخططات النجمية على الثلاثيات فيما يتعلق بالسلوك الجيد للأطفال.

وكما أوضحت شوشانا زوبوف في كتابها الرائد "عصر رأسمالية المراقبة"، فإن هذا هو وجه التحديد ما تفعله الآن شركات التكنولوجيا التي تصل إلى الزوايا الأكثر حميمية في حياتنا - المكافأة (مع الإعجابات والنقرات)، وإشباع رغباتنا التي بالكاد نتخيلها (مع الإعلانات) ومعاقبة عدم امتثالنا (عن طريق الإلغاء). تستخدم الشركات والحكومات البيانات الضخمة والاقتصاد السلوكي لدفعنا نحو عروضهم. لقد تحولت حرية المعلومات من كونها تتعلق بالإفصاح إلى حرية للجميع حيث يمكن قول أي شيء، لكن الخوف من قول الشيء الخطأ يشل المناقشة. وتختبئ شركات الإنترنت خلف خوارزميات لا يمكن معرفتها بحكم تصميمها، وتستخدم الحكومات

أدوات قانونية لتجنب الكشف عنها. هذه المبادئ المنحرفة هي التي غدت الاستعمار الرقمي الذي نعيشه الآن. إن عالمنا الرقمي غير المحدد هو الذي يقود الأرباح التي مكنت أغنى 1٪ من امتلاك ما يقرب من ثلثي ثروة العالم. وتتجنب هذه الشركات المنتشرة في كل مكان دفع الضرائب في البلدان حيث يتم توليد الفائض الرقمي، ولا تقبل أي مسؤولية اجتماعية لتخفيف القلق والمراقبة وإساءة الاستخدام التي تسببها منتجاتها، وتكافح من أجل تجنب القواعد التنظيمية والقوانين التي قد تمنعها. إذا فشل كل شيء آخر، فإنهم يدفعون الغرامات. وتحاول الحكومات في مختلف أنحاء العالم إعادة الجني إلى القمم - من خلال ابتكار قوانين جديدة وتوفير سبل الحماية، وإعادة السيطرة إلى أولئك الذين تم استعمارهم من خلال الوعد بعالم يتسم بسهولة الاتصال وتدفق المعلومات بحرية. لم يتخيل أحد منا ذلك. ولكن يتعين علينا الآن أن نجد سبلاً للتعايش مع العواقب المترتبة على عالم خلق على صورة ميلتون فريدمان وبى إف سكينر.

هل يمكن للصين أن تهيمن على إفريقيا. (Gravett, Willem (2020) وتجعلها نموذجاً لها في مجال الانترنت كنوع من الاستعمار الجديد. تبذل الصين جهوداً متواصلة لتصبح "قوة عظمى في مجال الإنترنت". وجزء لا يتجزأ من هذا الجهد هو نشر بكيين لمفهوم "السيادة على الإنترنت" - وهو حق الصين الأسمى في إدارة الإنترنت داخل حدودها وإبقائها تحت سيطرة صارمة. تعمل الشركات الصينية بشكل وثيق مع سلطات الدولة الصينية لتصدير التكنولوجيا إلى أفريقيا من أجل توسيع نفوذ الصين وتعزيز نموذجها لإدارة الفضاء الإلكتروني. وتجادل هذه المساهمة بأن التوسع السريع لشركات التكنولوجيا الصينية ومنتجاتها عبر أفريقيا يتطلب اليقظة. وإذا فشلت الحكومات الأفريقية في تعزيز قيمها ومصالحها الخاصة - بما في ذلك حرية التعبير، والمشاريع الحرة، وسيادة القانون - بالفرد نفسه من الجراءة، فإن "النموذج الصيني" للحكومة الرقمية بشكل افتراضي قد يصبح "النموذج الأفريقي".

تبدأ هذه المقالة بعرض موجز للنموذج الصيني لسيادة الإنترنت؛ وهو النموذج الذي بناه نظام شي جين بينج رئيس الصين الحالي من خلاله نسخة وطنية من الإنترنت "معزولة" عن الإنترنت العالمي وتسمح بالسيطرة الكاملة للدولة على التدفق الحر للمعلومات عبر الإنترنت. بعد ذلك، ينصب التركيز على إظهار مدى تأثير الفكرة الصينية حول "السيادة على الإنترنت" التي أصبحت تقدم نسخة بديلة لوجهة النظر الغربية للإنترنت باعتبارها تعبر الحدود الوطنية من خلال السماح للنظام بمطالبة شركات التكنولوجيا المحلية والأجنبية بالالتزام بحدودها الوطنية. قواعد الرقابة وتعزيز الأهداف الاستراتيجية لنظامها. ويتبع هذا العرض حساب لمدى التغلغل التكنولوجي الصيني في أفريقيا، مما يدعم الحجة القائلة بأن الجمع بين الاعتماد شبه الشامل على البنية التحتية التكنولوجية الصينية والقروض الميسرة من البنوك الصينية يفضي إلى إنشاء إطار يمكن فيه لعدد متزايد من التكنولوجيات أن تزدهر. تشترك الدول الأفريقية في نموذج حوكمة التكنولوجيا الصيني. يعبر الاستنتاج عن تحذير من أن التوسع السريع للتكنولوجيا الصينية في جميع أنحاء أفريقيا يستدعي اليقظة واقتراح أنه على الرغم من أن صناعة التكنولوجيا الناشئة في أفريقيا لا تستطيع التنافس مع أمثال الصين أو الولايات المتحدة، فإن الدول الأفريقية لديها نفوذ وقادرة على وضع السياسة. وفي مجال الحوكمة الرقمية، بدأت هذه الدول، ويجب أن تستمر، في إعطاء الأولوية لسيادة القانون والشفافية والمساءلة في خدمة الخطاب السياسي الحر والديمقراطي.

في دراسة عن السياسات المعرفية الجديدة للاستعمار الرقمي يقول تيالي سياسانجا Tyali, Siyasanga M. (2021) الذي يعمل كأستاذ مساعد ورئيس القسم في جامعة جنوب أفريقيا يقول "أنه في حين تمت دراسة تأثيرات تكنولوجيا المعلومات والاتصالات (ICT) على المجتمع على نطاق واسع، فإن مناهج البحث الأكثر دقة تستمر في التركيز على المناطق الجغرافية الحضرية في الشمال العالمي. لا تزال هناك ندرة في العمل الحاسم الذي يركز على استخدام تكنولوجيا المعلومات والاتصالات في مجتمعات السكان الأصليين والريفيين ومجتمعات الجنوب العالمي. تستجيب هذه الورقة لهذه الفجوة من خلال إجراء فحص نقدي لكيفية توطيد وإدخال تكنولوجيا المعلومات والاتصالات داخل مجتمعات السكان الأصليين بممارسة العنف المعرفي ضد أنظمة المعرفة المحلية. وهو يفعل ذلك من خلال دراسة حالة لاستخدام تكنولوجيا المعلومات والاتصالات داخل مجتمع الإنويت في القطب الشمالي الكندي. أستخدم مزيجاً من ملاحظة المشاركين، والأبحاث الأرشيفية، والمقابلات شبه المنظمة لتساءل كيف يؤدي إدخال تكنولوجيا المعلومات والاتصالات إلى تغيير سياسات المعرفة التي تؤثر على إنويت كوجيمانينجيت (معدل الذكاء، والمعرفة لدى شعب الإنويت). أجد أن المشاركة الرقمية تؤدي إلى تآكل المكونات الرئيسية لنظام الذكاء، بما في ذلك الممارسات الاجتماعية داخل مجتمعات الإنويت، والسفر خارج المجتمع،

والتعلم التجريبي خارج المجتمع. ولهذه النتائج آثار على دراسة الجغرافيا الرقمية العالمية، والبحوث التطبيقية في مجال تكنولوجيا المعلومات والاتصالات من أجل التنمية، وارتباطات السكان الأصليين بالتكنولوجيات الناشئة.

كما يقول أيضا في المقدمة "أن هناك إجماع واسع النطاق على أن ظهور تكنولوجيا المعلومات والاتصالات يخلف تأثيرات عميقة على العمليات السياسية الجزئية والكلية في مختلف أنحاء العالم. تعمل التقنيات الرقمية على زيادة القدرة البشرية على تخزين المعلومات وتحليلها والاتصالات، ويعني انتشارها النسبي في كل مكان أن المزيد من الأفراد لديهم فرص لإنتاج الوسائط الرقمية والتواصل بها واستخدامها أكثر من أي وقت مضى (Castells, 2004). علاوة على ذلك، فإن وصول الشبكات الرقمية يسمح للأفراد بالوصول إلى الشبكات العالمية لمستخدمين آخرين، مما يمنحهم القدرة على الاتصال بالأشخاص عبر مسافات كبيرة جدًا Bennet WL (2013) and Segerberg A وقد أدى ذلك إلى تسريع عملية تبادل المجموعات العالمية من المعرفة بشكل كبير، مع ما صاحب ذلك من تأثيرات على كيفية فهم المجتمعات للعالم من حولها وتصرفها تجاهه.

لقد تم تخصيص قدر كبير من العمل الأكاديمي لتتبع الآثار الإيجابية والسلبية لهذه السياسات الرقمية. وفي بعض الحالات، تُستخدم تكنولوجيا المعلومات والاتصالات لدعم المداولات الديمقراطية، أو لتمكين السكان المهمشين من حقن معارفهم في عمليات صنع القرار السياسي (Castells, 2004). ومع ذلك، فقد تم استخدام التقنيات الرقمية أيضًا لنشر أنظمة السلطة الانضباطية. تساعد الأشكال الجديدة لسياسات المعرفة في التحكم في أنواع المنطق والحقائق التي يتم تضمينها (أو استبعادها)، وجعلها مرئية (أو غير مرئية)، ومنحها السلطة (أو تهيمشها) عبر المساحات الرقمية (Elwood, 2010; Young, 2018). ومن خلال تشكيل الأفق المعرفي لما يمكن معرفته داخل الفضاءات الرقمية، تلعب سياسات المعرفة هذه دورًا أساسيًا في تشكيل أنواع النتائج السياسية التي أصبحت ممكنة من خلال المشاركة الرقمية. وبالتالي، يمكن للممارسات الرقمية أن تنتشر منطق الحكم النيوليبرالي (مثل Leszczynski, 2013)، والعنصرية (مثل Goodman and Rowe, 2014)، والذكورة (مثل Stephens, 2013). ومن عجيب المفارقات أن تلك الممارسات الرقمية التي تؤدي إلى احتمالات ديمقراطية جديدة من الممكن أن تمارس في الوقت نفسه سلطة تأديبية، مع اختلاف التأثيرات بين مختلف السكان والأماكن. وقد أسفرت هذه السياسات المعقدة عن مناقشات علمية نابضة بالحياة حول كيفية توسع الممارسات الرقمية في تحديد مجموعات المعرفة التي تمثل العالم.

ولسوء الحظ، لا تزال هذه المناقشات تركز إلى حد كبير على السياسة الرقمية في المراكز الحضرية في الشمال العالمي (Caquard S (2014). وهذا ليس مفاجئًا، نظرًا لأن معظم التقنيات الرقمية يتم إنتاجها من قبل سكان المناطق الحضرية في شمال الكرة الأرضية ومن أجلهم. عندما يتحول التركيز إلى مجتمعات السكان الأصليين أو الريفيين أو مجتمعات الجنوب العالمي، تميل المناقشات إلى أن تكون أكثر فعالية وأحادية البعد (Salemink et al., 2017). وفي هذه السياقات، غالبًا ما يُفترض ضمناً أن المشاركة الرقمية مفيدة بطرق مفيدة - فهي تمكن من تحقيق التقدم الاقتصادي وتوفر الوصول إلى خدمات وحوكمة أفضل. ويسمح هذا الافتراض بالتركيز بشكل مباشر على المسائل التكنولوجية المتعلقة بالوصول والفجوات الرقمية Roberts E, Beel D, Philip L, et al. (2017). أما السياسات المعرفية التي تشكل وتقيد أنواع المشاركة السياسية والاقتصادية التي يتيحها الاتصال الرقمي، فهي الأقل بحثًا، وما إذا كانت أشكال المشاركة هذه متوافقة مع الاحتياجات والرغبات المحددة للسكان الذين يقعون خارج المناطق الحضرية في الشمال العالمي.

واستجابة لهذه الفجوة، يدعو الباحثون بشكل متزايد إلى وضع جداول أعمال بحثية جديدة تركز على الفحص النقدي لتكنولوجيا المعلومات والاتصالات خارج الشمال العالمي. (Dé R, Pal A, Sethi R, et al. (2018). على سبيل المثال، يرى أن هناك حاليًا "نظرية غير كافية لدراسة كيفية تأثير السياق المحلي [للبلدان النامية] بتكنولوجيا المعلومات والاتصالات وكيفية تأثير تكنولوجيا المعلومات والاتصالات بالسياق المحلي". (67) ويدعون إلى إدراج تفكير ما بعد الاستعمار بشكل أقوى ضمن تدخلات تكنولوجيا المعلومات والاتصالات من أجل التنمية (ICT4D) لتسهيل استكشاف أسئلة جديدة وحرية. ضمن تخصصات الجغرافيا، يستكشف الباحثون في الجغرافيا الرقمية أشكالًا مماثلة من البحث. (Thatcher J, O'Sullivan D, Mahmoudi D (2016). دعيا إلى تطوير الاقتصاد السياسي للبيانات، من أجل فهم أفضل لدور الرقمية في العمليات اليومية للاستغلال الرأسمالي. وفي كل حالة يدعو الباحثون إلى مزيد من الاهتمام بالآثار الاستعمارية لاستخدام التكنولوجيا. تساهم

هذه الورقة في هذا الكم المتنامي من العمل من خلال دراسة كيفية تسهيل الممارسات الرقمية لأشكال جديدة من سياسات المعرفة التي لها تأثيرات استعمارية على مجتمعات السكان الأصليين. وعلى وجه التحديد، أزع أن المشاركة الرقمية يمكن أن تؤدي إلى تآكل الممارسات المتجسدة والاجتماعية التي تعتبر بالغة الأهمية لنقل بعض أشكال المعرفة المحلية. لقد قمت بتأسيس هذه الحجة من خلال فحص نقدي لاستخدام تكنولوجيا المعلومات والاتصالات داخل مجتمع الإنويت في القطب الشمالي الكندي."

وفي دراسة أخرى لنفس الكاتب بعنوان تحدي التركيب الاستعماري للإنترنت يبدأ بفحص تاريخ الاعلام والميديا، يقول تيالي سياسانجا Tyali, Siyasanga M. (2021) أستاذ الاعلام بجامعة جنوب أفريقيا، تاريخياً، كانت العديد من المؤسسات الإعلامية في خدمة "الإمبراطورية الاستعمارية"، سواء في كيفية تشكيلها أو استخدامها. كان الهدف منها تعزيز أيديولوجية المستعمرين في المستعمرات. واليوم، لا تزال بعض وسائل الاعلام المطبوعة والإلكترونية في خدمة الاستعمار والإمبريالية. إنهم يمثلون إرث الاستعمار، الاستعمار - أنماط القوة التي تستمر لفترة طويلة بعد نهاية الاستعمار الرسمي. هذه العملية لها تأثير تراجع. وهو ينم عن الدور التقدمي الذي يرتبط بشكل عام بالمؤسسات الإعلامية كمساحات لتبادل الأفكار والمعرفة حول المجتمعات الحديثة. وهذا يقودني إلى التساؤل: هل من الممكن إنهاء استعمار أكبر منصة اتصالات عالمية اليوم، الإنترنت؟ لا يوجد نهج خطي لهذه العملية. لكن أي محاولة يجب أن تبدأ بالنظر في كيفية نشر الإنترنت للمعرفة والأفكار حول أفريقيا والأفارقة. يقول أيضا بالنسبة لي، فإن إنهاء الاستعمار هو الابتعاد عن رؤية العالم اليوم باعتباره كونا، وبدلاً من ذلك النظر إليه باعتباره "عالمًا متعددًا": "عالم متعددة موجودة جنباً إلى جنب، يشغلها أشخاص يعملون بنشاط لتحرير أنفسهم من اختلال توازن القوى الاستعمارية الذي ميز العالم. العالم الحديث. وهذا هو ما ينبغي أن تكون عليه شبكة الإنترنت: أداة اتصال تمثل هذه "الأكوان المتعددة" بشكل عادل. ومن المهم أيضاً وضع النقاش حول إنهاء الاستعمار في سياق الإشارة إلى الإنترنت من خلال النظر إلى أسلافه - مؤسسات الاتصال الأخرى. باعتباري باحثاً في الدراسات الإعلامية، لدي اهتمام خاص بتاريخ الاعلام وكيف تتعامل المؤسسات الإعلامية مع مفهوم الاستعمار أو الاستعمار. وأقوم أيضاً بدراسة كيفية حدوث إنهاء الاستعمار. عند التفكير في أي شيء يتعلق بإنهاء الاستعمار، من المهم أن نفهم تاريخ الاستعمار. وكيف يتجلى في اللحظة الراهنة؟ كيف تتشكل الحياة الأخيرة في أعقاب الاستيطان أو الاستخراج المباشر من قبل المجتمع الاستعماري؟ بعد ذلك، يجب فهم الإنترنت على أنه الفضاء الذي يمثل استمرارية وانقطاع الإرث الاستعماري. لديها القدرة على إعادة إنتاج وكذلك تغيير فهم الناس للعالم.

يقول أيضا كان الفيلسوف فرانز فانون من بين أولئك الذين فكروا في الطبيعة الاستعمارية لسلف الإنترنت، أي الراديو. وتحدث عن الدور الذي لعبته الإذاعة في المشروع الاستعماري الأكبر في الجزائر، والمساحة التي احتلتها إذاعة الجزائر. كانت إذاعة الجزائر، وهي محطة إذاعية فرنسية تعمل في الجزائر لعقود من الزمن، بمثابة إعادة إصدار لنظام الإذاعة الوطنية الفرنسية ومقرها باريس. في عام 1959، كتب فانون: ... بين المزارعين الأوروبيين، كان يُنظر إلى الراديو على نطاق واسع على أنه حلقة وصل مع العالم المتحضر، وأداة فعالة لمقاومة التأثير المدمر للمجتمع الأصلي الخامل، مجتمع بلا مستقبل، متخلف وخالي من القيم.

يعلنا هذا التاريخ المجتمعات أن منصات الاتصال ليست خالية من التأثير الأيديولوجي. ومن هذا المنطلق يجب أن نكون يقظين للدور المعاصر الذي تلعبه منصات التواصل. اليوم، يعد الإنترنت، بالنسبة للعديد من المجتمعات، الموزع الافتراضي للأفكار و"الحقائق" والآراء وأنظمة المعرفة المختلفة. وهو أيضاً حارس البوابة الافتراضية للمعرفة في المجتمع الحديث. تنشر شبكة الإنترنت حرفياً أفكاراً عن الذات أو عن بعضها البعض - وخاصة عن بعضها البعض، بما يتماشى مع هياكل السلطة في النظام العالمي: الجنوب العالمي في مواجهة الشمال العالمي، والفاعل الاستعماري مقابل الفاعل المستعمر. إن الأفكار التي تنشرها شبكة الإنترنت يمكن أن تعني أن يُنظر إلى الشخص، على سبيل المثال، على أنه يفتقر إلى الأخلاق، وشرير، وهمجي وغير متحضر. هذه هي القوة الحقيقية للإنترنت كوسيلة للاتصال: فهي تدعم المعرفة حول العالم أو تعطلها. الإنترنت هو أيضاً منصة تحمل المعرفة. إنها تنتج وتنشر الأفكار التي تشق طريقها بعناية إلى عقل الفرد، وبالتالي تشكيل وجهة نظر الفرد حول العالم عن قصد أو عن غير قصد. لم يحقق الجنوب العالمي، وخاصة القارة الأفريقية، قفزات تكنولوجية إلى حد كبير. إن الوصول إلى الإنترنت داخل القارة غير متساو، حيث تتخلف المناطق الشرقية والوسطى في القارة أكثر من غيرها. ومن ثم، فقد لعبت أفريقيا دوراً محدوداً على شبكة الإنترنت باعتبارها ناقلاً

المعرفة. لذا فمن المعقول القول بأن المعرفة التي تنقلها الإنترنت عن أفريقيا والأفارقة تحتاج إلى استجواب مستمر. ما يحتاج إلى مزيد من البحث هو ما إذا كان الإنترنت يعطل السرد الخاص بإفريقيا أم لا كما يوضحه الغرب والمجتمعات الاستعمارية. أم أنها ترسخ تلك الروايات والتفاهات؟

يقول مايكل كويت (Kwet, Michael (2021) على مدار العقود الماضية، جمعت شركات "التكنولوجيا الكبرى" العابرة للحدود الوطنية ومقرها الولايات المتحدة تريبونات الدولارات واكتسبت صلاحيات مفرطة للسيطرة على كل شيء، من الأعمال التجارية والعمالة إلى وسائل التواصل الاجتماعي والترفيه في الجنوب العالمي. الاستعمار الرقمي يحتاج العالم الآن ففي عام 2020، أصبح المليارديرات مثل قطاع الطرق. وارتفعت الممتلكات الشخصية لجيف بيزوس من 113 مليار دولار إلى 184 مليار دولار. تفوق إيلون ماسك على بيزوس لفترة وجيزة، مع ارتفاع صافي ثروته من 27 مليار دولار إلى أكثر من 185 مليار دولار.

ومع ذلك، في حين أن الهيمنة الموسعة لهذه الشركات في أسواقها المحلية هي موضوع العديد من التحليلات النقدية، فإن انتشارها العالمي هو حقيقة نادرة ما تتم مناقشتها، وخاصة من قبل المثقفين المهمين في الإمبراطورية الأمريكية.

في الواقع، بمجرد التحقيق في الآليات والأرقام، يصبح من الواضح أن شركات التكنولوجيا الكبرى ليست عالمية النطاق فحسب، بل إنها ذات طابع استعماري في الأساس وتهيمن عليها الولايات المتحدة (التي من الواضح الآن أنها تهيمن عليها من الداخل الجماعات واللوبيات الصهيونية). وتسمى هذه الظاهرة "الاستعمار الرقمي".

نحن نعيش في عالم يخاطر فيه الاستعمار الرقمي الآن بأن يصبح تهديداً كبيراً وبعيد المدى للجنوب العالمي كما كان الاستعمار الكلاسيكي في القرون السابقة. إن الزيادات الحادة في فجوة التفاوت بين الناس، وصعود مراقبة الدولة والشركات، والتقنيات الشرطية والعسكرية المتطورة، ليست سوى عدد قليل من العواقب المترتبة على هذا النظام العالمي الجديد. قد تبدو هذه الظاهرة جديدة بالنسبة للبعض، لكنها أصبحت على مدى العقود الماضية راسخة في الوضع الراهن العالمي. وبدون حركة مضادة قوية إلى حد كبير، فإن الوضع سوف يصبح أسوأ بكثير.

تم تشكيل بنك العموم لخدمة السوق العادل والعملة المشفرة العادلة FairCoin و FairMarket عبر الإنترنت مع السلع والخدمات المقومة بالعملة المشفرة FairCoin. من خلال التحكم في هذه العملة المشفرة، تستطيع الشركات المشاركة في هذه الخدمات Faircoop تمويل المبادرات المناهضة للرأسمالية التي تتمحور حول المشاعات الافتراضية مثل FreedomCoop، التي تقدم خدمات قانونية ومصرفية للأفراد العاملين لحسابهم الخاص الذين يسعون إلى كسب لقمة العيش خارج القبضة الاستغلالية لرأس المال أو الدولة.

قد تبدو الحالات المذكورة أعلاه متباينة، ولكنها تشترك في مصلحة مشتركة في استخدام "تكنولوجيا دفتر الأستاذ المشفر"، والتي يشار إليها غالباً باسم "بلوكشين"، كوسيلة لإعادة التفكير في التقييم المتأصل في التسعير على أساس السوق. من خلال تقديم طرق جديدة غير رأسمالية لقياس ومتابعة القيمة (القيم)، تعد تقنية blockchain بالقدرة على اتباع مسار اقتصادي بديل للرأسمالية كما نعرفها. وعلى افتراض وجود قوة اجتماعية وسياسية للقيام بذلك، كيف سيكون شكل هذا المسعى؟ أو مامعنى الاستعمار الرقمي؟

الاستعمار الرقمي ببساطة هو استخدام التكنولوجيا الرقمية للسيطرة السياسية والاقتصادية والاجتماعية على دولة أو إقليم آخر.

في ظل الاستعمار الكلاسيكي، استولى الأوروبيون على أراضي أجنبية واستوطنوها؛ البنية التحتية المثبتة مثل الحصون العسكرية والموانئ البحرية والسكك الحديدية؛ ونشرت زوارق حربية للاختراق الاقتصادي والغزو العسكري؛ صنع الآلات الثقيلة واستغلال العمالة لاستخراج المواد الخام؛ أقامت هيكل بانوبتيكية لعمال الشرطة؛ حشد المهندسين اللازمين للاستغلال الاقتصادي المتقدم (مثل الكيميائيين لاستخراج المعادن)؛ واستنزفت المعرفة المحلية لعمليات التصنيع؛ شحن المواد الخام إلى البلد الأم لإنتاج السلع المصنعة؛ وقوضت أسواق الجنوب العالمي بالسلع المصنعة الرخيصة؛ وإدامة تبعية الشعوب والأمم في الجنوب العالمي في ظل تقسيم عالمي غير متكافئ للعمل؛ وتوسيع السيطرة على السوق والدبلوماسية والعسكرية من أجل الربح والنهب. وبعبارة أخرى،

اعتمد الاستعمار على ملكية الأراضي والبنية التحتية والسيطرة عليها، واستخراج العمالة والمعرفة والسلع، وممارسة سلطة الدولة.

تطورت هذه العملية على مدى قرون، مع إضافة تقنيات جديدة إلى هذا المزيج أثناء تطورها. وبحلول أواخر القرن التاسع عشر، سهلت الكابلات البحرية الاتصالات التلغرافية في خدمة الإمبراطورية البريطانية. تم استغلال التطورات الجديدة في تسجيل وأرشفة وتنظيم المعلومات من قبل المخابرات العسكرية الأمريكية التي استخدمت لأول مرة في غزو الفلبين.

واليوم، أصبحت "العروق المفتوحة" لإدواردو جاليانو في الجنوب العالمي هي "العروق الرقمية"^{iv} التي تعبر المحيطات، وتربط نظامًا بيئيًا تكنولوجيًا تملكه وتسيطر عليه حفنة من الشركات التي يوجد معظمها في الولايات المتحدة. تم تجهيز بعض كابلات الألياف الضوئية عبر المحيطات بخيوط مملوكة أو مستأجرة من قبل شركات مثل جوجل وفيسبوك لتعزيز استخراج البيانات واحتكارها. الآلات الثقيلة اليوم هي مزارع الخوادم السحابية التي تهيمن عليها شركتنا أمازون ومايكروسوفت والتي تُستخدم لتخزين البيانات الضخمة وتجميعها ومعالجتها، وتنتشر مثل القواعد العسكرية للإمبراطورية الأمريكية. المهندسون هم جيوش الشركات من نخبة المبرمجين الذين يتقاضون رواتب سخية تبلغ 250 ألف دولار أو أكثر. العمال المستغلون هم الملونون الذين يستخرجون المعادن في الكونغو وأمريكا اللاتينية، وجيوش العمالة الرخيصة التي تشرح بيانات الذكاء الاصطناعي في الصين وإفريقيا، والعمال الآسيويون الذين يعانون من اضطراب ما بعد الصدمة بعد تطهير منصات وسائل التواصل الاجتماعي من المحتوى المزعج. إن المنصات ومراكز التجسس (مثل وكالة الأمن القومي) هي بمثابة البانوبتيكونات، والبيانات هي المادة الخام التي تتم معالجتها للخدمات القائمة على الذكاء الاصطناعي.

على نطاق أوسع، يدور الاستعمار الرقمي حول ترسيخ تقسيم غير متكافئ للعمل، حيث استخدمت القوى المهيمنة ملكيتها للبنية التحتية الرقمية والمعرفة وسيطرتها على وسائل الحساب لإبقاء الجنوب في حالة من التبعية الدائمة. وقد تطور هذا التقسيم غير المتكافئ للعمل. ومن الناحية الاقتصادية، تحرك التصنيع إلى أسفل التسلسل الهرمي للقيمة، ليحل محله اقتصاد متقدم يعتمد على التكنولوجيا الفائقة حيث تتولى شركات التكنولوجيا الكبرى المسؤولية بقوة.

يناقش باتاشاريا (Bhattacharya, J. (2010)) في هذه الورقة الأكاديمية قضية اختيار تكنولوجيا المعلومات والاتصالات وأن هذا الاختيار أمر بالغ الأهمية بالنسبة لأي دولة حديثة حيث أن تكنولوجيا المعلومات والاتصالات تتغلغل في جميع جوانب المجتمع الحديث، من الزراعة إلى التعليم إلى الصحة والصناعة. ولذلك فمن الضروري أن تكون هناك سياسة مناسبة بشأن اختيار تكنولوجيات المعلومات والاتصالات.

تستخدم هذه الورقة مصطلحي تكنولوجيا المعلومات والاتصالات/تقنيات تكنولوجيا المعلومات والاتصالات والتكنولوجيا/التقنيات بشكل تبادلي، حيث يحمل المصطلحان نفس المعنى في هذه الوثيقة.

إذا قبلنا تعريف الاستعمار بأنه انتزاع منفعة اقتصادية من منطقة نفوذ من خلال التلاعب بقواعد الاشتباك إما بالقوة أو الخداع، فإننا، بحكم التعريف، نلاحظ نوعًا جديدًا من الاستعمار يحدث من خلال التلاعب بقواعد اعتماد المعايير. عملية من قبل منظمة المعايير العالمية.

نلاحظ أن الدول والشركات على مستوى العالم تحاول تحويل التقنيات التي لديها حقوق ملكية فكرية عليها إلى معايير، مما يفرض احتكارها على الاقتصادات وبالتالي استخلاص فائدة اقتصادية غير عادلة وغير مبررة من التلاعب بحقوق الملكية الفكرية العالمية وأنظمة المعايير.

إلى جانب ضمان تغلغل تكنولوجيا المعلومات والاتصالات داخل المجتمع مع عدم وجود فوائد غير عادلة لأولئك الذين يسيطرون على التكنولوجيا، فإن الاقتصادات الناشئة مثل الهند لديها أيضًا مصلحة كبيرة في ضمان الاستفادة المناسبة من تكنولوجيا المعلومات والاتصالات غير المرتبطة بحقوق الملكية الفكرية من أجل ما يلي:

1. توفير الوصول إلى المعلومات

2. استخدام تكنولوجيا المعلومات والاتصالات لخفض تكلفة البنية التحتية الاجتماعية مثل المدارس والرعاية الصحية
3. تحفيز الكفاءات الجغرافية والتنمية الاقتصادية
4. ضمان الوصول إلى الوثائق والمعلومات العامة
5. تجنب التقييد ببائع محدد أو حلول خاصة
6. تأسيس مكنهم على المسرح العالمي

وتساعد معايير تكنولوجيا المعلومات والاتصالات الحكومات من خلال كونها محورية في تحفيز الابتكار، وخلق القيمة، والمشتريات الفعالة، وتخفيف العبء التنظيمي. كما أنها توفر مساهمة كبيرة في زيادة التجارة وتحسين الكفاءة وتخفيف المخاطر التشغيلية. يتم تطوير المعايير من خلال أطر رسمية مثل (ISO/CEN) أو غير رسمية (مثل الاتحادات) وفي جميع الحالات تلتقط وتنشر أفضل الممارسات.

يناقش الباحث دانييل كولمان في دراسته التي تحمل عنوان " الاستعمار الرقمي: التدافع في القرن الحادي والعشرين نحو أفريقيا: استخراج بيانات المستخدم والتحكم فيها والقيود على قوانين حماية البيانات" يناقش قضية قوانين حماية البيانات فيقول بأنه مع اعتماد شركات التكنولوجيا الغربية بشكل متزايد على بيانات المستخدم على مستوى العالم، ظهرت قوانين ولوائح واسعة النطاق لحماية البيانات لضمان الاستخدام الأخلاقي لتلك البيانات. ومع ذلك، فإن وسائل الحماية نفسها لا توجد بشكل موحد في البلدان الأفريقية الغنية بالموارد والفقيرة للبنية التحتية، حيث تسعى التكنولوجيا الغربية إلى ترسيخ وجودها. توفر هذه الظروف مشهداً مثالياً للاستعمار الرقمي.

يشير الاستعمار الرقمي إلى "التدافع من أجل أفريقيا" في العصر الحديث حيث تقوم شركات التكنولوجيا واسعة النطاق باستخراج بيانات المستخدمين وتحليلها وامتلاكها لتحقيق الربح والتأثير على السوق مع فائدة اسمية لمصدر البيانات. وتحت ستار الإيثار، يمكن لشركات التكنولوجيا واسعة النطاق استخدام قوتها ومواردها للوصول إلى البيانات غير المستغلة في القارة. إن قوانين حماية البيانات الضئيلة وملكية البنية التحتية من قبل شركات التكنولوجيا الغربية تفتح الباب أمام استغلال البيانات كمورد للربح وعدد لا يحصى من الاستخدامات بما في ذلك التحليلات التنبؤية.

قد يعتقد المرء أن تعزيز قوانين حماية البيانات سيكون عائقاً أمام الاستعمار الرقمي. ومع ذلك، بغض النظر عن قوتها أو ضعفها النسبي، فإن قوانين حماية البيانات لها حدود. يوضح تحليل مشروع قانون حماية البيانات لعام 2018 في كينيا، واللائحة العامة لحماية البيانات (GDPR)، والإجراءات الموثقة لشركات التكنولوجيا واسعة النطاق كيف تخلق هذه القيود العديد من الثغرات لاستمرار الاستعمار الرقمي، بما في ذلك الانتهاكات التاريخية لقوانين خصوصية البيانات؛ حدود العقوبات؛ التركيز الجماعي للبيانات دون رادع، والافتقار إلى إنفاذ المنافسة، والموافقة غير المستنيرة، والقيود المفروضة على قوانين الخصوصية المحددة في الدولة القومية.

وهو يصل إلى نتائج محددة في النهاية من خلال دراسته فيقول بأن الاستعمار الرقمي لا يقل قمعاً عن الاستعمار المبكر في القرن التاسع عشر. حيث تقوم شركات التكنولوجيا الكبرى، التي يملكها ويديرها في المقام الأول رجال بيض، باستخراج البيانات من المستخدمين غير المطلعين والتحكم في تلك البيانات لتحقيق الربح من خلال التحليلات التنبؤية. ول سوء الحظ، فإن قوانين حماية البيانات القوية لن تمنع هذه الهيمنة. في حين أن قوانين حماية البيانات الحديثة قد تشكل خطوة في الاتجاه الصحيح، إلا أن هناك حاجة إلى مزيد من التفكير للإجابة على سؤال حول كيف يمكن للمجتمع حماية بيانات المستخدم في مجتمع يعتمد بشكل متزايد على التكنولوجيا الرقمية.

يقول كل من موامي وبيرهان (Mwema, E., & Birhane, A. (2024) في مستخلص ورقتهما "لقد أصبح الإنترنت العمود الفقري للنسيج الاجتماعي. أعلن مجلس حقوق الإنسان التابع للأمم المتحدة أن الوصول إلى الإنترنت هو حق أساسي من حقوق الإنسان منذ أكثر من عقد من الزمان. ومع ذلك، تظل أفريقيا هي المنطقة ذات الفجوة الرقمية الأوسع، حيث يكون معظم السكان إما متصلين بالإنترنت بشكل متناثر أو لا يستطيعون الوصول إلى الإنترنت. وقد أدى هذا بدوره إلى خلق سباق بين شركات التكنولوجيا الغربية الكبرى التي تتدافع من أجل "سد الفجوة الرقمية". على الرغم من أن الإنترنت يتم تصورها في كثير من الأحيان على أنها شيء موجود في "السحابة"، إلا أنها تعتمد بشكل كبير على البنية التحتية المادية، بما في ذلك الكابلات البحرية. في هذه الورقة، ندرس كيف أن مشاريع الكابلات البحرية الحالية والبنية التحتية للإنترنت، التي تملكها وتسيطر عليها وتديرها شركات التكنولوجيا الغربية الكبرى الخاصة، والتي غالباً ما تستخدم خطاب "سد الفجوة الرقمية"، لا تكرر المنطق الاستعماري فحسب، بل تتبع أيضاً نفس البنية التحتية المسار الذي تم وضعه خلال عصر تجارة الرقيق عبر المحيط الأطلسي.

وعلى الرغم من تأثيرها الكبير على البنية التحتية الرقمية للقارة، فإننا نجد أن المعلومات المتاحة للجمهور نادرة ويتم تنفيذ مشاريع الكابلات البحرية دون إشراف وقليل من الشفافية. نحن نراجع التطور التاريخي للإنترنت، ونفصل ونتتبع تطور الكابلات البحرية في أفريقيا، ونوضح ارتباطها الوثيق بالموروثات الاستعمارية. نحن نقدم تحليلاً متعمقاً لاثنتين من مشاريع الكابلات البحرية الرئيسية الحالية في جميع أنحاء القارة: شركة Google's Equiano وشركة Meta's 2Africa. باستخدام الكابلات البحرية التابعة لشركة Google وMeta كدراسات حالة، نوضح كيف تتبع هذه المشاريع المنطق الاستعماري، وتنشئ نموذجاً جديداً للتكلفة يبيح الدول الأفريقية تحت ديون دائمة، وتكون بمثابة بنية تحتية لجمع كميات كبيرة من البيانات دون تحقيق فائدة تذكر لجنوب العالم. نختتم بتوصيات قابلة للتنفيذ ومطالب شركات التكنولوجيا الكبرى والهيئات التنظيمية والحكومات في جميع أنحاء القارة الأفريقية.

“وهما يضعان بعض الاستنتاجات والتوصيات كالتالي إن تاريخ البنية التحتية للإنترنت في أفريقيا مبني على إرث الاستعمار والإمبريالية. وبالمثل، فإن مشاريع الكابلات البحرية الحالية، وخاصة تلك التي تنفذها شركتا جوجل وميتا، لا تتبع الطرق المادية لتجارة الرقيق عبر المحيط الأطلسي فحسب، بل تتبع أيضاً المنطق الاستعماري، من اختيار أسماء الشخصيات الإفريقية الضخمة، كما أن هذه الشركات تقدم نفسها على أنها "منقذة" القارة بينما تستغل شعبها لتحقيق مكاسب مالية. لقد تم تصميم الإنترنت وفق مبادئ ومعايير مفتوحة من شأنها أن تضمن إمكانية استخدام أي شخص لها وعدم امتلاكها من قبل كيان واحد. أنشأت حكومة الولايات المتحدة سياسات مثل قانون الحرية الضريبية على الإنترنت وقانون الألفية الجديدة لحقوق طبع ونشر المواد الرقمية لزيادة التجارة الإلكترونية وحماية الملكية الفكرية الأمريكية، وبالتالي منح الولايات المتحدة ميزة اقتصادية واستراتيجية من خلال التكنولوجيا (البيت الأبيض الأمريكي، بدون تاريخ). لقد شكل تسويق البنية التحتية للإنترنت العالم اليوم على نفس الفرضية، وهو توسع الأيديولوجيات الاستعمارية والأنجلو أمريكية. إن كشف 500 عام من الاستعمار ليس شيئاً يمكن القيام به مدى الحياة لأنه ليس من المعقول أو المرغوب فيه العودة إلى حياة ما قبل الاستعمار. ومع ذلك، من الممكن بناء نظام بيئي رقمي يتسم بالشفافية والمسؤولية أمام الأشخاص والمجتمعات التي من المفترض أن يخدمها. لذلك، من الضروري المطالبة بآليات المساءلة للأنظمة الحالية وإعادة تصور مستقبل بديل جذري مبني على بنية تحتية عادلة وشفافة وخالية من الموروثات الاستعمارية. ومن المؤكد أن هذه الأمور تتطلب الإرادة السياسية، والتغيير البنوي، وإعادة التفكير بشكل جوهري في العمليات والممارسات الحالية. من أجل المضي قدماً، من المهم اتخاذ العديد من الخطوات الأولى الضرورية. نحن نلخص التوصيات العملية التي يمكن وينبغي تنفيذها من قبل الهيئات التنظيمية والحكومية داخل القارة الأفريقية وكذلك من خلال شركات التكنولوجيا الكبرى. تعد الكابلات البحرية بنية تحتية مادية وحيوية تحتاج إلى الحماية من خلال التشريعات المتوافقة مع القوانين الحديثة. ومع ذلك، نظراً لأن البنية التحتية للإنترنت بعيدة كل البعد عن الرؤية الواضحة، فقد تم حجب الآثار الأمنية للكابلات البحرية ومن يقوم ببنائها من المناقشة، على الرغم من أن هذه الكابلات توفر أكثر من 95 بالمائة من جميع اتصالات الإنترنت (Davenport, 2015). لكن ما هي التداعيات على المدى الطويل بالنسبة لأفريقيا؟” وهما يضعان بعض التوصيات التي تتسم بالقانونية واتباع مفاهيم الشفافية.

النص التالي هو لقاء مع واحدة من أهم خبراء الأمم المتحدة في مجال الذكاء الاصطناعي والتي ترى أن تطبيقات الذكاء الاصطناعي يمكن أن تتحول لأداة استعمارية، والنص عبارة عن حوار بين الخبيرة السنغالية سيدنا موسى ندياي وهي أحد الأعضاء الـ 38 في هيئة الأمم المتحدة الاستشارية الجديدة المعنية بالتعلم الآلي حيث عملت كخبير لدى الاتحاد الأفريقي. في صياغة الاستراتيجية الأفريقية بشأن الذكاء الاصطناعي والمساهمة في الشراكة العالمية بشأن الذكاء الاصطناعي (GPAI). وبين مجلة حوار الخاصة بالأمم المتحدة والذي أتى تحت عنوان "الذكاء الاصطناعي جاهز للمساعدة في حل بعض المشاكل الرئيسية في أفريقيا، ولكن هناك تحذير من "استعمار" جديد للقارة من خلال هذه التكنولوجيا الجديدة" وعلى الرغم من أن تطبيقات الذكاء الاصطناعي يمكن أن تساعد في قطاعي الزراعة والتعليم وتعويض نقص الخبراء إلا أن الخبيرة السنغالية سيدنا موسى ندياي تحذر من "استعمار" جديد للقارة من خلال هذه التكنولوجيا الجديدة إذا استمرت الشركات الأجنبية في تغذية القارة. على البيانات الأفريقية دون إشراك الجهات الفاعلة المحلية. والعنصر الآخر المهم جداً أيضاً هو تطوير الهوية الثقافية. ونقول الخبيرة الأفريقية لقد كان يُنظر إلى أفريقيا على أنها قارة ذات هوية ثقافية لم تتمكن من فرض نفسها على مستوى العالم. ومع تطور الذكاء الاصطناعي، يمكننا استخدام هذه القناة حتى تصبح الهويات الثقافية الأفريقية معروفة بشكل أفضل ويتم تقييمها بشكل أفضل. وهي ترى أن أكبر تهديد بالنسبة لأفريقيا هو الاستعمار. وتقول بالحرف "وقد ينتهي بنا الأمر إلى وجود شركات كبيرة متعددة الجنسيات في مجال الذكاء الاصطناعي، والتي ستفرض حلولها في جميع أنحاء القارة، ولا تترك مجالاً لخلق حلول محلية". كما نرى أنه إذا لم يتم الإشراف عليها، فقد ينتهي بنا الأمر إلى إجراء اختبارات على البشر باستخدام الرقائق أو حتى عناصر التكنولوجيا الحيوية المتكاملة التي نقوم بتحسينها. هذه هي التقنيات التي لا نتقنها جيداً. من الناحية التنظيمية، هناك جوانب معينة لم يتم أخذها في

الاعتبار. إن إطار تطبيق الأفكار واللوائح الحالية ليس فعالاً بشكل ملموس، وعندما لا تسيطر على هذه الأمور، يمكن أن يحدث ذلك دون أن يعلم أحد. يمكن أن نستخدم أفريقيا كحيوان تجارب لاختبار حلول جديدة، وهذا يمكن أن يشكل تهديداً كبيراً جداً للقارة. وعلى الرغم من أن ندياي ترى أن هناك مجالا للتعاون بين أفريقيا ودول العالم المتقدم في الذكاء الاصطناعي لكن في الوقت الحالي، هناك فجوة حقيقية، وإذا لم يتم حلها، فإننا نخاطر بزيادة عدم المساواة.

تقول داهيا (2023) Dahiya, Bhavna في ورققتها الهامة في ظل "الرقمنة" المتزايدة للعالم، ظهر الاستعمار الرقمي كمجال للدراسة. ستركز هذه الورقة على "التدافع الجديد على الموارد الرقمية" وتحدد التهديدات المختلفة المرتبطة بهذا المفهوم الجديد للاستعمار الجديد. يتشكل النظام الرقمي العالمي بشكل تدريجي وثابت. تعمل "الأنظمة" الرقمية على إحداث ثورة في العديد من القطاعات الاجتماعية، مثل صناعة المعلومات من خلال جوجل، والتجارة عبر أمازون، والنقل الحضري من خلال أوبر. وتعود ملكية هذه الشبكات في الغالب إلى احتكارات متعددة الجنسيات مقرها الولايات المتحدة. إنهم يجمعون بيانات أولية مجانية من الدول المتخلفة ويحولونها إلى "خبرة رقمية"، والتي يتم استخدامها بعد ذلك لإعادة تنظيم جميع الصناعات والسيطرة عليها. وإلى جانب إدانة استراتيجية الاستغلال الاقتصادي للدول المتخلفة، فإن هذا النوع الجديد من الاعتماد الرقمي له آثار سياسية واجتماعية وثقافية كارثية. ولا تزال الدول النامية على هامش عمليات الإدارة الرقمية، دون أي هدف أو خطط جماعية. افتراضيا، يستمر العالم المتقدم في تحديد معايير المجتمع الرقمي العالمي ومبادئ السياسات على أساس أولوياته ومنظوره الاستراتيجي. وإذا استمرت الاتجاهات الحالية، فسوف تضطر البلدان النامية إلى الاعتماد بشكل كبير على التكنولوجيا الرقمية. الغرض من هذه المقالة هو رفع مستوى الوعي حول الإطار الكامل الذي يتكشف فيه النظام الرقمي العالمي اليوم والذي لا يخدم مصالح العالم النامي، وكذلك التأكيد على ضرورة إيجاد حل متماسك للتحدي الخطير الذي يواجهنا.

يقول جوشي (2018) Joshi, Naveen في مقاله المهم الاستعمار الرقمي وحوكمة الإنترنت "تعمل الإنترنت على تحويل العالم إلى مستعمرة افتراضية، دون تغيير الحدود الجغرافية. ويعتبر هذا الاستعمار الرقمي مؤثرا للغاية في تشكيل السيناريوهات الجيوسياسية المستقبلية. ومن الأمثلة الحديثة على الاستعمار الرقمي تقرير صحيفة نيويورك تايمز الذي يتحدث عن كيفية استغلال مستشاري ترامب لبيانات فيسبوك من أكثر من 50 مليون مستخدم وتطوير التقنيات التي عززت نتائج الانتخابات الرئاسية لعام 2016 في الولايات المتحدة. وهذا يمثل دليلاً على الكيفية التي يمكن بها لحوكمة الإنترنت أن تأخذ شكل الاستعمار في العصر الحديث. إذا كان بإمكانه التأثير على مقر الرئاسة في أراضٍ قوة سياسية عظمى، فإن استعمار البيانات في جميع أنحاء العالم يمكن بالتأكيد أن يؤدي إلى سيناريوهات جيوسياسية أخرى أو يفسدها أيضاً.

لقد ولت الأيام التي كان فيها الاستعمار يعني السيطرة على دولة أضعف من خلال فرض السلطة والسيطرة على أراضيها وعلى شعبها. واليوم، وبفضل العصر الرقمي الذي نعيش فيه، اتخذ الاستعمار شكلاً جديداً - الاستعمار الرقمي. ويقول المحللون إن البيانات في هذا القرن تمثل نفس ما كان عليه النفط في القرن السابق. شهدت شبكة الإنترنت واستخدامها وتطبيقاتها طفرة هائلة في جميع أنحاء العالم في العقد الماضي. جميع البيانات الموجودة على الويب متاحة للجمهور للجميع. سواء كان ذلك معرفة عامة، أو نظريات مؤامرة، أو معلومات شخصية لشخص ما، فإن نقرة واحدة هي كل ما تحتاجه للحصول عليها.

وهو يركز في مقالته على عدد من النقاط المهمة:

- 1- ليس سرا أن حياتنا اليوم لها هوية افتراضية رقمية مثلها مثل الهوية المادية. ومع ذلك، فإننا لسنا على وعي بالبيانات التي ننشرها على الإنترنت بقدر وعينا بأنفسنا. لكن الحكومات والشركات الربحية وغيرها من المنظمات تستغل حريتنا في الوسائط الرقمية لاستعمارنا افتراضياً
- 2- تعتبر أن استعمار الأرض ونهب الموارد يشبه ما يحدث في عالم اليوم من السيطرة على البيانات إلى الحد أننا جميعاً مراقبون على مدار الأربع وعشرين ساعة. يتم بعد ذلك استخدام المعرفة المكتسبة حول مستخدمي الإنترنت في التأثير على قراراتهم. قد يكون ذلك من أجل التأثير على المستخدم لشراء منتج معين أو اختيار الحزب الذي يجب أن يصل إلى السلطة في بلد ما. وعلى حد تعبير بيل جيتس، "لقد أصبحت الإنترنت ساحة البلدة بالنسبة للقرية العالمية."

- 3- معظم المحتوى الموجود على الإنترنت باللغة الإنجليزية. تشير الإحصائيات إلى أن ما يقرب من 60% من محتوى الويب باللغة الإنجليزية فقط. المعلومات المتاحة والخدمات المقدمة والتطبيقات التي تم إنشاؤها والعديد من المكونات الأخرى للإنترنت مبنية على اللغة الإنجليزية مما يخلق فجوة رقمية.
- 4- سبب آخر لكون الإنترنت هو السبب الرئيسي للتفاوت بين دول العالم هو الهيئة الإدارية للويب. وتحدث دراسة أجراها ريكس ترومبلي عن الاستعمار الرقمي عن كون الإنترنت "أميركية بلا أدنى شك". ويذكر أن مقدمي الخدمات والمستخدمين على الإنترنت يأتون بشكل رئيسي من قارة القوى العظمى، وبالتالي يهيمنون على جميع الأنشطة التي تحدث على الويب.
- 5- إن شركات مثل Google و Facebook، والتي تمتلك وتدير الإنترنت. تحصل هذه الشركات متعددة الجنسيات على حق الوصول الكامل إلى ملفات تعريف المستخدمين لتحقيق الأرباح. أشارت دراسة حديثة إلى أن قيمة كل مستخدم لفيس بوك تقدر بحوالي 100 دولار للشركة، عندما يتم طرحها للاكتتاب العام في الأشهر القليلة المقبلة. يوضح لنا هذا أنه على الرغم من أن الإنترنت يبدو متاحًا للجميع، إلا أنه لا يزال خاضعًا لسيطرة عدد قليل من الشركات الكبرى، مما يطغى على المستخدمين والشركات الأخرى، فضلاً عن مستقبل الويب.
- 6- كما تؤدي عدم قدرة دول العالم النامي إلى ضعف مساهمتها في موارد الإنترنت إلى تفاقم الفجوة الرقمية. وعلى سبيل المثال تعد نيجيريا واحدة من أكثر الدول تقدمًا تقنيًا في القارة الأفريقية. ومع ذلك، لا تزال نيجيريا تستورد 90% من جميع البرامج المستخدمة في البلاد. الإنتاج المحلي للبرنامج



شكل يمثل أهم متلازمات الاستعمار الرقمي

في حوار مع أفيلّا (Avila, Renata (2018) حول مفهوم مقاومة الاستعمار الرقمي تقول لقد جاؤوا بالقوارب من أوروبا في أوقات سابقة. تم استعمار كل دولة في العالم تقريباً في وقت ما. ورغم أن معظمها حصل على استقلاله في القرن الماضي، فإن الاستعمار ليس بأي حال من الأحوال ذكرى بعيدة بالنسبة للدول التي لا تزال تعاني من اختلال توازن القوى. وفي هذا السياق، ينظر عدد من المحللين من الجنوب العالمي بعين الشك إلى توسع تكنولوجيات الإنترنت من الشمال. هل هذا شكل جديد من أشكال الإمبريالية، ليس من قبل الدول القومية، ولكن من قبل شركات التكنولوجيا؟، إذا فكرنا فقط في مدى اعتماد النظام البيئي للمعلومات المحلي على أهواء وادي السيليكون. وإليك أحد الأمثلة: في سريلانكا، وبوليفيا، وسلوفاكيا، وصربيا، وغواتيمالا، وكمبوديا، أدخل فيس بوك تغييرات تجريبية على موجز الأخبار، مما أدى على الفور إلى خفض الزيارات إلى صفحات المنشورات

والمنظمات في نهاية عام 2017. ناهيك عن السياسات المتقلبة أو حرية وسائل الإعلام. لم يتم سؤال المستخدمين أبداً، لأن العلاقة مع فيسبوك ليست عادلة ولا ديمقراطية. كما ترى أنه ليس هناك أمر إيجابي يتعلق بذلك حين تصبح أسس الحرية والديمقراطية على المحك عندما يكون لدى الوكلاء العالميين والمركزيين القدرة على مراقبة جميع اتصالات المستخدم ومعالجتها والتوسط فيها. يقومون بتحليل البيانات الشخصية وجعل السلوك الجماعي قابلاً للتنبؤ به، ويتم خصخصة المعرفة وحمايتها بموجب قوانين الأسرار التجارية. بصراحة، لا أستطيع أن أجد مصطلحات إيجابية لوصف العلاقة التي نتمتع بها مع شركات التكنولوجيا الكبرى اليوم: فهي تقوم على تآكل حقوق الإنسان الأساسية واستخراج البيانات – ولا تقدم في المقابل سوى القليل من الفوائد. كما تقول أيضاً إن سكان العالم غير المتصلين بالإنترنت هم منطقة متنازع عليها لإمبراطوريات التكنولوجيا، لأن كل من يجعلهم حبيسين إقطاعهم الرقمي، يحمل مفتاح المستقبل. لكن هذه معضلة أخلاقية بالنسبة لي. عندما أفكر في الناس في بلدي غواتيمالا، أجد أن العديد منهم ليس لديهم طرق أخرى للوصول إلى المعلومات خارج قراهم - حيث تفتقر حتى إلى المرافق الأساسية مثل الكهرباء. وإذا قمنا، نحن أصحاب الاتصال والتميزين، بحملة ضد الشركات التي تقدم الاتصال المجاني، فهذا يعني أن الناس قد ينقطعون عن المجال العالمي – على الأقل في الأمد القريب. ولكن هل هذا اتصال حقيقي إذا قمت فقط بزيارة عدد قليل من مواقع الويب والتواصل مع الأشخاص الذين تعرفهم بالفعل؟ هل الإنترنت تمكين إذا لم تتمكن من الإبداع أو الابتكار أو التعاون دون تعظيم ثروة شخص آخر؟

والنسخة المبتورة من الإنترنت المخصصة للفقراء هي عبارة عن نظام غذائي معلوماتي منخفض السعرات الحرارية، وهو مجرد وسيلة لكسب العيش وليس للتنمية البشرية والنمو الاقتصادي. وهي ترى أن الوسيلة الوحيدة لإيقاف الاستعمار الرقمي هي إنهاؤه من خلال إصلاح تنظيمي سريع بروح تشريعات مكافحة الاحتكار. نحن بحاجة إلى احتواء توسع شركات التكنولوجيا الكبرى وقدرتها على استخراج البيانات من الناس بشروط ميسرة. وتقول أيضاً نحن بحاجة إلى إعادة اختراع المعرفة والبيانات المشتركة، كما نحتاج إلى ابتكار أشكال تعاونية ممولة من القطاع العام للذكاء الاصطناعي من أجل الصالح العام. وهذه ليست مهمة الحركات الشعبية وحدها. ولإنهاء الاستعمار الرقمي، نحتاج إلى حكومات وبلديات ومناطق وتعاونيات وأشكال جماعية من الابتكار الاجتماعي والتعاون. ونحن بحاجة إلى أن يدرك الجميع ما هو على المحك، حتى نتمكن من استعادة بنيتنا التحتية العامة، وبناء منصاتنا المستدامة للمستقبل.

في نقاش حول وسائل الإعلام الجديدة. (Oji, R. K. B. Nzeaka; E. E. (2020) ، أصبح الاستعمار الرقمي موضوعاً مثيراً للجدل. يبحث هذا العمل في الادعاء بأن الإنترنت يستغل الروتين اليومي للمواطنين الرقميين وينظم حياتهم. تستكشف هذه الدراسة هذه الحجة فيما يتعلق بدرجة وعي المواطنين الرقميين للبحث عن تصورهم لسياسات الهيمنة الغربية في استخدام WhatsApp. لذلك، فإن الغرض الأساسي من هذه الورقة هو معرفة ما إذا كانت العبودية الرقمية حقيقية. تشكل نظرية المركز والمحيط ونظرية الاستعمار الإلكتروني الخلفية النظرية للدراسة، والتي استخدمت الاستبيانات لتحديد مجالات الخلاف. باستخدام المسح، وجدنا أن المواطنين الرقميين لا يعتبرون استخدام WhatsApp عنصراً من عناصر الاستعمار. وبالتالي، فإن 53.26٪ من المواطنين لا يعتبرون أنفسهم عبيداً لاستخدام WhatsApp وبالتالي قواه الاستعمارية؛ ومع ذلك، فإن 28.26٪ يعتبرون أنفسهم عبيداً طوعيين نتيجة للفوائد المترتبة على استخدام التطبيق، في حين أن 18.48٪ غير متأكدين من موقفهم. وبناءً على النتائج، يُقال إن مفهوم العبودية الرقمية من حيث الاعتماد المطلق على واتساب لا يروق تماماً لأبناء العصر الرقمي، باستثناء أن مقدار الوقت الذي يقضونه عليه قد يجعلهم عبيداً، سواء وافقوا على ذلك أم لا. وللتأكد من مستوى تأثير التطبيقات القائمة على الإنترنت على أبناء العصر الرقمي، يوصى بإجراء المزيد من الدراسات التي ستحقق في مقدار الوقت الذي يقضونه على تطبيقات أخرى، باستخدام عينة سكانية أوسع.

مناقشة المفاهيم:

الحقيقة أن التحليل السردى للمفاهيم التي قدمتها مجموعة الأوراق التي تم تحليلها، يؤكد على مجموعة من الأفكار والأسئلة التي علينا الإجابة عليها، كما لخصناها في شكل مشكلة أو مشكلات وحلول تتعلق بوضعية الشبكة والتكنولوجيا التي تستخدمها وحتى استخدام الذكاء الاصطناعي نفسه، وكذلك الأجهزة وال7 عتاد الخاص بالشبكة وطرق الاتصالات وكل هذا يخضع لمفهوم ما يتعلق بالاستعمار وفق رؤية هؤلاء الكتاب، وهو ما يطرح مفهوم

الشبكة في العالم الشمالي، في مقابل مفهوم الشبكة في العالم الجنوبي، وعلاقة ذلك بالمستولين والناس، وهل هناك مجال لحلول وسط من عدمه.

1- مفهوم العدالة التكنولوجية :

في مقال (Kwet, M. (2019) إن المشكلة بوضوح هي : هيمنة التكنولوجيا الرقمية. وباستخدام جنوب أفريقيا كدراسة حالة، يرى التقرير أن الشركات الأمريكية متعددة الجنسيات تمارس سيطرة إمبريالية على مستوى هندسة النظام البيئي الرقمي: البرمجيات والأجهزة والاتصال بالشبكات، مما يؤدي بعد ذلك إلى ظهور أشكال ذات صلة بالهيمنة. حيث يتم استخدام القوة الاحتكارية للشركات المتعددة الجنسيات لاستخراج الموارد من خلال الإيجار والمراقبة - الهيمنة الاقتصادية. ومن خلال التحكم في النظام البيئي الرقمي، تتحكم شركات التكنولوجيا الكبرى في التجارب التي تتم عبر الحاسوب، مما يمنحها سلطة مباشرة على مجالات الحياة السياسية والاقتصادية والثقافية أو ما يعرف ب- السيطرة الإمبراطورية. إن محور رأسمالية المراقبة، البيانات الضخمة، ينتهك حرمة الخصوصية ويركز القوة الاقتصادية في أيدي الشركات الأمريكية- نظام رأسمالية المراقبة العالمية. كسمة من سمات رأسمالية المراقبة، تتعاون وكالات الاستخبارات في الشمال العالمي مع شركاتها الخاصة لإجراء مراقبة جماعية وموجهة في الجنوب العالمي - مما يؤدي إلى تكثيف مراقبة الدولة الإمبراطورية. لقد أقنعت النخب الأمريكية الناس بأن المجتمع يجب أن يسير وفقاً لمفاهيم الطبقة الحاكمة للعالم الرقمي، مما يضع الأساس للهيمنة التكنولوجية .

وهو يرى أن الحلول الممكنة : هنا يدعو المؤلف إلى نظام بيئي مختلف يعمل على تحقيق اللامركزية في التكنولوجيا من خلال وضع السيطرة مباشرة في أيدي الناس لمواجهة حدود الإمبراطورية الرقمية التي تتقدم بسرعة، أو بمعنى آخر إن تخلي الولايات المتحدة عن الهيمنة المركزية يمكن أن يساعد على حد كبير على إعادة توزيع مراكز السيطرة على الإنترنت ومن خلال توزيع عادل يمكن الوصول لحل يمكن أن يخفف من تلك الهيمنة من خلال تشريع عالمي وعدالة توزيع الإنترنت في العالم.

2- مفهوم الإنترنت:

أ- يرى تيالي (Tyali.S.M. (2021) أن المشكلة هي أن ما ينبغي أن تكون عليه شبكة الإنترنت: أداة اتصال تمثل مجموعة من "الأكوان المتعددة" جنباً إلى جنب، ويتم توزيعها بشكل عادل. وهو يرى أن الحل الممكن هو أنه من المهم أيضاً وضع النقاش حول إنهاء الاستعمار في سياق الإشارة إلى الإنترنت من خلال النظر إلى أسلافه، حيث يقترح نقاشاً مستمراً بين الجانبين لإنهاء كل أشكال الاستعمار .

ب- كما يرى أيضاً أن المشكلة كذلك تتلخص في أنه ينظر لشبكة الإنترنت على أنها نظام جديد لإنتاج المعرفة فالإنترنت أيضاً منصة تحمل المعرفة. إنها تنتج وتنتشر الأفكار التي تشق طريقها بعناية إلى عقل الفرد، وبالتالي تشكيل وجهة نظر الفرد حول العالم عن قصد أو عن غير قصد. لم يحقق الجنوب العالمي، وخاصة القارة الأفريقية، قفزات تكنولوجية إلى حد كبير. إن الوصول إلى الإنترنت داخل القارة غير متساوٍ، حيث تتخلف المناطق الشرقية والوسطى في القارة أكثر من غيرها. ومن ثم، فقد لعبت أفريقيا دوراً محدوداً على شبكة الإنترنت باعتبارها ناقلاً للمعرفة.

وهو يرى أن الحل لذلك هو ن المعرفة التي تنقلها الإنترنت عن أفريقيا والأفارقة تحتاج إلى استجواب مستمر. ما يحتاج إلى مزيد من البحث هو ما إذا كانت الإنترنت تعطل السرد الخاص بأفريقيا أم لا كما يوضحه الغرب والمجتمعات الاستعمارية. أم أنها ترسخ تلك الروايات والتفاهات؟ إن "استعمار المعرفة" في سياق الإنترنت يعني أن الموضوع الأفريقي - مع تمثيل محدود على الإنترنت - لا يزال يتم تفسيره من خلال النظرة المعرفية الإمبريالية. نتيجة لتمثيلها المحدود عبر الإنترنت، القارة وشعبها.

3- مفهوم حياد الإنترنت:

يرى أوليفر هيدسون (Hudson, O. (2018) أن المشكلة تنحصر في مسألة الحياد المطلق للإنترنت التي حظيت باهتمام عالمي في أعقاب القرار الذي اتخذته لجنة الاتصالات الفيدرالية في الولايات المتحدة في ديسمبر 2017 بإلغاء العديد من تدابير الحماية التاريخية التي وضعتها إدارة أوباما. على الرغم من العناوين الرئيسية، فهو

موضوع فشل الكثير منا في فهمه بشكل كامل - سواء من حيث التأثيرات الأوسع التي قد يخلفها قرار لجنة الاتصالات الفيدرالية في جميع أنحاء العالم أو أيضًا كيفية ارتباطه بحقوق الإنسان على نطاق أوسع. في هذه المقابلة،

وهو يرى أن الحل في دخول المجتمع المدني في القضية للدفاع عن حقوق الإنسان فيما يتعلق بحصوله على معلومات صحيحة من شبكة الإنترنت، ويشير إلى أن الشركات أيضًا لها مكانة متزايدة الأهمية في ضمان حرية التعبير والرأي.

4- مفهوم تطبيقات الإنترنت:

أ- يقول توسينت (Nothias, Toussaint (2022) أن مشكلة الاعتماد على أي تطبيق تتفاقم في الجنوب عنها في الشمال وهو ما ضرب به المثل في استحواذ الفيسبوك على واتس أب، فقد بدأت مشاركة البيانات بين واتساب وفيسبوك في عام 2016. كان الاختلاف في عام 2021 هو أنه لم يعد بإمكان المستخدمين إلغاء الاشتراك، إذا فشلوا في قبول السياسة الجديدة، فسوف تتدهور وظائف التطبيق إلى حد أنهم لم يعد بإمكانهم استخدامه. إن قصة واتساب هي مجرد مثال واحد على التأثير المنتشر والضرر لشركات التكنولوجيا الكبرى على المجتمعات في جميع أنحاء الجنوب العالمي. وهو يوضح كيف يؤدي وضع السوق الاحتكاري إلى استخراج البيانات، مما يترك الناس يعتمدون على المنصات دون أي خيار أو آلية رسمية للمساءلة. وفي حين أن هذه القضايا موجودة في جميع أنحاء العالم، فإن عواقبها الضارة تتفاقم في الجنوب العالمي. ببساطة إن عقود استخدام التطبيقات هي عقود إذعان لأمجال فيها للتفاوض، ومأساتها في دول العالم الثالث أعنف منها بكثير من دول العالم المتقدم، ولا توجد حلول لهذه المشكلة في الوقت الحالي.

ب- يقول مايكل كويت (Kwet, Michael (2021) تركزت المشكلة على مدار العقود الماضية، حيث جمعت شركات "التكنولوجيا الكبرى" العابرة للحدود الوطنية ومقرها الولايات المتحدة تريبونات الدولارات واكتسبت صلاحيات مفرطة للسيطرة على كل شيء، من الأعمال التجارية والعملية إلى وسائل التواصل الاجتماعي والترفيه في الجنوب العالمي. الاستعمار الرقمي يجتاح العالم الآن ففي عام 2020، أصبح المليارديرات مثل قطاع الطرق، يدور الاستعمار الرقمي حول ترسيخ تقسيم غير متكافئ للعمل، حيث استخدمت القوى المهيمنة ملكيتها للبنية التحتية الرقمية والمعرفة وسيطرتها على وسائل الحساب لإبقاء الجنوب في حالة من التبعية الدائمة. وقد تطور هذا التقسيم غير المتكافئ للعمل. ومن الناحية الاقتصادية، تحرك التصنيع إلى أسفل التسلسل الهرمي للقيمة، ليحل محله اقتصاد متقدم يعتمد على التكنولوجيا الفائقة حيث تتولى شركات التكنولوجيا الكبرى المسؤولية بقوة. وهو هنا لا يقترح حلولاً بقدر ما يؤكد على مشكلة قائمة تسمى الاستعمار الرقمي.

5- مفهوم الاستهلاك والتسويق على الإنترنت:

تقول جوليان (Schultz, Julianne (2024) عن المشكلة وهو تقويض المسؤولية الاجتماعية والاعتماد على الأرباح فقط وتعظيم السلوك الاستهلاكي وليس شينا آخر. في سبتمبر 1970، كتب ميلتون فريدمان مقالاً لصحيفة نيويورك تايمز بعنوان "المسؤولية الاجتماعية للشركات هي زيادة أرباحها". وقال إن الأعمال التجارية يجب أن تكون مدفوعة فقط بالأرباح، وأن أي قلق بشأن التأثير الاجتماعي لا لزوم له، وقد وضع الإطار لعقود من الليبرالية الجديدة. ولم يتفق الجميع على ذلك، ولكن هذا التفكير أدى، بدرجات متفاوتة من النجاح، إلى مشكلة تقويض آليات المسؤولية الاجتماعية في صناعة تلو الأخرى - العدالة في وسائل الإعلام، وحماية البيئة، والتهرب الضريبي. في نفس الوقت تقريباً، قام عالم النفس بي إف سكينر من جامعة هارفارد بتحسين فكرته في كتابه "ما وراء الحرية والكرامة" عن كيف يمكن للتحكم في العقل عن طريق تعديل السلوك أن يغير العالم، ويجعله أكثر كفاءة وفعالية وربحية. وتستدعي شولتز فكر الفيلسوف الفرنسي ميشيل فوكو في المراقبة والمعاقبة قائلة "وكما أوضحت شوشانا زوبوف في كتابها الرائد "عصر رأسمالية المراقبة"، فإن هذا هو على وجه التحديد ما تفعله الآن شركات التكنولوجيا التي تصل إلى الزوايا الأكثر حميمية في حياتنا - المكافأة (مع الإعجابات والنقرات)، وإشباع رغباتنا التي بالكاد نتخيلها (مع الإعلانات) ومعاقبة عدم امتثالنا (عن طريق الإلغاء)" هذه المبادئ

المنحرفة هي التي غدت الاستعمار الرقمي الذي نعيشه الآن. إن عالما الرقمي غير المحدد هو الذي يقود الأرباح التي مكنت أغنى 1٪ من امتلاك ما يقرب من ثلثي ثروة العالم. وتتجنب هذه الشركات المنتشرة في كل مكان دفع الضرائب في البلدان حيث يتم توليد الفائض الرقمي، ولا تقبل أي مسؤولية اجتماعية لتخفيف القلق والمراقبة وإساءة الاستخدام التي تسببها منتجاتها، وتكافح من أجل تجنب القواعد التنظيمية والقوانين التي قد تمنعها والحل هو ما تقوم به الحكومات من خلال إعادة الجني إلى القمقم من خلال القوانين التي تحاول بها السيطرة على الشركات وما تقوم به منظمات الأمم المتحدة من مبادرات للتخفيف من وطأة المراقبة والمعاقبة.

6- مفهوم حوكمة الانترنت بين النموذج الغربي والنموذج الصيني:

لافتراض هذه الدراسة (Gravett, Willem (2020) وجود مشكلة مع النموذج الصيني لحوكمة الانترنت، على أساس أن الصين وضعت النموذج لسيطرة الدولة على الانترنت ضمن حدودها، إن الجمع بين الاعتماد شبه الشامل على البنية التحتية التكنولوجية الصينية والقروض الميسرة من البنوك الصينية يفضي إلى إنشاء إطار يمكن فيه لعدد متزايد من التكنولوجيات أن تزدهر. تشترك الدول الأفريقية في نموذج حوكمة التكنولوجيا الصيني. يعبر الاستنتاج عن تحذير من أن التوسع السريع للتكنولوجيا الصينية في جميع أنحاء أفريقيا يستدعي اليقظة واقتراح أنه على الرغم من أن صناعة التكنولوجيا الناشئة في أفريقيا لا تستطيع التنافس مع أمثال الصين أو الولايات المتحدة، فإن الدول الأفريقية لديها نفوذ وقادرة على وضع السياسة. وفي مجال الحوكمة الرقمية، بدأت هذه الدول، ويجب أن تستمر، في إعطاء الأولوية لسيادة القانون والشفافية والمساءلة في خدمة الخطاب السياسي الحر والديمقراطي.

7- مفهوم انتاج المعرفة على الانترنت:

وفقا لتيالي (Tyali, Siyasanga M. (2021) تتمثل المشكلة في السياسات المعرفية عبر الانترنت في مجتمعات السكان الأصليين في أن هذه السياسات تنتج الأمر ونقيضه في ذات الوقت، حيث تلعب سياسات المعرفة دورًا أساسيًا في تشكيل أنواع النتائج السياسية التي أصبحت ممكنة من خلال المشاركة الرقمية. وبالتالي، يمكن للممارسات الرقمية أن تنتشر منطق الحكم النيوليبرالي (مثل Leszczynski, 2013)، والعنصرية (مثل Goodman and Rowe, 2014)، والذكورة (مثل Stephens, 2013). ومن عجب المفارقات أن تلك الممارسات الرقمية التي تؤدي إلى احتمالات ديمقراطية جديدة من الممكن أن تمارس في الوقت نفسه سلطة تآديبية، مع اختلاف التأثيرات بين مختلف السكان والأماكن. ويجب التخفيف من أساليب المراقبة وتغيير الثقافات المعرفية التي يجب أن تمر بطورها الطبيعي في التغيير، وإن أسفرت هذه السياسات المعقدة عن مناقشات علمية نابضة بالحياة حول كيفية توسيط الممارسات الرقمية في تحديد مجموعات المعرفة التي تمثل العالم.

8- مفهوم المعايير لدى الشركات الغربية ودول الجنوب العالمي

يناقش باتاشاريا (Bhattacharya, J. (2010) تتركز المشكلة في أن المعايير أصبحت كابوسا للدول النامية وهي قضية يمكن أن نسميها كيف يمكن الخروج من ثقب الإبرة اللعين المسمى المعايير؟ وذلك فيما يتعلق بقضية اختيار تكنولوجيا المعلومات والاتصالات. وإذا قبلنا تعريف الاستعمار بأنه انتزاع منفعة اقتصادية من منطقة نفوذ من خلال التلاعب بقواعد الاشتباك إما بالقوة أو الخداع، فإننا، بحكم التعريف، نلاحظ نوعًا جديدًا من الاستعمار يحدث من خلال التلاعب بقواعد اعتماد المعايير. عملية من قبل منظمة المعايير العالمية، وهو يقترح سلسلة من المكونات التي تجعل المسألة في اختيار أي حلول أن تتمتع بحرية كاملة ولا تفرض فيها حلول معينة، أو معايير معينة، وهذا أمر يحتاج لنقاشات ودراسات تكفل الخروج من ثقب آبرة هذا.

9- مفهوم استخراج واستخدام البيانات بين شركات التكنولوجيا وبين دول الجنوب العالمي

يؤكد دانييل كولمان في دراسته " الاستعمار الرقمي: التدافع في القرن الحادي والعشرين نحو أفريقيا: استخراج بيانات المستخدم والتحكم فيها والقيود على قوانين حماية البيانات " إن المشكلة هو أن الاستعمار الرقمي لا يقل قمعًا

عن الاستعمار الميكرو في القرن التاسع عشر. حيث تقوم شركات التكنولوجيا الكبرى، التي يملكها ويديرها في المقام الأول رجال بيض، باستخراج البيانات من المستخدمين غير المطلعين والتحكم في تلك البيانات لتحقيق الربح من خلال التحليلات التنبؤية. ويرى الحل في قوله "لسوء الحظ فإن قوانين حماية البيانات القوية لن تمنع هذه الهيمنة. في حين أن قوانين حماية البيانات الحديثة قد تشكل خطوة في الاتجاه الصحيح، إلا أن هناك حاجة إلى مزيد من التفكير للإجابة على سؤال حول كيف يمكن للمجتمع حماية بيانات المستخدم في مجتمع يعتمد بشكل متزايد على التكنولوجيا الرقمية.

10- مفهوم حق الوصول للإنترنت بين الإعلان العالمي وشركات الإنترنت ودول الجنوب العالمي

يؤكد موامي وبيرهان (Mwema, E., & Birhane, A. (2024). في أن إعلان مجلس حقوق الإنسان التابع للأمم المتحدة أن الوصول إلى الإنترنت هو حق أساسي من حقوق الإنسان منذ أكثر من عقد من الزمان. ومع ذلك، فإن المشكلة تتعلق بما تواجهه أفريقيا فهي المنطقة ذات الفجوة الرقمية الأوسع، حيث يكون معظم السكان إما متصلين بالإنترنت بشكل متناثر أو لا يستطيعون الوصول إلى الإنترنت. وقد أدى هذا بدوره إلى خلق سباق بين شركات التكنولوجيا الغربية الكبرى التي تتدافع من أجل "سد الفجوة الرقمية". وأنه لسد هذه الفجوة فلا بد من بنية أساسية سيمثلها الكابلات البحرية تحت سطح البحر، لكن تاريخ البنية التحتية للإنترنت في أفريقيا مبني على إرث الاستعمار والإمبريالية. وبالمثل، فإن مشاريع الكابلات البحرية الحالية، وخاصة تلك التي تنفذها شركتا جوجل وميتا، لا تتبع الطرق المادية لتجارة الرقيق عبر المحيط الأطلسي فحسب، بل تنبع أيضًا منطلق الاستعماري، من اختيار أسماء الشخصيات الإفريقية الضخمة، كما أن هذه الشركات تقدم نفسها على أنها "منقذة" القارة بينما تستغل شعبها لتحقيق مكاسب مالية. لقد تم تصميم الإنترنت وفق مبادئ ومعايير مفتوحة من شأنها أن تضمن إمكانية استخدام أي شخص لها وعدم امتلاكها من قبل كيان واحد. أنشأت حكومة الولايات المتحدة سياسات مثل قانون الحرية الضريبية على الإنترنت وقانون الألفية الجديدة لحقوق طبع ونشر المواد الرقمية لزيادة التجارة الإلكترونية وحماية الملكية الفكرية الأمريكية، وبالتالي منح الولايات المتحدة ميزة اقتصادية واستراتيجية من خلال التكنولوجيا (البيت الأبيض الأمريكي، بدون تاريخ). لقد شكل تسويق البنية التحتية للإنترنت العالم اليوم على نفس الفرضية، وهو توسع الأيديولوجيات الاستعمارية والأنجلو أمريكية. إن كشف 500 عام من الاستعمار ليس شيئًا يمكن القيام به مدى الحياة لأنه ليس من المعقول أو المرغوب فيه العودة إلى حياة ما قبل الاستعمار. ومع ذلك، فالحل هو أنه من الممكن بناء نظام بيئي رقمي يتسم بالشفافية والمسؤولية أمام الأشخاص والمجتمعات التي من المفترض أن يخضعوا. لذلك، من الضروري المطالبة بآليات المساءلة للأنظمة الحالية وإعادة تصور مستقبل بديل جذري مبني على بنية تحتية عادلة وشفافة وخالية من الموروثات الاستعمارية.

11- مفهوم تقاسم المعرفة بين الشركات العالمية وبين دول الجنوب العالمي

أ- مفهوم تطبيقات الذكاء الاصطناعي: تؤكد الخبيرة السنغالية سيندا موسى ندياي في حوار لها مع مجلة حوار الخاصة بالأمم المتحدة والذي أتى تحت عنوان "الذكاء الاصطناعي جاهز للمساعدة في حل بعض المشاكل الرئيسية في أفريقيا، ولكن هناك تحذير يمثل مشكلة تواجهها أفريقيا من أن هناك "استعمار" جديد للقارة من خلال هذه التكنولوجيا الجديدة"، أن وقد ينتهي بنا الأمر إلى وجود شركات كبيرة متعددة الجنسيات في مجال الذكاء الاصطناعي، والتي ستفرض حلولها في جميع أنحاء القارة، ولا تترك مجالاً لخلق حلول محلية". كما نرى أنه إذا لم يتم الإشراف عليها، فقد ينتهي بنا الأمر إلى إجراء اختبارات على البشر باستخدام الرقائق أو حتى عناصر التكنولوجيا الحيوية المتكاملة التي نقوم بتحسينها. هذه هي التقنيات التي لا نتقنها جيدًا. من الناحية التنظيمية، هناك جوانب معينة لم يتم أخذها في الاعتبار. إن إطار تطبيق الأفكار واللوائح الحالية ليس فعالاً بشكل ملموس، وعندما لا تسيطر على هذه الأمور، يمكن أن يحدث ذلك دون أن يعلم أحد. يمكن أن نستخدم أفريقيا كحيوان تجارب لاختبار حلول جديدة، وهذا يمكن أن يشكل تهديدًا كبيرًا جدًا للقارة. وعلى الرغم من أن ندياي ترى أن هناك مجالاً للحل يتركز في التعاون بين أفريقيا ودول العالم المتقدم في الذكاء الاصطناعي لكن في الوقت الحالي، هناك فجوة حقيقية، وإذا لم يتم حلها، فإننا نخاطر بزيادة عدم المساواة.

ب- مفهوم بناء واستخدام الأنظمة الرقمية: مفهوم تؤكد داهيا (Dahiya, Bhavna (2023 أن المشكلة تكمن فيما يلي تعمل "الأنظمة" الرقمية على إحداث ثورة في العديد من القطاعات الاجتماعية، مثل صناعة المعلومات من خلال جوجل، والتجارة عبر أمازون، والنقل الحضري من خلال أوبر. وتعود ملكية هذه الشبكات في الغالب إلى احتكارات متعددة الجنسيات مقرها الولايات المتحدة. إنهم يجمعون بيانات أولية مجانية من الدول المتخلفة ويحولونها إلى "خبرة رقمية"، والتي يتم استخدامها بعد

ذلك لإعادة تنظيم جميع الصناعات والسيطرة عليها. وإلى جانب إدانة استراتيجية الاستغلال الاقتصادي للدول المتخلفة، فإن هذا النوع الجديد من الاعتماد الرقمي له آثار سياسية واجتماعية وثقافية كارثية. ولا تزال الدول النامية على هامش عمليات الإدارة الرقمية، دون أي هدف أو خطط جماعية.

ت- مفهوم محتوى الانترنت :يؤكد جوشي (Joshi, Naveen (2018) أن المشكلة هي أن الإنترنت تعمل على تحويل العالم إلى مستعمرة افتراضية، دون تغيير الحدود الجغرافية. ويعتبر هذا الاستعمار الرقمي مؤثراً للغاية في تشكيل السيناريوهات الجيوسياسية المستقبلية، ويضرب على ذلك العديد من الأمثلة، وهو يركز على أن محتوى الانترنت 60% منه باللغة الإنجليزية وأن الناطقين بالانجليزية 10% فقط من سكان العالم، الأمر الثاني أن إدارة الانترنت تخضع بشكل شبه كلي للولايات المتحدة، ويعود أيضاً إلى فكرة النقاش كحل للمشكلة.

12- مفهوم الاستعمار الجديد شركات وليس دول:

تؤكد أفيل (Avila, Renata (2018) المشكلة هي أن عدد من المحللين من الجنوب العالمي ينظرون بعين الشك إلى توسع تكنولوجيات الإنترنت من الشمال. هل هذا شكل جديد من أشكال الإمبريالية، ليس من قبل الدول القومية، ولكن من قبل شركات التكنولوجيا؟، وحين تصبح أسس الحرية والديمقراطية على المحك عندما يكون لدى الوكلاء العالميين والمركزيين القدرة على مراقبة جميع اتصالات المستخدم ومعالجتها والتوسط فيها. يقومون بتحليل البيانات الشخصية وجعل السلوك الجماعي قابلاً للتنبؤ به، ويتم خصخصة المعرفة وحمايتها بموجب قوانين الأسرار التجارية والنسخة المبتورة من الإنترنت المخصصة للفقراء هي عبارة عن نظام غذائي معلوماتي منخفض السعرات الحرارية، وهو مجرد وسيلة لكسب العيش وليس للتنمية البشرية والنمو الاقتصادي، والحل هو النقاش وإعادة التشريع وهي ترى أن الوسيلة الوحيدة لإيقاف الاستعمار الرقمي هي إنهاؤه من خلال إصلاح تنظيمي سريع بروح تشريعات مكافحة الاحتكار. نحن بحاجة إلى احتواء توسع شركات التكنولوجيا الكبرى وقدرتها على استخراج البيانات من الناس بشروط ميسنة. وتقول أيضاً نحن بحاجة إلى إعادة اختراع المعرفة والبيانات المشتركة، كما نحتاج إلى ابتكار أشكال تعاونية ممولة من القطاع العام للذكاء الاصطناعي من أجل الصالح العام. وهذه ليست مهمة الحركات الشعبية وحدها. وإنهاء الاستعمار الرقمي، نحتاج إلى حكومات وبلديات ومناطق وتعاونيات وأشكال جماعية من الابتكار الاجتماعي والتعاون.

13- مفهوم الوعي الرقمي لمواطني الإنترنت:

تؤكد نيزيكا (Oji, R. K. B. Nzeaka; E. E. (2020) ، فإن الغرض الأساسي أن المشكلة هي أن الاستعمار الرقمي أصبح موضوعاً مثيراً للجدل. يبحث هذا العمل في الادعاء بأن الإنترنت يستغل الروتين اليومي للمواطنين الرقميين وينظم حياتهم. تستكشف هذه الدراسة هذه الحجة فيما يتعلق بدرجة وعي المواطنين الرقميين للبحث عن تصورهم لسياسات الهيمنة الغربية في استخدام WhatsApp لذلك وللتأكد من مستوى تأثير التطبيقات القائمة على الإنترنت على أبناء العصر الرقمي، والحل هنا يوصى بإجراء المزيد من الدراسات التي ستحقق في مقدار الوقت الذي يقضونه على تطبيقات أخرى، باستخدام عينة سكانية أوسع

النتائج:

1- هناك 13 مفهوماً مختلفين بين الدول المنتجة للتكنولوجيا وبين دول الجنوب العالمي مما يعزز مفهوم الاستعمار الرقمي.

جدول يمثل تحليلاً لمفهوم كل طرف بناءً على تحليل المحتوى لعدد 17 دراسة

م	المفاهيم الحيادية	مفهوم الدول والشركات الغربية	مفهوم دول الجنوب العالمي

1-	الانترنت	سلعة	سلعة/ خدمة وفق قوانين تجارية عادلة
2-	تقاسم التكنولوجيا	الهيمنة التكنولوجية	العدالة والتشارك التكنولوجي
3-	حياد الانترنت	شركات تجارية	مجتمع مدني وشركات
4-	تطبيقات الانترنت	عرض وطلب	شفافية وقوانين
5-	الاستهلاك والتسويق	ربح يخضع للمفهوم الأمريكي	عدالة وقيمة محددة وفق اتفاق عالمي
6-	حوكمة الانترنت	سيطرة استعمارية	سيطرة الدولة (النموذج الصيني الأقرب)
7-	انتاج المعرفة	60% باللغة الإنجليزية- 30% لغات أوروبية	10% لغات دول الجنوب
8-	المعايير	معايير ثابتة لها قدسية ولا تخضع لقانون (حالة ميتا)	معايير وإجراءات مرنة وغير موجهة وتخضع للقانون
9-	استخراج واستخدام البيانات	حرة وموجهة	غير حرة وغير موجهة وشفافة
10-	حق الوصول للإنترنت كحق عالمي	الوصول وفقا للقدرة على الدفع	أن تكون الانترنت كالماء والهواء شأنها شأن التعليم والصحة توفير درجة عالية من التشارك
11-	تشارك المعرفة والتكنولوجيا	ملكية فكرية تخص الشركات المنتجة للتكنولوجيا	استعمار جديد للشركات وليس الدول
12-	هل هو استعمار؟	مقدم سلعة وخدمة	فجوة رقمية لايمكنها تشكيل وعي رقمي وبالتالي مواطن رقمي
13-	الوعي الرقمي	مسئولية المستفيد	

- 2- اختلاف كل المفاهيم المتعلقة بالإنترنت بين شركات التكنولوجيا وبين دول الجنوب العالمي، فالاحتكار وتعميق الفجوة التكنولوجية واستخدام بيانات السكان وعدم الالتزام بالقوانين أو صياغة القوانين في البلدان المنتجة للتكنولوجيا وعدم الالتزام بتحقيق نوع من التواصل والشفافية مع دول الجنوب العالمي
- 3- عدم اختلاف السياسات والممارسات بين الاستعمار المادي القديم والاستعمار الرقمي الحالي خاصة في الدول التي شهدت استعماراً قديماً.
- 4- التحليل السردي للمفاهيم ومشكلات الدول التي استعمرت قديماً يؤكد أن الفجوة في التكنولوجيا تتسع وتعمق بشكل عنيف كل لحظة مما يمهد الأرض لاستعمار رقمي حقيقي.
- 5- أن الشركات التي تعمل في مجال التكنولوجيا ويقودها (الببيض) مازالت تصر على اتباع أساليب استعمارية منهجا وحلولا وجغرافيا مما يضيع الفرصة أمام أي حلول لهذه القضايا.
- 6- أن المعايير أصبحت تستخدم كسكين في خاصرة الدول المستعمرة قديماً من أجل الالتزام بها وأصبحت بالتالي مدخلا جديدا لاستعمار جديد.
- 7- انعدام الشفافية والاحساس بالمسئولية من قبل الشركات الكبرى العاملة في التكنولوجيا أمام المواطنين والمجتمعات التي تخدمها هذه الشركات.

التوصيات:

- 1- المواطنة الرقمية دون عدالة في انتاج المعرفة واستخدامها لن تكون حقيقية على الكرة الأرضية

- 2- التخفيف من هيمنة الولايات المتحدة وشركات التكنولوجيا على شبكة الانترنت والسماح لدول الجنوب العالمي
- 3- تقاسم التكنولوجيا والقوانين والتسهيلات ومشاركة المواطنين الأصليين في انتاج المعرفة.
- 4- تبني حلول مفتوحة في مسألة المعايير تعتمد سلسلة من الإجراءات بدلا من المعايير المغلقة
- 5- النقاش حول انتهاء الاستعمار مع تبني نظام رقمي لامركزي يضمن عدالة التوزيع.
- 6- مساعدة الدول النامية على استحداث قوانين تستطيع التعامل مع الانترنت بهدف إعادة الجني إلى القمم.
- 7- التخفيف من أساليب المراقبة والمعاينة التي تتبعها الحكومات والشركات الغربية مع الدول الأفريقية وغيرها.
- 8- المتابعة الدائمة لمسألة تحديث المعرفة وإزالة كل ما يتعلق بالعنصرية والمركزية والذكورة والتوجه نحو لامركزية نيو ليبرالية.

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^{iv} في مقدمتها لكتابه عروق أميركا اللاتينية المفتوحة، أشهر كتب إدواردو غاليانو وأكثرها مبيعاً، تكتب الروائية التشيلية إيزابيل ليندي، أن من أكثر ما يثير الإعجاب في كتابات غاليانو هو عثوره على الكنوز المخبأة، ونجاحه في إعادة الألق إلى أحداث تاريخية متهكة، وإذكاؤه الحماس في أرواح قرائه من خلال شغفه الشديد. وينسب غاليانو هذا الشغف الذي يتسم به أسلوبه إلى كونه لم يتابع تعليمه الرسمي، حيث اضطر إلى ترك مدرسته والخروج إلى العمل في الـ 14 من عمره. أما أسلوبه في سرد القصص، فقد اكتسبه بداية من زوار المقاهي في مدينة مونتيفيديو الذين استمد منهم الشغف والخيال. ولكن في تلك الأيام لم يكن طموح غاليانو أن يصبح كاتباً على الإطلاق، إذ كان يحلم بأن يصبح لاعب كرة قدم، وقد أشار إلى ذلك في أحد حواراته: «كنت أفضل لاعب كرة قدم في العالم، كنت اللاعب الأول بدون منازع، أفضل من بيليه ومن مارادونا، وحتى أفضل من ميسي. لكن هذا كان في الليل فقط، في أحلامي، وما إن أستيقظ حتى أتذكر أن لي ساقين خشبيتين لا تصلحان لكرة القدم، ولعله من الأفضل لي أن أكسب قوت يومي من خلال الكتابة». على الرغم من عمله كرسام كاريكاتير وصحفي سياسي وكاتب، لم يتخلى غاليانو عن شغفه بكرة القدم وعشقه لها، وإن كانت ساقاه «الخشبيتان» لم تمنّاه من أن يصبح لاعب كرة قدم، فقد نجح قلمه بوضع ملاعب العالم بين دفتي كتاب.

الكتابة الرياضية ليست لوناً أدبياً نادراً، وهناك مئات الكتب والمقالات الجيدة، التي تشرح العلاقة بين كرة القدم والسياسة، وتحلل تأثير المال على الرياضة، وتعيد قراءة أحداث رياضية معينة ضمن سياقها السياسي والاجتماعي والاقتصادي والتاريخي. ولكن كتاب غاليانو كرة القدم في الشمس والظل، الذي يوضح توأمة الرياضة والسياسة، ويوثق التاريخ الاجتماعي للعبة كرة القدم، يبقى عملاً نادراً لم يُنشر ما يشبهه في مجال الكتابة الرياضية.

في الطبعة المعدلة التي صدرت في العام 2003، يمتحن غاليانو إطلالة على تاريخ كرة القدم منذ أيام الفراعنة، حيث كانت الكرة تُصنع من القش وتغطى بقمش ملون، وحتى كأس العالم في كوريا الجنوبية واليابان في العام 2002، حيث صار أطفال باكستان يحيكون كرة أديداس ذات التقنية المتطورة.

لا يخجل غاليانو من التعبير عن عشقه الشديد لكرة القدم، ولا يتردد في إغداق العبارات الشعرية، التي تصل حد التصوف تارةً، والشيق الإيروتيكي تارةً أخرى.

فنجده يكتب، مثلاً:

«لحسن الحظ، ما زال بإمكاننا أن نرى على أرض الملعب، حتى وإن اقتصر ذلك على مناسبات قليلة فقط، لاعباً وغداً وقحاً، يخرج عن النص، ويرتكب فاحشة المراوغة ليتخطى جميع مدافعي الخصم، الحكم، والجمهور في المدرجات، وكل ذلك بغرض تحقيق الفرحة الشهوانية، التي تمنحها المتعة المحظورة بمعانقة الحرية!».

وفي مقدّمة الكتاب يعترف غاليانو بالتالي: «أخيراً وبعد مرور سنوات عديدة، تعلّمت تقبّل نفسي على حقيقتي: أنا متسوّل يبحث عن اللعب الجميل، أجول العالم مادّاً يديّ متوسّلاً في الملاعب: أستحلفكم بالله، هاتوا هجمة جميلة واحدة! وعندما أشاهد كرة قدم جيدة، أعبر عن امتناني للمعجزة، دون أي اكتراث بهوية الفريق أو المنتخب الذي صنعها».

وبينما يعري غاليانو أمامنا ضعفه تجاه كرة القدم الجميلة، ويؤكد على انحيازه للعب الجميل أياً كان مصدره، لا يتوانى عن كشف الجوانب المظلمة التي حوّلت كرة القدم من بارقة أمل إلى أداة قمع واستغلال، وهذه الظلال، التي يبسطها قادة الاتحاد الدولي لكرة القدم، الفيفا، من قلاعهم في زيورخ، تحجب عنا شمس الكرة ونورها.

عاد غاليانو ليؤكد مناهضته سياسات الفيفا في تجريدها كرة القدم من جماليّتها وروحها، في بيان أصدره قبيل بطولة كأس العالم في العام الماضي، أعرب فيه عن دعمه للمظاهرات التي اجتاحت البرازيل آنذاك: «تفجّر الغضب في البرازيل مبّز ويشبه في تعطّشه للعدالة، المظاهرات التي هزّت دولاً كثيرة في أنحاء مختلفة من العالم مؤخراً. قرر البرازيليون، وهم أكثر الشعوب تولّعاً بكرة القدم، ألا يسمحوا مجدداً باستخدام رياضتهم ذريعةً لإذلال الكثيرين، وإثراء قلة قليلة. احتفال كرة القدم، وهو عيدٌ للأرجل التي تلعب، وللعيون التي تشاهد، هذا الاحتفال هو أكثر بكثير من مجرد مشروع اقتصادي كبير، يديره سادة منصّبون في سويسرا. فالرياضة الأكثر شعبيةً في العالم تسعى لكي تخدم الناس الذين يحتضنونها، وهذه هي النار التي لا يمكن لعنف الشرطة إخمادها».

هذا الالتزام بالحرية والعدالة، القيمتين التين شبههما غاليانو بالتوأم السيامي، حاضرٌ في كتاباته عن كرة القدم وعن الرياضة، كما هو حاضر في كتاباته السياسية والاجتماعية. وقد كرّس هذه الكتابات، على مدى أكثر من خمسة عقود، لتوضيح الطبيعة البنيوية لعدم المساواة والظلم في العالم. فوفقاً لغاليانو، ليس ثمة ثراء بريء إذ أن الحرية والعبودية، والفقر والغنى، ليسوا أموراً مفروضة من أعلى بل نتيجة لنظام عالمي جائر تتحكم به الدول الكبرى، التي تحاضر في الديمقراطية وهي مصانع للعسكرة والحروب. النقد الماركسي لهيب الموارد والاستعباد الذي حصل في أميركا اللاتينية كان الركيزة الأساسية لكتاب غاليانو عروق أميركا اللاتينية المفتوحة. الكتاب الذي صدر في العام 1971، سُمح بإدخاله في البداية إلى السجون أثناء الأشهر الأولى للانقلاب العسكري في الأوروغواي في العام 1973. لم يمانع الحراس بإدخاله لأنهم اعتقدوا أنه كتابٌ في علم التشريح، لكنهم سرعان ما اكتشفوا خطأهم، فمنعوا الكتاب في الأوروغواي، قبل أن يُمنع في التشيلي والأرجنتين أيضاً. اعتقل غاليانو لفترة وجيزة حين كانت الأوروغواي «بطلة العالم في التعذيب» كما يقول، قبل أن يُنفي إلى الأرجنتين، التي غادرها في العام 1976 بعد انقلاب عسكري دموي آخر. «تركت الأوروغواي لأنني لم أرد أن أبقى سجيناً، وغادرت الأرجنتين لأنني لم أرد الاستلقاء في المقبرة، فالموت ممل جداً».