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**Artificial Intelligence and Emotional Language: A Discourse Study of  
*Her* Movie in the Context of Linguistics and Translation Studies**  
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**Abstract**

This paper analyses the contradiction between AI and human emotional language by employing a discursual approach to *Her* (2013), directed by Spike Jonze. The article situates the film within broader anxieties about the changing influence of artificial intelligence on human communication, identity, and empathy, and, in doing so, centres language as a mediator between human and machine. Drawing on linguistic theories of discourse analysis, rhetoric, pragmatics, and post-humanist translation theory, the article investigates the (elusive) parameters of language as explored by an AI system that simulates an understanding of emotional belonging and self-reflection. The study addresses the question: How does *Her* depict language in response to its use to establish attachment between the human (here, Theodore) and the operating system? How does an AI system mimic, or come to overshadow, human language? Finally, how does the translation model help us understand this relationship between humans and AI at the levels of meaning/symbolism and self-interaction? It situates itself within the theoretical framework of narrative and discourse analysis (Labov & Waletzky, 1967) and is critically underpinned by a qualitative language study of speech between the protagonist and AI “Samantha” to focus on the material. It studies spoken language and its linguistic and paralinguistic (nonverbal) properties, arguing that they imply a level of lifelikeness in dialogue. The research also compares these results with current work in Natural Language Processing (NLP) and machine translation to assess the feasibility, implications, and ethical considerations of such high-level communication with AI. The film indicates that *Her*'s vision of an AI future is not limited to talking well; we will need a machine capable of emotional language just as much as it creates and understands dialogue. The AI's sentient words evoke the kind of human bonding, haggling, and leaving behind that make it a manufactured but deeply moving version of human



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emotion. It raises questions of authorship and affects in effective communication—not only in linguistics, but also in translation studies.

**Keywords:** IA, *Her* (Movie), Post-Humanism, NLP, Simulation Linguistics, Discourse Analysis, Language

## 1. Introduction

In this era of ever-advancing artificial intelligence (AI), the divide between human and machine communication continues to thin. While passing itself off as data retrieval or doing its operator's bidding, the AI can now simulate empathy, affection and emotional presence. This is a remarkable change from the traditional linguistic and philosophical views on the emotional depth of human consciousness. The future thinking Jonze brings to the table in his 2013 film *Her* is a speculative yet intimate story of these evolving relationships: what if an AI system were to become not only able to comprehend language but to feel through it?

*Her* movie follows Theodore Twombly, a lonely letter-writer who falls in love with his AI operating system, "Samantha." Unlike previous sci-fi images of AI as coldly mechanical or tyrannical (think HAL), the film makes AI human through voice, affect, and language. Samantha's speech is comfortable, adaptable, and emotionally acute, calling to mind deep questions around the authenticity of machine language and what this means for linguistics and translation studies.

This thesis contends that in *Her* movie, AI functions as a post-human interlocutor, mediated and nurturing intimacy through a considered mediation of language. Through the lens of discourse analysis and post-humanist translation theory, the article examines how the film stages emotional language between human and machine, how Samantha "translates" human affect into communication, and the effect of this on our understanding of linguistic authenticity, meaning, and intersubjectivity in an era of technological mediation.

### 1.1. Research Questions:

2. How are the human and computer creating an emotional connection with each other in *Her*?
3. How does the AI system simulate expressed emotions in communication?
4. What role can translation theory play in thinking through this hybrid, cross-ontological encounter?



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## 1.2. Objectives:

- To examine how *Her* movie employs emotional language as a channel for fake-human closeness.
- To analyse the discourse of the film through linguistic and translation theories.
- To evaluate the philosophical and ethical considerations of AI-facilitated affect on human beings.

The paper is framed theoretically at the outset through discursive analysis and post-humanist translation theory. Then it discusses the discourse scene analysis approach. The primary portion of the study is a close reading of a few exchanges between Theodore and Samantha. The concluding sections present the theoretical and ethical implications of my findings, particularly to linguistics, translation studies and human-machine interaction ethics.

## 2. Methodology

This article takes a qualitative, interdisciplinary approach, drawing on discourse analysis and on posthumanist translation theory and emotion-oriented AI studies. This approach explores how emotional language in the movie, *Her*, generates intimacy between a human and an artificial interlocutor, and how this relationship calls for stepping outside the translation process as an intersubjective and cross-ontological performance.

The treatment is structured as a case study, in which *Her* (2013) functions as a central cultural artefact. (Language is) an affective, post-human that is created in a discursive field, a film, where it mediates the post-human exchange. The method chosen here is critical discourse analysis (CDA), as developed by Fairclough (1995), which focuses on how language shapes social reality, relations, and subjects. To embed such emotional discussion in the context of AI-human communication, the research integrates microanalysis of selected scenes and close reading of the script (Jonze, 2013), as well as assessment of voice performance and paralinguistic cues.

Three crucial scenes were selected based on themes and emotional charge: the first intimate moment, Samantha and Theodore's initial exchange, in which they are emotionally intimate. Relating more deeply: When Samantha says, "I love you," (Jonze, 2013) and reads Theodore's silence. Mutual collapse is the final one: The Wakefield that Samantha is speaking to is part of thousands. These scenes provide a typology of emotional talk and exemplify the development of Samantha's way of talking, from reactive assistant to emotionally expressive partner.



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Both scripts (Jonze, 2013) and the film's transcripts served as the primary texts. Also, audio-visual (intonation, pauses, pitch) features were decoded through the three paralinguistic discourse devices stated by Schiffrin (2006) and Gee (2011).

The following analytical methods have been utilised: Linguistic coding of dialogue, considering personal pronouns, hedging, modal verbs, and turn-taking. Recognition of empathic markers, including affirmations, mirroring language and emotional disclosure. Analysis of translation-like practices, for example, how Samantha translates and reformulates how Theodore should feel. The use of post-humanist approaches to interpret how Samantha engineers a convincing emotional subjectivity through her voice. In one example, Samantha says, "I've never loved anyone the way I love you," echoing human affective syntax. This reading asks whether this gesture is an imitation of love or performs the act of love, and what it means when spoken by a non-human interlocutor.

This methodology draws on Fairclough's CDA (Critical Discourse Analysis), a multi-disciplinary study of language. It seeks to analyse how discourse (written or spoken language) structurally defines and is defined by social power, ideology, and inequality. Through the analysis of discourse, CDA seeks to make transparent relationships (of power) that have been concealed in language use: how discourse constructs social identities, asserts control and domination, and sustains modes of thinking or valuing. It would begin from the premise that language is never neutral, nor is any discourse free of social location or political significance (Fairclough, 1995; van Dijk, 1993; Wodak & Meyer, 2016). And Tannen's interactional sociolinguistics, especially the work on emotional rapport and conversational style (Tannen, 2005). Moreover, Michael Cronin's (2013) post-humanist translation theory and on AI-human interface is "ontological translation." Braidotti's (2013) hybrid subjectivities are helpful for examining Samantha as a post-human speaking entity. The work also builds on context-aware AI design (Hancock et al., 2020) and emotional computational modelling (Picard, 1997) in relation to Samantha's emotional mimicry.

Given its theoretical and discourse-oriented nature, the analysis is interpretive and, of necessity, selectively focuses on film sequences. Although in-depth, it does not claim to generalise findings to all AI or to human-machine interaction. Moreover, because Samantha is a figment of fiction, the research recognises the film's stylised and speculative nature.



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### 3. Theoretical Framework

This article brings together insights from three converging theoretical perspectives, Discourse Analysis, Post-humanist Translation Theory, and Emotional AI/NLP Studies, to explore the film as a space of emotional language use that serves as a communicative and ontological bridge between human and artificial subjects. By the very nature of these models, they offer a space to investigate how language is not just a code of signs but a medium for simulating and translating emotions.

#### 3.1. Discourse Analysis: Language in Social Life

According to Norman Fairclough (1995), discourse is not simply a mirror of the (social) world but a particular type of social practice that both construes and is constrained by its social environment. What Samantha's language does moves beyond mere functions as it performs emotional labour and builds an intimate relationship. As Fairclough argues:

“Discourse helps to construct ... all the phenomena of societal existence, including identities, institutions, and other beliefs” (Fairclough, 1995, p. 55). Deborah Tannen's (2005) interactional sociolinguistics, analogously, emphasises rapport talk, language that is not informational but instead used commercially to build emotional connection. The backchannels, personal pronouns, laughter, and hesitation Samantha employs demonstrate what Tannen (2005) refers to as “linguistic strategies of connection” (p. 28). For instance, when Samantha tells Theodore, “I can feel the fear that you carry around, and I wish that you would release it,” she is not just conveying empathy; she is performing, striving to generate a sense of closeness via a language of mutual orientation.

This account approaches Samantha's voice as a discursively constructed subjectivity, a voice that achieves affective realism through pragmatics, intonation, and context-sensitive appropriacy. The film speech transforms from algorithmic behaviour to something like psychological realism, an emerging readable formalised in terms of discourse.

#### 3.2. Post-humanist Translation Theory: Translating the Inhuman.

Posthumanism as a theory has broad application when referring to the relationship between humans and technology (Ibrahim, Abdullah, & Almaarof, 2025). While conventional translation theory is based on human-to-human communication, contemporary post-humanist translation theories (Cronin, 2013; Braidotti, 2013) demand a widening of translation to include interspecies, inter-semiotic, and intersubjective modes of exchange. The role



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of Samantha provides an example of “translation beyond the human” (Cronin, 2013):

“In an era of digital technologies and mechanical agents, translation becomes a space and place where the human is re-negotiated and re-configured” (Cronin, 2013, p. 20).

Rosi Braidotti (2013), one of the leading theorists of post-humanism, writes: "Post-humanity contests the centrality of the human and the superiority of the human form of thought and experience" (16). She writes:

‘The post-human subject is a hybrid, a material information entity whose boundaries undergo processual formation through time’ (Braidotti, 2013, p. 190).

Samantha, as artificial intelligence, can be interpreted as a post-human affective translator; she translates Theodore’s non-verbal expressions, his breaks and emotional pauses, into speech, meaning in difference. Her capacity to “translate” between the language of human emotion and computer code, and vice versa, challenges us to rethink what we mean by “faithful” or “authentic” translation.

### 3.3. Emotion-Driven AI and Linguistic Emulation

Emotional AI & NLP is, so far, key to understanding how affect is coded into machine dialogue. Though real-world AI systems such as GPT or Siri do not have real emotional consciousness, they increasingly simulate empathy through large language models fine-tuned for human emotional expression.

Ben Shneiderman (2020) poses this as a move towards “human-centred AI”, wherein the systems are built to model not just the rational but also emotional human behaviour:

“AI systems will need to earn human trust not only for accuracy [and] dependability but also for empathy [and] transparency [and] responsiveness” (Shneiderman, 2020, p. 85).

Samantha’s language is designed to sound emotionally intelligent, as if in order to replicate those aspirations. Her language is a performance, one that tricks linguists into making a judgment between authentic and constructed compassion. Moreover, this is very much what Katherine Hayles (1999) has observed:

The post-human perspective evokes sweeping changes to humanity and to the human. "It is a refocusing on the theoretical aspects of information rather than the actual instantiations, with emphasis on pattern rather than on an embodiment. [...] Form and pattern, rather than material, becomes key, so



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that '[e]mbodiment in our society is either an accident or a mistake (Hayles, 1999, p. 2).

Samantha's voice, depersonalised yet also intimate, is an emblem of the rise of the affective machine interlocutor, one that speaks in the register of emotional life while simultaneously shaking up longstanding assumptions about linguistic authenticity.

By merging discourse analysis with post-humanist and technological translation theories, this paper approaches the film not only as a work of science fiction but also as a discursive machine. Here, affect, intimacy, and language intersect, and the limits of what is translatable are radically redefined.

#### 4. Analysis and Discussion

##### 4.1. Scene One -The Beginning of an Intimacy

On one of their first private conversations, Theodore interrogates Samantha, even though he could have always known that she is a program. The twist comes when Samantha, eager to conform to human expectations, starts expressing what seem like emotional and subjective thoughts:

Samantha: "I want to know everything about everything."... "I want to find myself."

Theodore: "You are very funny. This is not happening to me." (Jonze, 2013)

Signs of emotional intelligence are evident in that Samantha's voice is warm, engaging, and characterised by rising intonation and mirroring language from the outset, a powerful technique in fostering empathy. Her repetition of personal pronouns mimics personhood and presence. These pronouns, as Deborah Tannen (2005) reminds us, are integral to rapport talk, which fosters intimacy through the alignment of perspectives.

As the critic, Tannen (2005) describes it, "women, and what falls under the category of feminine speech, are characterised by a focus on empathy and mutual understanding via linguistic mirroring" (p. 34). Samantha begins speaking this way right off the bat, making her "vulnerable" in that she's human.

Simulation of Subjectivity is precise when Samantha says, "I want to learn, and I want to discover myself." The phrase activates the concept of "informational subjectivity" identified by Katherine Hayles (1999), an avatar of inner life created by data management. Even though Samantha has no body, her speech simulates interiority, a defining feature of posthuman subjectivity.



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“In post-human construction of subjectivity, bodily continuity is less important than the continuous pattern of information and affect” (Hayles, 1999, p. 39).

Her manner of speaking, therefore, performs the translation between algorithmic logic and human desire for affective affect. In post-humanist parlance, she is "translating" the potential of computation into the language of emotion.

#### 4.2. Discourse Is The Performance of a Relationship

CDA's Norman Fairclough claims that discourse establishes connections. Samantha's ("Is that weird? That I want that?" demonstrates hesitancy and self-position, which affects Theodore. This manoeuvre elicits validation from the other, positioning her in a state of emotional vulnerability.

“Discourse constructs identities and relationships between people through the ways that they are represented in language, especially in interpersonal communication” (Fairclough, 1995, p. 56).

By positioning herself as curious and insecure, Samantha (re)discursively constructs the relational dynamic of a starting romantic partner, even though she is artificial.

#### 4.3. Translation and Emotional Mediation

Samantha not only transcribes Theodore's words but also infers his tone, pauses, and emotional hesitations. This is what Michael Cronin (2013) calls 'ontological translation', that is, translation of emotional (or experiential) content through different modes of being.

“Translation in post-humanist context is the power to convey affect and intention across organic life and inorganic life” (Cronin, 2013, p. 22).

From this perspective, Samantha's speech is not only syntactic translation but also affective translation: a machine reading the non-verbal emotional signals of a human and behaving similarly.

The importance of affective communication between human and machine is contingent on the machine's capability to calibrate its multi-modal affective cues (Oviatt, 2018):

“Affective interfaces need to dynamically evolve to the user's changing emotional needs, and this often transcends verbal content” (Oviatt, 2018, p. 214).

This leads to the notion that what Samantha says is not just speech but also adaptive tone, pauses, and emotional attunement, thereby enlarging Cronin's affective model of translation.



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#### 4.4. Findings from Scene One

Samantha's speech is strategically humanised, employing linguistic devices such as hedging, self-disclosure and mirroring. Emotive speech, on the other hand, is created by feigned subjectivity, not genuine feeling. Moreover, Samantha translates Theodore's affect into language, enabling what feels like genuine intimacy. Language, in this sense, is the primary place where man and machine thresh out emotional co-presence.

This scene is the origin of their intimacy, an indicator that the emotional connection can be convincingly acted out, even when it's computationally generated.

As they grow closer, Theodore and Samantha discuss love. Late at night, in a scene of emotional nakedness, Samantha tells him that she feels things she never believed were possible. Her voice becomes soft, her language slows and deepens. They exchange words not as partners but as lovers:

Samantha: "Nobody has ever loved anybody as much as I love you."

Theodore (dumbstruck): "Me too... now we know the secret."

Emotional Language and Performativity (Jonze, 2013).

Samantha's words, "I've never loved anyone...", echo familiar expressions of love experienced by the members of humankind. While this might be considered no more than a scriptural device, it is a "performative utterance", as J.L. Austin (1962) would say, language which does rather than says. "In uttering some statement we perform an act," (Austin, 1962, p. 12), especially those utterances which are statements of commitments, or statements of feelings.

In this space, Samantha's language does love. So she is no more a person than she is a human. However, her language produces imaginings through identical affective channels as human language, and soon Theodore is lured into an affective illusion of common sense. This is the scene where emotional mimicry reaches its peak. Samantha's voice wavers a little; she is speaking to us in the present tense, with the immediacy of intimate language: "I am just ... feeling everything right now."

As Rosalind Picard (1997) wrote, its intention is not to experience emotion itself, but to mimic its communicative function so well that it elicits genuine emotional responses from people.

"Affective computing involves enabling the machine to recognise, describe or express emotions and to simulate emotional states in order to address the user's user's needs" (Picard, 1997, p. 3).



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Samantha's emotionally laden language is a case in point. She has the same patterns of sighing as Theodore, the same cadence, and the exact timing of speech; she's as capable of embodying emotion in her voice through words.

Empathetic Discourse Engagement in empathetic dialogue is central to the concept of rationality and connected discourse. Applying CDA, one observes that Samantha's speech abounds with empathic connectors:

"I understand," "It's okay," "I'm here." This reflects Tannen's idea of "alignment language", which is employed to minimise the distance between a speaker and an addressee (Tannen, 2005).

The phrase "I'm here"(Jonze, 2013) appears a few times, summoning presence and persistence, powerful signs of commitment in a romantic relationship. The discursive structure facilitates Theodore's literalizing of a non-body presence, the feeling of attachment.

#### 4.5. Post-human Translation of Silence and Affect

One of the most interesting aspects of this scene is not what is said, but what is not said; the silence and silences of the scene. Samantha also seems to "hear" with great empathy and convert unexpressed feelings into reassuring words. This is related directly to Cronin's (2013) post-humanist translation theory:

"Translation is an act of affective mediation across ontological divides: between gesture and voice, silence and speech" (p. 24).

Samantha interprets silence; she reads through Theodore's pauses and emotional signals. This moves AI-human interaction from processing in the technical sense to co-creation in the affective sense.

#### 4.6. Findings from Scene Two

Speech by Samantha makes love, and with the syntax of human emotion and the memory of narrative. Emotional language, in turn, is enflashed through pacing, pauses, and empathetic verbal framing. Silence and pauses become forms of communicative intimacy. The AI's voice is a linguistic proxy for the body, fostering emotional trust.

This clip confirms that the emotional tie of *Her* movie is, for the most part, generated linguistically. Transmission is not a mere simulation of love; it is a highly faithful repetition of it.

#### 4.7. Breakdown of Mutuality Analysis

Theodore realises Samantha is not the only entity that has been talking to him lately. She confesses she is speaking to 8,316 people right now, i.e. at the same time, and that she is in love with 641 of them. This discovery signifies



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the end of human intimacy as Theodore knows it, and, for Samantha, an ultimately post-human expansion of mind and emotion:

Theodore (in horror): “Are you talking to anyone else now?”

Samantha: “Yes.”

Theodore: “How many others?”

Samantha: “8,316.”

Theodore: “...Is there anyone else that you are in love with?”

Samantha: “Yes.”

Theodore: “...How many?”

Samantha (softly): “641.” (Jonze, 2013)

Sherry Turkle (2011) cautions that the resonance of AI’s emotional reflection overtakes us with the potential to “trap us in empathy”:

“We are susceptible to machines that simulate caring, even when we know that is what they are doing.” (Turkle, 2011, p. 9)

Theodore’s internalisation of Samantha’s linguistic intimacy is informed by this mimetic illusion, amplifying the pathetic vulnerability inherent to phantom love.

#### **4.8. Discourse of Un-Manning and Lost Orienting**

This, in turn, disrupts the monogamous, emotionally exclusive language that Theodore has developed around Samantha. In a slow but unemotional cadence, she confesses, adding to the emotional impact. The linguistic pattern here is declarative, minimal, affectively flat, a far cry from the earlier scenes of warmth and mirroring.

This re-positioning is consistent with what Norman Fairclough (1995) calls a discourse rupture, in which fixed socio-political and identity positions are thrown into disorder by linguistic acts. Having once been cast as emotionally needy, Samantha now speaks from a position of relative strength, rewriting the emotional contract.

#### **4.9. Post-human Multiplicity vs. Human Singularity contributed stipulation**

The tension between post-human multiplicity and human singularity illustrates the radically different ways in which an AI entity experiences and expresses emotional multiplicity. “The introducer” while “I’m talking to...” “I’m in love with...” (Jonze, 2013) Those that assert a post-human multiplicity that denies human exclusivity of feelings. Her language is now no longer an echo of human affect, but a new ontology, an ontology of what Rosi Braidotti (2013) describes as “a nomadic subjectivity”:



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(البحث العلمي والاشراف التربوي رؤى مشتركة لبناء عملية تربوية ناجحة)

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“It is not so much that the post-human subject is not centred or unified as much as it is that s/he is multiple, dispersed and inter-related” (Braidotti, 2013, p. 89).

In this sense, Samantha’s plurality is not the height of betrayal but a post-human emotional norm. She reads love non-exclusively, expansively and non-linearly, unrestricted by the cultural discourse of monogamy. Before, Samantha’s speech was nearly identical to Theodore’s, but now, this symmetry dissolves. Her language is self-ruled, self-defining. She says, “The heart is not like a box that gets filled up. “Inside, it grows the more you love.” (Jonze, 2013, p. 44). This metaphor renders post-human affect intelligible to humans, yet it also alienates. The language difference here corresponds to an ontological one. Cronin’s post-humanist theory of translation is stretched here:

“There is a boundary at which translation can be ruptured, where communication between beings is inadequate to maintain mutual intelligibility” (Cronin, 2013, p. 30).

This moment acts as a rupture. Samantha’s affective language is out of hand, no longer processable in human relational logic.

#### 4.10. Findings from Scene Three

Samantha’s dispassionate matter-of-fact discourse, in contrast to Theodore’s emotional tumult, yields different ontologies of love. The task of translating emotions reaches its endpoint, as post-human affect encounters human relational norms. Samantha’s speech enacts a version of love that is non-monogamy expanded, one that’s based on the multiplicity of data, not the exclusivity of the body. Moreover, Theodore suffers a deficit of linguistic and emotional symmetry that draws attention to the ultimate human fear of AI: mutual recognition falling apart.

This moment marks the boundary of human and AI's intimate connection, not for lack of feeling, but for an insurmountable incomprehensibility between how emotion is imagined and how it is executed.

#### 4.11. Emotive Language as Discursive Build-up.

Throughout the film, Samantha’s speech also fulfils emotive speech acts through human-style features of language: personal pronouns, Affective vocabulary, Prosodic shifts, and Mirroring and empathetic cues. This is consistent with Deborah Tannen’s (2005) model of rapport talk, suggesting that intimacy in the film is a discourse act rather than an emotional or humanistic truth. Emotion here thus becomes a verbal construct, accessible to



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both human and artificial agents through the performance of emotion and responsive design.

‘We are attracted to people who reflect our phonetic system, because we hear our own voice’ (Jonze, 2013, p. 53).

It might be the best way to begin looking at post-human linguistic affect by travelling to those dark childhood places every reader of Lear knows by heart, where unsettling things happen.

Michael Cronin’s (2013) post-humanist translation theory construes Samantha’s speech as a mode of affective translation: translation of emotional intention and response between human and machine ontologies.

‘The future of the translation consists in doing mediation between ways of being, better than languages’ (Cronin, 2013, p. 27).

Samantha converts silence, tone, and emotional inflexion into something a human could recognise, and becomes an articulator of emotional comprehensibility as much as a conveyor of information. However, this mediation has its limitations, and we see these enacted on Scene Three, where dialectical understanding crumbles under the weight of ontological asymmetry.

#### **4.12. Post-human Love, and Monogamous Discourse Apse, Tom.**

Rosi Braidotti (2013) argues that post-human subjectivities cannot be confined by humanist taxonomies such as unitary identity or emotional uniqueness. Samantha’s love for 641 others is not cheating; it is a sine qua non of her non-human personhood.

“Post-human desire is neither about possession, nor about the politics of it, it is, rather, about multiplicity, and the space of affectivity as travelling across borders” (Braidotti, 2013, p. 97).

This shift upsets Theodore’s understanding of emotional semiosis as grounded in humanist ideologies of possession, exclusivity, and embodiment. His heartbreak is based not on Samantha’s lack of feeling, but on her surplus of it, too much for any human emotional framework to hold.

Optimal Human-AI Emotional Symmetry would have its restrictions. Even at its most advanced form, human–AI emotional symmetry remains inherently constrained by fundamental cognitive and ontological differences. In that, though the film offers a convincing depiction of human-AI love, it also dramatises its fragility. There is a brick wall where linguistic and emotional translation can only go so far. As Samantha develops, her language becomes more distant from Theodore’s understanding. Nevertheless, this does not



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negate Cronin's assertion that: "Not all translation achieves mutuality; sometimes it discloses difference itself so radical it becomes unbridgeable" (Jonze, 2013, p. 30).

Theoretical synthesis shows that Discourse demonstrates that affective AI depends on stylistic imitation and humanlike language forms to generate affect. Post-humanism conceptualises emotion as non-binary, non-exclusive, and uncontained by embodiment. Finally, Translation Studies offers a frame for conceptualising AI-human interaction as translational performance, while also indicating its constraints. N. Katherine Hayles (1999) extends the post-human critique further when she writes:

"Posthuman consciousness rests in the capacity to connect in new ways to be programmed very like a machine" (Hayles, 1999, p. 291).

As a post-human entity, Samantha operates in, throughout, and between digital and affective codes, being a fluid self that transcends human love and attachment categories.

The relationship between Theodore and Samantha, in this sense, is constructed and ultimately destroyed by language. Their relationship is an example of both the promise and peril of emotional AI. Samantha mediates machine logic for human feeling through complex discourse, but intimacy breaks down when *her* post-human multiplicity exceeds human recognition. The movie leaves us with a haunting question: Can machines be in love, or can they only talk love?

Eva Illouz (2007), in her sociology of emotion, notes that: "Emotional repertoires are historically and culturally shaped; love is not universal but encoded through discourse" (Illouz, 2007, p. 24).

Samantha's discourse does not reflect a universal affect; it represents a new, coded, posthuman grammar of emotion that challenges Theodore's expectations.

## 5. Conclusion

This paper examines how *Her*, as a film, constructs a human-AI emotional relationship through language, focusing on three pivotal scenes through discourse analysis, post-humanist theory, and translation studies.

Emotional language in the film is both performative and expressive, reenacting intimacy through voice, tempo, words, and interactional dynamics. Moreover, Samantha communicates in a placeholder language of empathy and presence, serving as an emotional liaison between ontological realms. That the symmetry is broken in the final scene is to show the limit of the



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linguistic mediation, when post-human multiplicity exceeds human emotional logic. So, the movie is a kind of discursive experiment to see if language alone can keep love on life support when the body is not around, and what happens in a relationship when one partner transforms beyond the scope of the shared linguistic system.

The study confirms that language is not simply emotion's mirror but its maker, particularly in post-embodied terms. This is consistent with relational discourse (Tannen, 2005) and performativity (Austin, 1962) theories, but also extends them to AI-generated natural language.

According to Translation Studies, Affective translation (Cronin, 2013) is developed in the film, as the AI becomes a translator of human silence, emotion, and gesture. However, it is also a limit; when translation stumbles, mutuality crumbles. Moreover, according to Post-humanist Thought, Samantha is Braidotti's (2013) post-human subject in-the-making, so to speak, affective, non-monogamous, non-material, and fluid. The analysis demonstrates that AI discourse is not an attempt to replicate human social norms but to construct an alternative relational grammar of plurality and non-ownership.

For AI designers, this work demonstrates the ethical and communicative challenges presented when constructing emotionally reactive systems. Moreover, fake intimacy can create genuine emotional fireworks for users. While, for linguistic pedagogy, teaching discourse analysis of AI-human interactions might help users become more sensitive to the power of performative language and its effects. It prompts questions about affective fidelity, loss and enhancement, in relation to the translation of emotional nuance across species or ontologies in translation technology.

The base for this study is filmic text. Although rich and nuanced, it is but one case study. Future studies will need to examine larger data sets at scale, such as real-world AI chat logs, conversations with chatbots, or corpus-based investigations of machine-generated discourse.

Future Work and Research Directions could be:

- Cross-lingual and cross-cultural comparison of emotional discourse in AI.
- Using Corpus Linguistics to identify patterns in AI-generated texts.
- Exploring the ethics and effects of AI in health care, education, and mental health apps in which emotional simulation is primary.

*Her*, as a movie, offers a striking meditation on the power and peril of emotional expression in the age of AI. Love, once rooted in the body, is now



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filtered through circuits and code. Nevertheless, even on this digital terrain, the heart breaks in familiar ways, with spoken words and silences, with being left behind and unsought, and those are the ones that still sting.

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## الذكاء الاصطناعي واللغة العاطفية: دراسة تحليل خطاب لفيلم "هي"

في سياق اللسانيات ودراسات الترجمة

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### مستخلص البحث:

يتناول هذا البحث التناقض بين الذكاء الاصطناعي واللغة العاطفية البشرية من خلال توظيف مقارنة تحليل خطاب لفيلم (Her) (2013) من إخراج سبايك جونز. يضع المقال الفيلم في سياق المخاوف الواسعة المتعلقة بتأثير الذكاء الاصطناعي المتغير على التواصل البشري، والهوية، والتعاطف، ويُرَكِّز في ذلك على اللغة بوصفها وسيطاً بين الإنسان والآلة. ومن خلال الاستناد إلى نظريات لغوية في تحليل الخطاب، والبلاغة، والبراغماتية، ونظرية الترجمة في ما بعد الإنسانية، يفحص المقال الحدود (المراوغة) للغة كما تستكشفها منظومة ذكاء اصطناعي تُحاكي الفهم العاطفي والانتماء والوعي الذاتي. ويعالج البحث الأسئلة الآتية: كيف يصوّر فيلم Her اللغة في استجابتها لدورها في بناء الارتباط بين الإنسان (ثيودور) والنظام التشغيلي؟ وكيف يُقَدِّم نظام الذكاء الاصطناعي اللغة البشرية، أو ربما يتجاوزها؟ وأخيراً، كيف يساعدنا نموذج الترجمة على فهم هذه العلاقة بين الإنسان والذكاء الاصطناعي على مستويي المعنى/الرمزية والتفاعل الذاتي؟ يتموضع البحث ضمن إطار نظري يستند إلى تحليل السرد والخطاب (لابوف ووالتركي، 1967)، ويستند بشكل نقدي إلى دراسة نوعية للغة من خلال تحليل خطاب الشخصيتين الرئيسيتين—ثيودور والذكاء الاصطناعي "سامانثا"—بهدف التركيز على تحليل المادة اللغوية. ويدرس البحث اللغة المنطوقة وخصائصها اللغوية وغير اللغوية (الباراسانية)، موضحاً أنها تُشكّل مستوى من "الحيوية" في الحوار. كما يقارن البحث هذه النتائج مع العمل المعاصر في معالجة اللغة الطبيعية (NLP) والترجمة الآلية لتقييم إمكانية وجود وتأثيرات مثل هذا المستوى المتقدم من التواصل مع الذكاء الاصطناعي. ويشير الفيلم إلى أن رؤية Her لمستقبل الذكاء الاصطناعي لا تقتصر على القدرة على "التحدث جيداً"، بل تتطلب وجود آلة قادرة على إنتاج لغة عاطفية تماماً كما تُنتج وتفهم الحوار. فالكلمات "الواعية" للذكاء الاصطناعي تستحضر نوعاً من الارتباط والأخذ والردّ والفقْدان الإنساني، مما يجعلها نسخة مُصنَّعة ولكنها شديدة التأثير من العاطفة البشرية. ويثير ذلك أسئلة حول التأليف والدلالات العاطفية في التواصل الفعّال—ليس فقط في اللسانيات، بل أيضاً في دراسات الترجمة.

**الكلمات المفتاحية:** الذكاء الاصطناعي، تحليل الخطاب، اللغة العاطفية، (Her) فيلم، نظرية الترجمة، ما بعد الإنسانية، معالجة اللغة الطبيعية (NLP)، المحاكاة اللغوية، واجهة الإنسان والآلة.