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ILCC Insights into Language, Culture and Communication

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The launch of **ILCC** by Academy Publishing Center (APC) is a recognition that multi-, inter- and trans-disciplinarity not only shapes the social landscape of linguistics, culture and communication but also establishes a significant and dynamic area of investigation in contemporary communication and interaction. More specifically, the journal marks an important theoretical, methodological, and empirical shift carving new routes through several disciplinary terrains to consolidate and advance the development of language, culture and media scholarship.

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Novelty in Multidisciplinary

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Editorial

The launch of *Insights into Language, Culture and Communication (ILCC)* by the Academy Publishing Center (APC) is a recognition that multidisciplinary not only shapes the social landscape of language, culture and communication but also establishes a significant and dynamic area of investigation in contemporary communication and interaction. More specifically, the journal marks an important shift in the status of multi-disciplinarity theoretically, methodologically, and empirically carving new routes through several disciplinary terrains to consolidate and advance the development of linguistics, culture and media scholarship.

What makes *ILCC* stand out among recently emerging journals is that it serves as an international forum for the growing body of works in several interlocking disciplines, engages in critical discussions of key contemporary challenges arising from the scale and speed of new media development, and opens up an entirely new line of research premised on a wide range of disciplinary perspectives. *ILCC* encourages submissions from a wide range of disciplines such as: philosophy, sociology, linguistics, applied linguistics, literary studies, cultural studies, critical theory, media studies, gender studies and the visual arts, all of which assist scholars to shoe-horn their multidisciplinary arguments.

ILCC has an outstanding editorial and advisory board of eminent scientists, researchers and experts that reflects the multidisciplinary nature of the journal. These scholars belong to a multiplicity of disciplines including linguistics, literature, translation, education, media and

communication, semiotics, visual arts, technology, sociology and anthropology (both cultural and linguistic), to name but a few. This diversity contributes to and enriches *ILCC* with their respective vast expertise in the multiple disciplines the journal hosts.

The first issue of *ILCC* showcases the diversity of complex social phenomena that abound in an era marked with rapidly evolving technologies via three distinct articles that not only enable deeper and more nuanced understanding of multi-disciplinary communication but also expands the digital forms of interaction and communication today.

The articles in this issue have been selected to illustrate how multidisciplinary is geared towards the development of research methods and theoretical understandings of the current digital landscape, to explore methodological innovation, to open new venues for future methodological directions, and to debate the inevitable tensions of bringing multidisciplinary to the study of social phenomena.

The first article "Posthuman Emotion Artificial Intelligence in Postcyberpunk Cityscape: A Multimodal Reading of Blade Runner 2049 (2017)" by Nashwa Elyamany examines posthuman emotion artificial intelligence from a whole new research vantage point. Several timely books and scholarly works have been dedicated to the underpinning philosophical, psycho-analytical, theological, patriarchal, ideological, and sociopolitical bearings of postcyberpunk filmography, namely Blade Runner 2049. However, to date, none of these studies

examined posthumans (dubbed replicants in the movie under scrutiny) from a Multimodal Critical Discourse Analysis (MCDA) standpoint. Although replicants move in polyrhythmic fields and oscillate between utopian and dystopian spaces throughout the filmic narrative and, in the process, their social bodies gain momentum, current scholarship does not pay close attention to the posthuman's lived spatial body as a place and not only being 'emplaced' in space for subsequent enactment.

Elyamany argues that the hybridity pertinent to the postcyberpunk film genre and the inner and outer topographies of posthuman representation are insightful investigative vantage points of multimodal inquiry for the socio-political and technocratic implications they underlie. The overarching question of her article is: how are posthumans represented in terms of emotion AI in a progressively dehumanized world?" With technology seamlessly integrated into social spaces and posthuman bodies, Elyamany treats replicants as separate domains assuming the existence of a 'bodyscape' distinguishable from a (primarily visual) landscape.

She engages readers in a spatio-cognitive reading to pinpoint a) the spatial repertoire that dominates the dystopian cityscape that, in turn, engenders posthuman representation; and, b) the emotion AI developed through the semiotic assemblages and embodied cognition of posthumans.

The second article "Digital Affordances and Evaluative Stance: Redefining Hard News Orbital Structure" by Rania Magdy Fawzi adds new dimensions to genre analysis from a semiotic lens with special focus on the language of evaluation in conjunction with online journalistic discourse. Online news reporting in a highly digitalized sphere mandates new approaches to the study of how such discourses are normalized.

To this end, Fawzi investigates online reportage stories introducing modifications to established analytical models for hard news generic structure. For the purpose, she pursues a case study approach to *New York Times* (NYT) online reportage stories criticising Egypt's sugar crisis (2017). She shares her intriguing finds with readers shedding light on how the NYT reportage story under discussion evaluates the Egyptian sugar crisis along with

negatively attributing it to the current government.

The third article "The Impact of Netflix's Drama on Teenagers' Perceptions of Social Relationships" by "Abeer M. Refky M. Seddeek and Dalia Othman is another timely topic in the first issue. Netflix has changed how consumers access film and TV and a growing number of people across the globe are cutting the cord and only using streaming services. As more of the audience of television shows opts to view them via Netflix, the practice of Binge Watching several episodes in a row is rapidly normalized. With seemingly infinite viewing options, instant gratification of converged media enabling TV everywhere, and social networks of TV chatter forming a digital water cooler, new modes of televisual engagement are emerging in youth culture.

Against this backdrop, Seddeek and Othman analyze the huge change teenagers currently undergo as they watch content that affects the way they think in the present time as well as in the upcoming future. Pursuing a dual-theoretical approach premised on Social Learning Theory and Third Person Theory, with special focus on qualitative and quantitative data, the article involves readers in a keen discussion of the impact, either positive or negative, Netflix exercises on teenagers' perceptions of social relationships regarding families, friends and gender at large. The two scholars unpack the emerging patterns in the Netflix generation's on-demand media engagement with the multiple shows it hosts.

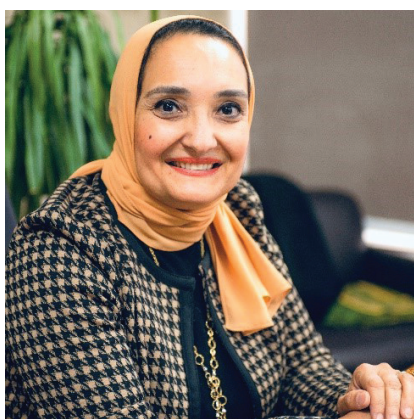
Having a wide glimpse of **ILCC** after reading the three articles of its first issue, it becomes evident that living in an era that witnesses rapid transformation of social realities, convergence of practices, and conflation of activities, and attempting to advance understanding of these transformations and capture their intricacies, the traditional disciplinary boundaries should be pushed through theoretical and methodological innovations offering new paradigms and epistemological perspectives on diverse topics and areas of knowledge.

Adopting this multidisciplinary approach in the first issue, **ILCC** invigorates novel socio-political issues raised by the advent of new technologies in conjunction with linguistics, culture and media. Much of the theoretical and practical issues embarked on in this issue can be

insightful interventions for doctoral and post-doctoral scholars interested in carrying out research at the juncture of multidisciplinary. With a commitment to multi-disciplinarity, the editorial board of **ILCC** encourages constructive and rigorously critical dialogue

through a carefully curated balance of high-quality research articles, review papers, case studies, book reviews and works in progress. The aim is to build a community of authors and readers to discuss the latest research and develop new ideas and research.

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Posthuman Emotion Artificial Intelligence in Postcyberpunk Cityscape: A Multimodal Reading of Blade Runner 2049 (2017)

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ABSTRACT

Within visual culture, postcyberpunk films are best approached as 'places of Otherness' whereby human identity and agency are downplayed and posthumans are magnified in highly technopolic societies marked with scientific determinism. Postcyberpunk treats the posthuman as an enclave oscillating between utopian and dystopian spaces, potentially, and optimistically, creating a space for humanity to be reassessed and renegotiated. The hybridity pertinent to the film genre and the inner and outer topographies of posthuman representation are insightful investigative vantage points of multimodal inquiry for the socio-political and technocratic implications they underlie. Against this backdrop, Blade Runner 2049 is one fertile example grounded in paradoxes and ambiguities around the contradiction between humans and replicants, artificial intelligence and super-large enterprises. With technology seamlessly integrated into social spaces and posthuman bodies, Blade Runner 2049 is arguably structured as an emotional journey composed of multiple spatial layers, ruptures and bifurcations expressed through socio-political capitalist projections. The article adamantly argues for new philosophical perspectives and praxis in redefinition of the social relationship between humans and posthumans.

Keywords: Blade Runner 2049; emotion artificial intelligence; postcyberpunk cityscape; posthumanism; transhumanism

PRELUDE

Since its inception in the 1980s as a sub-genre of Science Fiction films, dystopian cyberpunk signaled a break from previous traditions and witnessed a substantial growth as the literary expression of postmodernism (Diggle and Ball 2014; Lovén 2010). Cyberpunk narratives, as cultural practices, tap into the transformation into colossal megacities and the anxieties surrounding the nature of humanity and posthuman imaginaries amidst the deluge of advanced technology (Zaidi and Sahibzada 2020). In these narratives, control is no longer envisioned from a cybernetic impartial lens; rather, it is the inherent suppressive structures and institutions that take full accountability of the status quo in Western societies (McFarlane, Schmeink and Murphy 2019). Power is exercised not only through preeminent android technologies but also through the very cyborgs

who have become mere objects of control in surveillant capitalist and technocratic communities. Cyberpunk literary works have profoundly influenced the narrative framework and aesthetic style of dystopian films, namely Ridley Scott's feature film Blade Runner (1982), based on the novel "Do Androids Dream of Electric Sheep?" (1968) by Philip. K. Dick (which is considered a precursor literary work to cyberpunk). The film popularized cinematic cyberpunk whereby global corporations take the place of nations, and their ruthless capitalism exiles the disenfranchised into a life of hustling on the fringes of the city.

In the 1990s, a new wave matured within the cyberpunk genre to aptly articulate the apprehensions of postmodernist contemporary life, coined by Person

(1999) as postcyberpunk. Whereas the essence of cyberpunk is chaos and disorder, in the world of postcyberpunk chaos is eliminated and order is re-established by a massive system of central power and dominion perpetuated through novel cyber and virtual reality technologies (Murphy and Vint 2010), on the one hand, and through taxonomic identifications of 'self' and 'other', on the other hand. Since the 1990s, postcyberpunk narratives have heavily invested on multi-dimensional socio-cultural and technological themes pertinent to the predominance of international corporate conglomerates and the creation of hyper-real places and simulacra with an acute sense of postmodern global malaise.

Within visual culture, postcyberpunk has become a well-established sub-genre, with cinematic works at the forefront such as *Artificial Intelligence* (2001), *Her* (2013), *Transcendence* (2014), *Blade Runner 2049* (2017), *Alita: Battle Angel* (2019), among many others. A three-fold configuration defines these works, namely: fully commercialized dystopian cityscapes in distant futures void of life; multimodal aesthetic grandeur symptomatic of the extrapolation of late capitalism and postmodernity; and the display of all-powerful humanoids developing self-sentience. Such films are best approached as 'places of Otherness' whereby human identity and agency are downplayed and posthumans are magnified in highly 'technopolis societies' (Postman 1993) – societies marked with pessimism, skepticism and scientific determinism (Murphy and Schmeink 2018).

Peculiarly, postcyberpunk power extends from the dystopian cityscape space to the posthuman Artificial Intelligence (AI) bodily space as the new transcendent 'self'. The posthuman body, as a consequence, gains momentum. While posthumans in orthodox cyberpunk narratives are essentially depicted as 'dystopian enclaves', postcyberpunk treats the posthuman as an enclave oscillating between utopian and dystopian spaces, potentially, and optimistically, creating a space for humanity to be reassessed and renegotiated. In postcyberpunk films, posthumans are featured in aesthetically complex, philosophically disturbing and ideologically ambivalent sensibility. Against these depictions, engagement with the postcyberpunk

cityscape is a fully embodied activity that is inseparable from the social and material practices of a given time and place. Since place does not appear *ex nihilo* but is part of a process, the status of posthumans and their allegorical politics are embedded in the film's representations of bioengineered life. A new conceptualization of posthuman merging the categories of city space and body space into a 'semiotic aggregate' (Scollen and Scollen 2003), that is, a complex spatio-temporal configuration featuring a spectrum of overlapping rhythms is, as a consequence, mandated.

Acknowledging that place, space and body are inherently embodied, the current research endeavor scrutinizes posthuman representation, in terms of embodied emotion Artificial Intelligence (AI) in conjunction with dystopian cityscapes. Emotion AI is understood here as the embodied emotional transcendence (in terms of simulated artificial affects, moods, perceptions, intentions, etc.) associated with some level of human intelligence (Broussard 2018; DeFalco 2020; De Togni et al. 2021; Fahn 2019; Frankish and Ramsey 2014; McStay 2020) and dynamically produced through spatial engagement with the surrounding environment.

Multimodal Critical Discourse Analysis (MCDA) scholarship has much to gain from a fuller engagement with dystopian cityscapes in conjunction with posthuman emotion AI. MCDA is concerned with the synergy of semiotic resources and sensory modalities for poly-semiotic communication to effectively take place. Several critical discourse analysis studies place significant emphasis on the multimodal legitimation of social practices in hybrid means of communication (See, for example, Elyamany 2020, 2021; Ledin and Machin 2019; Machin 2016; Machin, Caldas-Coulthard and Milani 2016; Machin and Mayr 2012; Zhao et al. 2019).

Although MCDA unveils the ideological and social practices situated in the intersemiosis prevailing cinematic discourse (Bateman and Schmidt 2013; Piazza, Bednarek and Rossi 2011), it barely directs attention to the indexicalities of posthuman identity construction from spatio-temporal and cognitive standpoints. Arguably, the posthuman body, conceptualized as embodied space(s), incorporates topographical metaphors, ideologies and spatial orientations worthy

of scrutiny. Introducing embodiment into spatial analysis makes grappling with this interconnection tantamount in tracing out potential multimodal patterns of posthuman emotion AI representations.

BLADE RUNNER 2049

Directed by the French Canadian Denis Villeneuve, *Blade Runner 2049* (2017) is a film ushering in the time of the post-anthropocene and is replete with distinct conceptual, audio-visual and spatio-temporal representations. It has been acclaimed, analyzed and interpreted by scholars and critics alike. *Blade Runner 2049* (henceforth BR2049) is a recapitulation of, and a writing back to, *Blade Runner*. Whereas the original film focuses on the production, legal and ontological status and subsequent autonomy of replicants (Sammon 2017), the sequel places emphasis on their capacity of procreation (i.e. reproduction). In *Blade Runner*, Tyrell Corporation produces genetically engineered robots, dubbed replicants to emphasize their artificiality as opposed to human authenticity (See Figure 1).

Although they are hard to differentiate from human beings with the naked eye, they are bounded by a four-year life span and implanted with 'prosthetic memories' to have human-like responses and manage their regular experiences. BR2049 picks up 30 years after the original film. In the sequel, following the aftermath of environmental collapse, Niander Wallace takes over the bankrupt Tyrell Corporation. New restrictions on the design and control have been put in place to produce a new line of physically redoubtable and emotionally dry replicants who live legally on Earth and obey their human masters. While humans are not stronger, more intelligent, or cybernetically enhanced, replicants are nothing more than the slaves of the galaxy, seemingly having few to no rights.

Although permitted to live on their own and earn a living, replicants are 'retired' if they cannot fulfil their purpose. BR2049 follows the story of Officer K, a replicant of a new Nexus-9 model who works for the Los Angeles Police Department (LAPD) as a blade runner, that is, a police officer commissioned to hunt and kill rogue replicants.



Figure 1. Screenshot of the headquarters of Wallace Corporation featuring bio-engineered replicants in *Blade Runner 2049*.

MULTIMODAL READING

Postcyberbunk Cityscape

In full expression of the inherent cosmic disorder and polyglot chaos, BR2049 hosts an intensely uneven patchwork of dystopian, post-utopian and heterotopian polyrhythmic patterns that are spatially proximate yet institutionally estranged (See Figure 2). These rhythms characterize the post-anthropocene of the city creating 'territory-rhythm complexes' (Brighenti and Karrholm 2018). That is, several patterns of rhythms intersect and interplay in assemblages, forming a complex of spatial arrangements that, in turn, mark key paradigmatic turns in the filmic narrative, in general, and posthuman emotion AI representation, in specific.

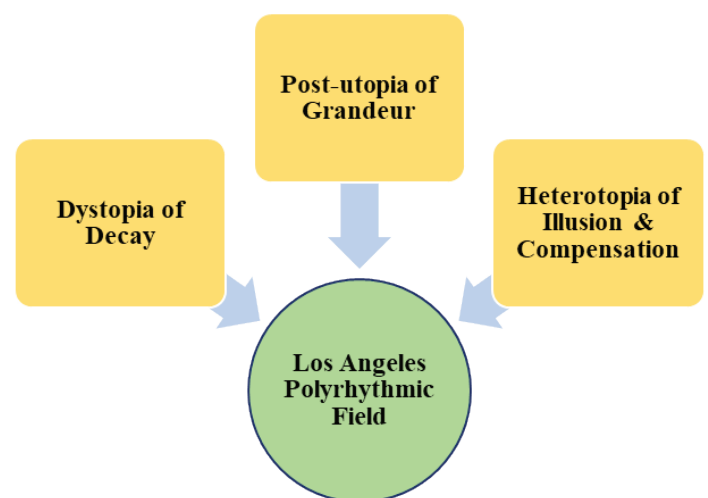


Figure 2. The dystopian/post-utopian/heterotopian triad in the cityscape of Los Angeles in BR2049.

Starting from the opening scene, Villeneuve produces an alarming aestheticized visual register and disturbed

vision of humanity, depicting in the process a transformed West ravaged by ecological anxieties. The film's preoccupation with the visualization of the post-anthropocene is prominently embedded in its cinematography, which frequently favors non-human points of view and extreme long shots. By virtue of the eloquent aerial long-range perspectives and the spectacular expansion of zoom-in and zoom-out possibilities, the urban landscape paradigm serves as a cultural portrait of a dystopian narrative centered on the loss of human control over nature.

In this seeming impasse, the gigantic scale of the extreme long shots, especially in the extended long takes of the barren landscapes that visually communicate the film's anthropogenic aesthetic, morphs and syncs up with the shifting position of humanity and utterly dwarfs the human figure in relation to the frame, twice removing them from such inhospitable landscapes. Unable to conceive of a future that moves beyond the existing order, Villeneuve leaves no room for a positive change to the hostile and precarious mode of existence in this 'dystopia of decay.' The once prosperous West has turned into an apocalyptic 'continuous city' (Lerup 2017) in an ever-warming planet (Hern and Johal 2018). This very scenario serves as an allegory of the social and human-induced ecological decay of the present nation and continued decline of contemporary multinational capitalism.

In 2049, LA is best regarded as a 'postmetropolis' (Soja 2000) where socio-economic cleavages are deepened. The ironic dichotomies of ecological collapse/renewable energy and free/slave labor allude to the current global collapse in climactic, financial and sociopolitical realities. As a space of capital and a radical utopian blueprint of techno-political systems, Wallace Corporation now rules the world. It not only maintains an antagonistic monopoly on technological developments that enslave the replicants and oppress the human overlords on Earth, but constantly seeks to advance android technology while simultaneously pursuing harsh re-bordering strategies to control populations as well. The off-world colonies provide a better life, being a utopia for the elite who are reluctant to risk exposure to (and barely venture into) the lower regions of the city.

As Gomel (2018) argues, "Utopias are always guarded by fences, walls, oceans or cosmic distances; protected from the pollution of history; kept pure and undefiled" (p. 6). Indeed, it is this 'enclosure' that characterizes Wallace's corporate complex. Structurally, the corporation is portrayed as a massive, 300-story building. The gigantic, postmodern style of Wallace Corporation (not seen in entirety, nor fully accessible) induces a sense of atrocity, yet the interior exudes an inviting warmth. Whether its uniform color, large and tough high-class architecture, simple decoration or the sense of line and geometry created by light and shadow, the interior structural space aims to highlight the uniqueness and superiority of the elite. Wallace Corporation is best described as a political 'post-utopia' (Bell 2017) that relates to the current geopolitical situation.

Villeneuve's visualization of humanity's ugly future is tempered by the beauty of the replicants who stand in sharp contrast with the grim milieu of LA. The dystopic scenario induces the need for redemption, a pseudo humanity that restores what has previously been destroyed. Paradoxically, experiences that transcend life in the biological sense acquire utopian significance and, as a consequence, the *misé-en-scène* acquires an active role in the film and the merit of the narrative goes well beyond its embodied aesthetics. The crux of argument is that Wallace Corporation par excellence, with both its inclusionary and exclusionary practices, brings embedded heterotopias into being in vastly different ways. Like a factory, it is both indoors and outdoors.

At first glance, the corporation can be considered a heterotopia of 'deviance' where a highly controlled environment prevails and relationships between humans and posthumans are organizationally structured. However, as both a physical and conceptual space, it is an aspirant post-utopia, a fantasy in the messy and imperfect real world representing a safe haven for the protagonists. Just like Foucault's remarks on the ship as a heterotopia, Wallace Corporation is a microcosm of a placeless place that functions according to its own rules and gives the illusion to replicants that they have life and status and simultaneously simulates a utopia free of humans.

Posthuman Emotion Artificial Intelligence

Similar to the dystopian cityscape of BR2049, the posthuman body constitutes a patchwork of topian, utopian and heterotopian spaces that are spatially proximate yet estranged. The replicant body is spatially conceived as an inescapable limited and finite space (i.e. topia). Replicants are spatially confined by their topographies (AI bodily mental features), territories (socio-political divisions in LA), and boundaries (limited life spans, prosthetic memories, etc.).

Indeed, the topographies of posthumans qualify as 'spatial metaphors' that function allegorically throughout the film. The realization of replicants as technological utopias is, however, always 'partial', 'compromised', 'unstable' and 'ephemeral' utterly dependent on the contextual forces which would otherwise extinguish them. Wallace Corporation celebrates the posthuman body as an 'autoplastic' work in progress. Presented as 'nexus models', replicants are highly developed in intelligence, speed, reflexes, rationality and even emotion, yet suffer from mutilation (due to the four-year-old life span), the thing that leads to their fragility and dilemma of realizing self-worth.

Since replicants' prosthetic memories are borrowed from the experience of real people, their identity is, as a consequence, troublesome. In total, these memories, as projections of virtual spatio-temporal configurations, render replicants 'utopias of escapism' providing escape routes from the ugly spatio-temporal norm transgressed. As the film progresses, however, replicant bodies are depicted in a contestation of power and undergo a significant emotional transcendence marking a paradigmatic shift to 'utopia of seamless body/mind dualism'.

Prosthetic memories, as multilayered dynamic complex of time-space rhythms, as a consequence, become a harbinger of, and vehicle for, cognitive freedom. The height of subjective individualization is when the replicant, having always lived in the certainty of its condition, begins to question its own existence, in the hope of being also human. Operating as repressive but pervasive forms of presence, several heterotopias abound in the reconfigured Nexus-9 replicant body, coalescing to play a subversive, contestatory role.

Implanted memories can simultaneously be considered as heterotopias of 'illusion' and 'compensation' whereby their reality is largely 'prosthetic', a fantasy that cannot be deemed real, yet is a reconciliation that unfolds the chaotic postmodernity into regulated and organized colonies. Emotion AI, as both an experienced and observed activity in urban space, is inherently rhythmic, influenced by the embodied sense of place. Throughout spatial practices, replicants traverse the lived spaces, engage in movements and social practices, and generate in the process polyrhythmical fields of interaction. Their AI mind cognitively transitions from mimetic schema to image schema and retain a sense of (and for) place. As varied as these practices are, the pace and rhythm in relationships to urban space unfolds.

CONCLUSION

The post-anthroposcenery of LA is a polyrhythmic field and a compound of static rhythmic spatial patterns (represented by the dystopian cityscape) and dynamic spatial rhythms (represented by the post-utopian Wallace Corporation and replicants whose activities add rich complex layers to the rhythmic fields of space).

Akin to laboratories, Wallace Corporation can be taken as the site in which new ways of experimenting with ordering society are tried out. As a replicant state of exception from some or all of the rules of the wider society in which it is embedded, the corporation embodies space-time chunks in which, however briefly, the orthodox sociopolitical order is suspended, allowing radical new forms of hierarchical social relations to take hold. It is through this 'laboratorization' of narrative space that a new social ordering emerges. Against the polyrhythmic field, the modified bodies of replicants become sites of transformed subjectivity, appropriated power and cyborg rebellion.

This, in effect, has a 'synaesthetic effect' (Pallasmaa 1996) upon replicants that cannot be reduced to two dimensions. In BR2049, Wallace constantly revolutionizes replicant technology and perversely uses birth as a means to achieve the ultimate 'miracle' of endowing such artificial beings with the power to reproduce in the same manner humans do.

The replicant evolution will then be the ultimate existential threat to biological humans, who are being surpassed and transcended by a new posthuman agent of their own making who have reclaimed the spiritual values of love, forgiveness, grace, mercy, redemption and liberty that the materialistic humans have gradually denied and rejected. Replicants have come to embrace their status as a liminal entity, one that exists in the interstices between two oppositions occupying a transcendent space of cognitive estrangement where identity is in a state of perpetual becoming.

As a 'trope of postmodern liberalism' (Farnell 2014), their body space challenges existing meanings of space and produces contesting enclaves within extraordinary timespaces. With technology seamlessly integrated into social spaces and posthuman bodies, BR2049 is arguably structured as an emotional journey composed of multiple spatial layers, ruptures, and bifurcations expressed through socio-political capitalist projections.

RECOMMENDATIONS FOR FUTURE RESEARCH

This article adamantly argues for new philosophical perspectives and praxis in redefinition of the social relationship between human and posthuman in a future not far from real. Posthuman innovations signal metamorphic changes to the representations of lived experience and, therefore, pose a daunting existential challenge in a world where the human race is usurped by its own artificial progeny. The enhanced non-human beings, if endowed with limitless life spans, can be individuals of unlimited vigor, cognitive power and can presumably eventually transcend the fragilities and biological limitations of the present human form.

It is, therefore, imperative to shift our gaze to the social ramifications, the promise of an empowering integrative posthuman world to expand their existing capabilities, agencies and aspirations. This is where transhumanism seems very relevant whereby the development of benevolent AI converges with forms of human enhancement or transformation. In transhumanistic terms, humans can transcend their bodily status through technological modification into a superior successor so

that faster, more intelligent, longer-living human bodies may one day exist on Earth (Fuller 2017; Huxley 1968; More 2009; Nayar 2013).

In extension of Göcke's (2018) notion of "moderate transhumanism" that is compassion-based, Belk's (2021) investigation of transhumanism in speculative fiction and Sorgner's (2021) recent work on the transhumanist repertoire from a dozen intriguing facets, future research endeavors can philosophically examine postcyberbunk filmography, namely the magnum opus *Blade Runner 2049*, in close relation to hybridized life forms, technologically-assisted human enhancements measures and the accompanying new realms of experiences and values.

On a different note, timely theoretically-based scholarship on the intriguing interplay between communication theory and AI-enabled consequential technology (See, for example, Guzman 2018, 2019, 2020; Guzman and Lewis 2020; Lewis et al. 2019) is discernible in the literature to date. Remarkably, Guzman's works have enticed a human-machine communication (HMC) research framework with emerging metaphysical and ontological ramifications in response to a more invasive scrutiny of life-like AI technologies and how humans interact with them (Guzman 2018; Peter and Kühne 2018). Extending Guzman's implications to the study of posthumans in postcyberbunk movies whereby "social presence" is key (Lee and Nass 2003, 2005) and AI technology is an embodied "social actor" (Brave, Nass and Hutchinson 2005; Nass et al. 1994) is therefore recommended to examine how much emotionally intelligent and transcendent posthumans can be.

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Digital Affordances and Evaluative Stance: Redefining Hard News Orbital Structure

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ABSTRACT

This study approaches the question of how text generic structure acts as semiotic instantiations of evaluative stance, particularly in the online context. In this respect, it explores the generic structure of online reportage stories with its multitude modes, distinctive rhetorical structure and layout with a view to differentiating them from their printed counterparts and extending the theoretical tools in this area by introducing slight modifications to ledema, Feez and White's (1994) model for hard news generic structure. Doing so, the study employs Mann and Thompson's (1988) approach to genre so as to determine reportage nuclearity and Thompson and Hunston's (2000) model of evaluation to relate evaluation to text organisational structure. It takes a case study of one of New York Times online reportage stories criticising Egypt's sugar crisis (2017) to trace how the schematic structure of this story influences and multiplies the evaluative stance. The delicate modifications intend to help in digging deep into the embedded evaluative stance of the online news reportage stories. The study concludes that online reportage can be recognized as a macro genre that includes two interrelated yet independent sub-genres with two nucleus-satellites unites. As for the underlying evaluative stance, the analysis reveals how the NYT reportage story under discussion evaluates the Egyptian sugar crisis along with negatively attributing it to the current government.

Keywords: Digital affordance; Evaluative stance; Online genre; Orbital structure; Reportage stories

PRELUDE

Many linguists examine genres for their social functions (Bateman 2008; Bhatia 1993; Lemke 1998; Martin 2013; Miller 1994; Swales 1990). They highlight the role played by genre in the construction of social realities and communicative purposes. Informed by such considerable body of research on genre and its social role, this paper examines the role of online genre in instantiating evaluative stance. It questions how the tone of evaluation is related to the structure of online reportage stories. In this respect, it explores the generic structure of online reportage with its multitude modes, distinctive rhetorical structure and layout with a view to differentiating them from their printed counterparts. The paper takes a case study of one of *New York Times* (NYT) online reportage stories covering the Egyptian

sugar crisis (2017). It examines how the reportage evaluative stance is constructed through the combination of various semiotic resources in the non-verbal (images, hyperlinks and text typography) and in the verbal (text) modes to examine the impact of digital affordances on reportage stories generic structure.

ORBITAL STRUCTURE SCHEME: Some Reflections on Digitized News

Researchers explore the intersemiotic modes underlying multimodal texts (Caple 2009, 2008a,b; Kourdis and Yoka 2014; Kress 2009, 2010; Lemek 1998, Royce 2007; Wignell, O'Halloran and Tan 2016). Serafini (2010, 87) concludes that multimodal texts present information across a variety of modes including visual

images, design elements, written language, and other semiotic resources. Focusing on the genre of digital multimodality, Deuze (2008, 209) calls for a rigorous investigation of the practice of online journalism with its numerous new formats, genres and innovations in the production of online news. In their work *Multimodal Transcription and text analysis*, Baldry and Thibault (2006) examine whether the notion of genre can be applied to hypertexts. They find that websites have generic structures of their own, yet they function through the interplay of various modes. Hypertext, according to them, is a "hybrid of *precursor genres* such as verbal text, visual images, and multimodal combinations of these" (Baldry and Thibault 2006, 156 italics in the original).

In the hard news story, genre events are nuclearized and logical relations are disrupted (ledema et al. 1994; White 1997). The laying out of events leading up to the crisis point becomes more optional in the story, meaning that causation and temporality become less important organizing principles. Rather, the news story now centres on a crisis point established in the headline and the lead (the nucleus), which then becomes the platform from which readers leap into the remainder of the story (Caple 2009, 254).

ledema et al. (1994), White (1997) and Feez, ledema and White (2008) suggest orbital schematic structure which interrelates the functionality of text component parts. Orbital organization is the opposite of the linear one in the sense that text elements are built in what comes immediately before or prepare the way for what is to follow immediately after rather than linking together or build a linear semantic 'pathway' through which meaning is built up serially (White 1997, 115).

They propose a Nucleus ^ Satellite orbital model. Nucleus stands for the basis for how the story will develop. Meanwhile, satellites reformulate the information given in the nucleus (ledema et al. 1994). This schematic organization contradicts the fixed linear organization. It examines the functional structure of the hard news story in which "dependent 'satellites' elaborate, explain, contextualise and appraise a textually dominant 'nucleus'" (ledema et al. 1994; White 1997, 111). In other words, they offer a schematic structure that does not

link together to establish a linear reading pathway by which meaning is built up in terms of importance, rather "it reaches back to the headline/lead nucleus, which acts as the text's anchor point or textual centre of gravity" (White 1997, 115). This notion is illustrated in the following figure:

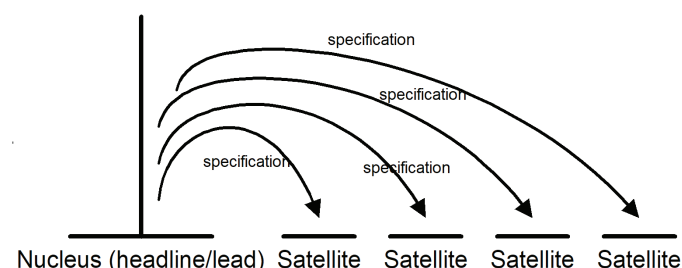


Figure 1. Orbital structure as proposed by White (1997)

This figure demonstrates that the main role of the body text is "not to develop new meanings but rather to refer back to the Headline/Lead through a series of specifications" (White 1997, p.115). Concerning news story orbital structure, ledema et al. (1994) comment on the function of the nucleus as telling the entire story and, thus, achieving the text social function. Nuclearity then orients reader's response to the text (Mann & Thompson 1992, 271).

Thus, nuclearity, as stated by the previous two definitions, presents the core of the news story that contains the main evaluative resources, which, in turn, aligns the readers to the text according to the writer's intention. Following the nucleus, satellites function as an elaboration and extension of what is mentioned in the headline/lead in a variety of ways. The following figure illustrates the Nucleus ^ Satellite structure as put forward by ledema.

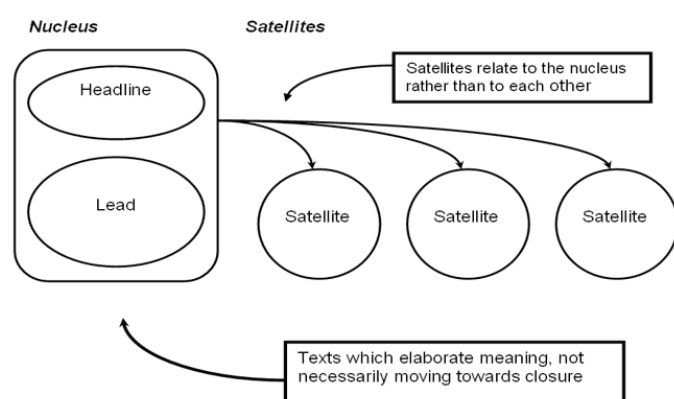


Figure 2. Nucleus ^ Satellite structure

EVALUATION AND GENRE

Evaluation defines the speaker or writer's attitude or stance towards the propositions that he or she is talking about (Thompson and Hunston 2000, 5). Text generic structure influences the underlying evaluative meanings (Bolívar 2001, 146; Coffin and O'Halloran 2005; Thompson and Hunston 2000). As Thompson and Hunston (2000, 19) put it "evaluation tends to be found throughout a text rather than being confined to one particular part of it". They argue that that evaluation is even identified according to its position in a text and the role that it plays according to that position. Following the same line, Coffin and O'Halloran (2005, 144) investigate the accumulation of attitudinal meanings in the process of reading and define it as 'evaluative groove'. Evaluative groove, according to them, is "the way in which interpersonal meaning through a text can dynamically channel readers to take up an overall evaluative stance towards the content of subsequent text".

The concept of evaluative groove is referred to by (Martin and White 2005, 32), though with different terminology, within the discipline of Appraisal. From an Appraisal perspective, genre is seen as a "staged, goal oriented social process", since "we participate in genres with other people [...] to get things done [...] because it usually takes us a few steps to reach our goals". Correspondingly, Appraisal theory considers the evaluative strategies that are generically expressed to achieve such goals, and how these strategies evolve 'dynamically' from one stage of a given genre to another. Martin and White (2005, 33) stress "from the perspective of appraisal, we are interested in the range of evaluations the genre draws on to achieve its goals and how it plays out these evaluations from one stage of the genre to another".

METHODOLOGY AND THEORETICAL FRAMEWORK

The study at hand examines the notions of both evaluation and online multimedia mainly from a genre sensitive approach. It approaches the question of how evaluation is related to the structure of a given text. So doing, the study explores the generic structure

of an online reportage story and relates it to the embedded evaluative stance. The concept of evaluation is then related to the verbal, visual and hypertextual properties of the online domain. Doing so, the study employs Thompson and Hunston's (2000) approach to text evaluation to investigate the evaluative stance embedded in *New York Times* (NYT) reportage under discussion. According to them, evaluation is achieved through lexis (adjectives, adverbs, nouns and verbs), grammar (intensifiers, comparators, correlatives and explicatives) and text organisational structure. However, the current study extends these suggested parameters for analysing evaluation to include visual cues as well.

The study deploys as well Mann and Thompson's (1988) approach to genre so as to determine reportage nuclearity. Moreover, the exploration of online reportage generic structure proposed in the study is drawn on ledema's et al. (1994) and White's (1997) suggested Nucleus ^ Satellite structure. The paper takes a case study of one of NYT online reportage stories covering the recent Egyptian sugar crisis (2017).

DISCUSSION AND FINDINGS

The Generic Structure of Online Reportage Stories: An Evaluative Take

The paper at hand examines how online reportage can be recognized as a macro genre that includes two interrelated yet independent sub-genres. It is significant to underline first the compositional elements of online features, consider the following figure:



Figure 3. The schematic structure of online news reportage as displayed in NYT webpage

Every reportage story of the *NYT*, as displayed in Figure 3, provides a text of the article, positioned in the centre of the page and preceded by an image which is accompanied by a headline and a caption. Most of the time, it includes as well more than one image with their captions within the text itself. All these elements come with interactive hyperlinks of related news stories.

Figure 3 demonstrates that online reportage stories have the benefit of the digital affordances; combining visual and hypertextual elements which are not offered to the print ones. In this regard, designing a schematic structure that examines the visual and digital affordances of online reportage and how they are related to the accompanied verbal information should be considered. From this particular point, assigning text nuclearity is considerably essential.

The importance of determining nuclearity before assigning suitable schematic structure is best expressed in the words of Mann and Thompson (1988, 38), "nuclearity is thus an expressive resource that directs

the reader to respond to the text in a particular and locally structured way. It seems to strongly influence the overall response that the writer intended". Hence, determining nuclearity helps trace the functionality of the text composing elements as well as its evaluative stance. Allocating the nuclear-satellites unit highlights the intersemiotic relations among the composing elements of multimodal texts as well as signalling their evaluative stance.

Given Kress and van Leeuwen's (2006) statement concerning the 'fall of 'monomodality' over the past century, it would be beneficial to question the notion of 'mononuclearity' in the analysis of online reportage. Based on the assumption that *NYT* reportage stories include both verbal, visual and hypertextual elements, the present study proposes that online reportage stories are binuclear; with central two separate textual nuclei (the headline/ image) and the (lead), dominating a set of textual satellites acting to specify and elaborate these two nuclei. As such a reworking of White's (1997) proposed orbital structure is required:

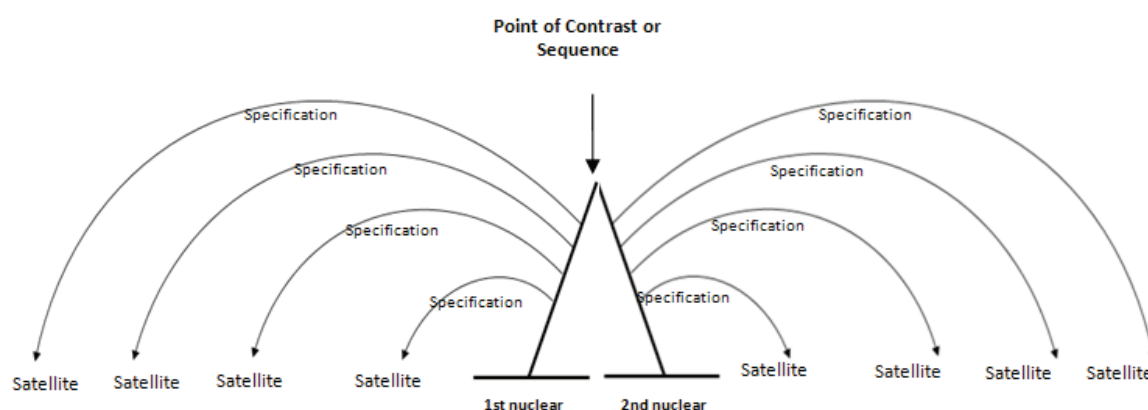


Figure 4. Proposed multinuclear structure as adopted from White's (1997)

The proposed figure marks the possibility of including two nuclei in a text that are met at some point of text evaluation. Correspondingly, the current paper finds that *NYT* online reportages can be considered as a binuclear text where the first nuclear-satellite units consist of elements that have both visual and verbal properties; due to typography: images, headline, caption and hyperlinks. Images, although being a visual element, they may include verbal quotes. As for the headline and caption, they afford typographic and layout visual resources. Hyperlinks are considered to be verbal and non-verbal elements due to the visual affordances of clickable items; blue coloured font, for instance. Concerning the second nuclear-satellite unit,

it consists of the verbal text of the reportage (lead and lead developments) and the in-text hyperlinks. Informed by Iledema's et al. (1994), the paper adapted their suggested orbital structure in assigning the schematic structure of print hard news stories.

However, in assigning the nucleus and satellites of the reportage under discussion, the researcher follows the test proposed by Mann and Thompson (1988). This test determines and differentiates the nucleus and satellites parts according to their function "if units that only function as satellites and never as nuclei are deleted, the text message is still there while [...] if the units that function as nuclei anywhere in the text are deleted, the

main message would be difficult to convey." Therefore, the nucleus is the unit where the theme and significance lay.

Following Mann and Thompson's (1988) same line, nuclearity of the reportage analyzed can be tested with the deletion test. Applying such test, it is concluded that the first nucleus-satellite unit consists of an image, headline, caption, subsequent images and related news hyperlinks. It is then suggested that the image and the headline function as the nucleus; whereas the other structural elements; caption, related news hyperlinks and subsequent images can be considered as satellites.

The headline of Figure 3 helps orient the readers to the writer's negative stance against the economic crisis inflicting Egypt.

Sweet-Toothed Egypt Endures a Sugar Crisis: 'People Are Going to Snap'

The proposition of the headline is monoglossically formulated. The headline contains a strong trace of authorial intervention in the form of the idiomatic adjective 'sweet-toothed' and could be read as an authorial summary of the economic environment in Egypt. Monoglossic alignment between writer and reader is then construed via the foregrounding of the writer's negative stance towards the Egyptian political state of affairs after the economic crisis. Hence, the authorial voice resorts to idiomatic sharpness (Chenguang 2007) to reinforce the proposed negative evaluation. 'Sweet-toothed' means to desire to eat many sweet foods-especially candy and pastries.

The phrase voices an authorial opinion which has some negative connotations. Therefore, the headline functions interpersonally as the nucleus of evaluation. Intersemiotically, the image takes the role of the 'identifier' (Martinec and Salway 2005); it visualizes the verbal stance of the headline as represented in the depiction of a crowd of people standing before a vehicle distributing staples. The participants' outstretched arms, the most salient visual element due to visual repetition, symbolise their needs. A multiplication of the negative stance voiced against the Egyptian economic status is, then, achieved.

The caption then contextualizes the picture by naming

the place: Cairo, and the time medium: weeklong of the sugar crisis. The chosen lexical items 'weeklong' and 'sugar crisis' further enhance the stance expressed in the suggested nucleus unit. However, the caption alone can be read as factual statement expressed in the 'reporter voice' (Martin and White, 2005) and, therefore, its evaluation is only achieved by accompanying the image.

The study considers as well the inclusion of hyperlinks to the first visual-verbal nucleus unit. Print reportage combines the elements of headline, photo, and caption in their schematic structure. In this sense, online reportage with the affordances of new technology should benefit from the online domain to be differentiated from the print ones. Although it is not found in the literature, to the best of the author's knowledge, the study has found it significant to include related news hyperlinks to the first nucleus unit as satellite.

Related news hyperlinks are termed by Knox (2009) as 'newsbites'. The following figure provides an illustration of related news compositional parts:

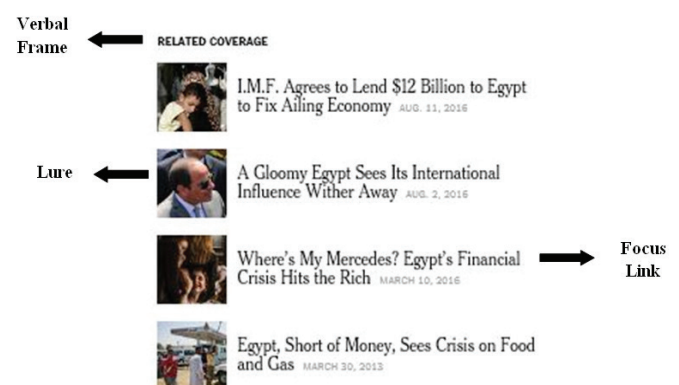


Figure 5. Related stories with all structural elements indicated

As illustrated by Figure 5, the related stories newsbites consist of a 'Verbal Frame', a 'Focus Link', and a 'Lure' (Knox 2009, 330). As its name suggests, the Verbal Frame relates the followed hyperlinks to the accompanied reportage. As for the Focus Link, it takes the form of a headline that is conflated with a link to a story page. In this regard, it has an intertextual function. Studying the reportage under discussion, it is found that the wording and lexical choices of the Focus Links move towards a negative evaluative stance against the Egyptian economic status. The lexical items 'ailing economy', 'gloomy Egypt', 'financial crisis' and 'short of money', essentially relate to and multiply the voiced

negative evaluation against Egypt's economy. In this regard, the Focus Link stands for expanding dialogism (Tan 2008) since it invites to a longer version of the same story. On the left side of the Focus Link there is a hyper image. It visualizes the verbiage of the Focus consequently; it is given the functional label of 'Lure' (Knox 2009, 327).

The visual design of the reportage accompanied newsbites takes the form of the visual discourse of traditional news genres. The reportage newsbites relate to a longer version of the same story which has the same headline. Significantly, related stories newsbites are depended stories that point to longer news stories of various genres (editorials, articles, features etc.) elsewhere in the newspaper. This special feature of the story reveals how various voices are represented by what Fairclough (1995, 77) terms "Intertextual chain relations." In this sense, related news stories can be perceived as a technique of 'mixed genres' since they are intertextually related to the adjunct feature article.

Based on the assumption that online newspapers provide an accessible source of authentic, target language material, Djonov, Knox and Zhao (2015, 335) propose some questions that are useful for teachers and learners of second and foreign languages concerning related news hyperlinks. Although proposed in a different context, these questions prove to be relevant to this part of the analysis which proposes the significance of linking these related stories newsbites with the nucleus-satellite unit. These questions are:

How is the page designed? What visual and verbal framing devices are used to categorise content? *Which stories are grouped together and how is this achieved visually?* Are borders, frames, white space, and/or headings used? *How do these devices work to create explicit or implicit categorization of the news?* (emphasis added)

Therefore, these questions significantly examine the function of newsbites since they indicate that their placement adjunct to the news reports is not accidental, rather they are placed there for an ideological reason.

As satellites, they function as evaluative framing devices which reflect the position of the news organization towards the reportage story under discussion by relating them ideologically to other stories that are 'related', as claimed by the editorial board. Hence, these hyperlinks are placed beside the feature story for a reason. They expand the negative framing provided by the nucleus unit.

In this regard, it is assumed that NYT online reportage stories can be considered a macro genre which consists of two subgenres organized in orbital structure. The first sub-genre is constituted of picture, headline, caption, and related stories hyperlinks where the image and headline together form the nucleus part of evaluation and the other elements are the satellites which significantly expand the evaluative tone. The second sub-genre is the story body text.

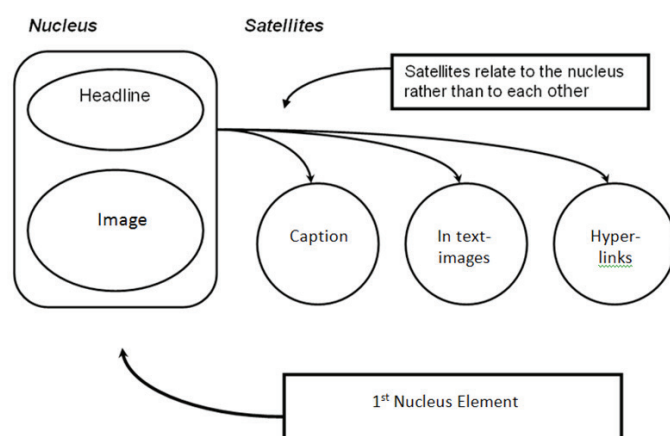


Figure 6. Proposed modifications on Iledema's et al (1994) to fit into the online domain

DETERMINING THE GENERIC STRUCTURE OF THE SECOND NUCLEAR-SATELLITE UNIT

The second nucleus-satellite elements of NYT online reportage deal with the body text. The upright pyramid structure is the traditionally established schematic structure for printed reportage. Figure 7 is illustrative:

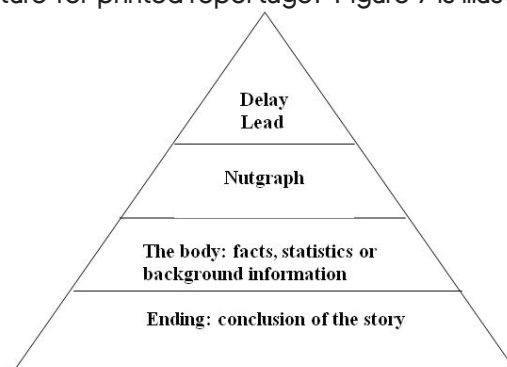


Figure 7. Upright pyramid (Johnston, 2007)

The delayed lead hints at the story content in a brief narrative or descriptive form. It is then followed by a nut graph. As the figure displays, the upright pyramid structure places the real climax or features of a story somewhere other than in the lead. This technique is known as the 'suspended interest story' which provides excitement about the story. Often the climax in a story is in the final paragraph (Johnston 2007). It is usually presented by the second paragraph following the delay lead. However, such schematic structure cannot be relied on when considering online news stories, since it does not count for the free navigation (Zammit 2007) and the digital affordance represented by the contained clickable objects visualized in blue colour.

Such visualized blue attributes are structured within the reportage story to provide information through *NYT* internal articles or external websites. They then build up the negative tone of evaluation of the given reportage. As such, the body text of online reportage stories refutes the linear structure reading path of the upright pyramid. Iledema's et al. (1994) orbital structure can be considered along with introducing some modifications to fit the genre of soft online news. Consider the following extract taken from the reportage under discussion:

CAIRO — Egyptians pile sugar into mugs of tea by the spoonful — or three or five. A staple long subsidized by the government for most of the population, sugar is the chief ingredient of the national pudding, Om Ali. It can feel like the only ingredient. It is also a prime reason that nearly a fifth of Egyptians have [diabetes](#).

So a weeklong sugar shortage has plunged people into a panic. The sugar crisis, as it is known, has quickly become shorthand for the brewing anger against President Abdel Fattah el-Sisi's management of the economy and his overall rule.

"The people are going to snap," Ahmad el-Gebaly said as he turned away customers seeking sugar he did not have at his subsidized-goods store in Bulaq, a working-class neighborhood of Cairo.

"Nobody can stand him anymore," he added of Mr. Sisi. "Sugar is like rice and [oil](#) and wheat. You can never run out of it. You can never mess with it. Who can live without sugar?"

Still reeling from the political turbulence and militant attacks that followed [the 2011 uprising](#), Egypt's economy is in free fall. Its pound is now worth 6 cents on the black market, about half its value a year ago.

The extract represents the delayed lead, the nutgraph and parts of the body development. The delayed lead takes the task of describing how sugar is an important staple to the Egyptians. The description offers a negative judgement tone evaluating the Egyptians' excessive consumptions of sugar, arguing that fifth of the Egyptians are diabetic. The main theme of the

analyzed reportage is revealed in the second paragraph (the nutgraph). The nutgraph states the idea of prevailing sugar crisis along with Egyptians' reaction towards it.

A significant number of hyperlinks are embedded in the body text of the reportage under discussion. Considering such hyperlinks, it is found that they represent either internal or external contents. The internal content offers information on webpages that exist within the *NYT* site. As for the external content, it provides information on WebPages that exist outside of the *NYT* site. The following table illustrates the number of hyperlinks directed to internal content and hyperlinks to external webpages:

Table 1. Number of external and internal links

Total number of embedded hyperlinks	8
Number of internal contents	3
Number of external contents	5

What is significant here is that the hyperlinks, whether internal or external carry the same negative evaluative stance against the current Egyptian government. The external links include social media web, citizen-generated blog, *Al Ahram* Egyptian newspaper and a report from the World Bank. All the external and internal links negatively evaluate the economic situation of Egypt while attributing it to president Abdel Fattah Al Sisi's government and its political practices. Orbitally, the nutgraph and the end are proposed to take the position of the nuclei, whereas the delayed lead, body text, and the included clickable objects are moved to the satellite domain.

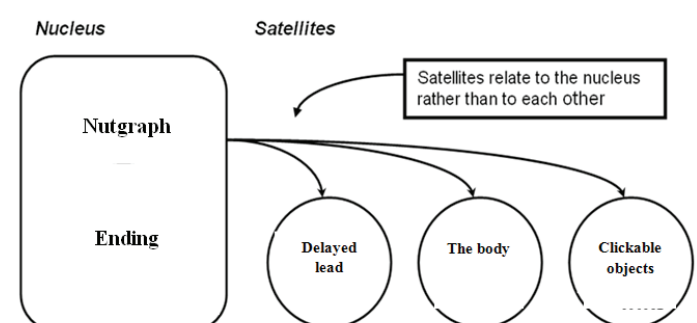


Figure 8. Proposed second nucleus-satellite unit

CONCLUSION

Each online semiotic mode, verbal or non-verbal carries part of the evaluative stance. As such text loaded evaluative stance can be perceived as the production of the interplay between different semiotic resources. Studying text evaluative stance can be then considered within the parameter of genre and generic structure. Evaluative stance, as argued by the current study, is reflected, loaded and multiplied by generic structure affordances. The current study perceives text generic structure as semiotic instantiations of evaluative stance.

It follows the recent studies calling for a change in the theoretical and methodological approach when considering digital news due to the change in the semiotic potential afforded by the online medium. In this view, the study introduces a delicate refinement to ledema's et al (1994) and White's (1997) models for hard news structure so as to investigate the impact of the digital affordance of online news reportage on the intended evaluative stance. The study discusses the ways by which text generic structure influences the evaluative resources. The revised model is meant to trace the interaction between different semiotic systems as they are instantiated in texts.

In this respect, the study examines the evaluative stance embedded in the verbal-non-verbal intersemiosis involving the reportage nucleus-satellite elements. The analysis uncovers how the analyzed story evaluates the Egyptian recent sugar crisis along with negatively attributing it to the current government. It concludes that, *NYT* online reportages do not function within the tenet of the established upright pyramid, so often associated with English-language reportage stories. Online reportage significantly operates within the model of nucleus-satellite orbital structure after introducing some modifications to that model that suit the distinctive properties offered by the online domain.

As such, along with suggesting a new model to consider the generic structure of online reportage stories, this paper suggests that determining the generic structure of texts helps in the process of investigating evaluation instantiation. The study concludes that online reportage

can be recognized as a macro genre that includes two interrelated yet independent sub-genres with two nucleus-satellites unites.

However, the suggestion for a revised genre model in the current study is not based on an extensive empirical study of various types of websites. The observation is restricted to a one online reportage story. A more empirical footing is needed and a large set of data are required to be able to make claims about online reportage stories schematic structure and its relation to the intended evaluative stance.

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The Impact of Netflix's Drama on Teenagers' Perceptions of Social Relationship

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ABSTRACT

This research paper analyzes the huge change teenagers currently undergo as they watch content that affects the way they think in the present time as well as in the upcoming future. A clear example is the American streaming service of Netflix which plays an important role in influencing teenagers' perceptions of social relationships. In light of this, the study presents and discusses the findings of the effect of Netflix on teenagers' perceptions of social relationships regarding families, friends and gender at large. It also examines the negative and positive aspects of Netflix. The study thus focuses on two theoretical frameworks; Social Learning Theory and Third Person Theory. Methodologically, the research relies on quantitative and qualitative data, as it conducts an in-depth interview with 25 parents and holds a questionnaire with 110 teenagers. The results reveal that teenagers are influenced by the content Netflix presents, as it has a significant impact not only on how they think, but also on their attitudes, social experiences, habits and cultural experiences.

PRELUDE

Digital technologies have evolved more rapidly than any other innovation throughout history. They reached nearly half of the world's population in just two decades, transforming societies and leading the world to futuristic improvements that exceed man/s expectations. As such, digital platforms have altered individual's view of the world.

Drama, as a programmatic form of digital technology, plays an important role in influencing teenagers' and young adults' worldviews. For instance, foreign dramas attract a wide range of audiences world-wide as they introduce new themes that foreground different sets of social values. A case in point is how foreign drama

contains ideas and actions that are foreign to the Egyptian culture. It could be thus inferred that where foreign drama could be beneficial in introducing new cultures to people with different customs and traditions, it could also have side effects where the content can be quite intimidating for foreign audiences. This is reflected in how the content can be offensive to public morals, as clearly foregrounded in scenes that depict murder, rape, crime, suicide and sexual assault.

In light of the above, Netflix, an American entertainment company that specializes in online on-demand streaming content, is one of the most successful networks that streams domestic and foreign content world-wide. With 203.7 million users and 37 million subscribers towards the end of 2020 (Flint and Maidenberg 2021),

it offers a high level of interest in a variety of materials, including programs, movies, series, and TV shows. Along with producing their own TV-content, Netflix invested in smart software. It keeps track of subscribers' viewing preferences and provides them with personalized suggestions about what they should watch next. As a result, Netflix subscribers do not have to waste time searching through catalogues as they can simply watch the recommended content.

Adolescence is one of the most dangerous and critical phases in a person's life (Matrix 2014). Due to various turbulent changes that surround teenagers physically, emotionally, hormonally, sexually, socially and intellectually, it is crucial to monitor the content that is being streamed to them. Certainly, the media impact on the personality of teenagers is dangerous insofar as it later determines their upcoming beliefs, social interaction, and behavior. A clear example of such heavy impact is Netflix which has developed an imaginary place in the minds of teenagers, where they escape to and dwell in its fictional reality. Since it is considered a globalized network, Netflix transforms the local cultures and ethnic languages of teenagers everywhere across the globe. A case in point is how it transferred many of the Egyptian society's ideals and social practices and distorted many facets of Egyptian culture.

Netflix original production of love stories affects teenagers, making them think and act differently. Such underlines the drastic effect of globalized networks on teenagers as their culture is appropriated by the foreign content that is presented to them. It could be thus inferred that Netflix does not supervise the content it streams to teenagers with respect to their historical and cultural backgrounds.

STATEMENT OF THE PROBLEM

Teenagers currently deal with a huge impact on their lives as they watch foreign content that affects the way they think. Netflix impacts the way teenagers behave in social relationships, specifically with family members and friends. Given that teenagers are interested in watching new content that transmits different social values and introduces different cultures and experiences, the

study focuses on examining the impact of Netflix on teenagers' perception and attitude regarding all aspects of social relationships. The study also examines the negative and positive aspects of the impact of watching such foreign content.

OBJECTIVES

The objectives of the study are to:

- analyze how far teenagers are engaged watching Netflix platforms;
- examine how Netflix affects the social relationships of teenagers;
- identify the consequences for viewing Netflix by teenagers;
- identify whether teenagers are aware of the impact of Netflix over them; and
- examine how far parents are aware of the transformed behavior of their children and the content they are exposed to.

SIGNIFICANCE OF THE STUDY

The implication of this study is that people have recently been engaged in limited digital viewing platforms which influenced societies in all aspects. The impact of Netflix is mainly negative especially in the Middle East because of the different cultural values that are being introduced in the content that is streamed for teenagers and young adults who are the most drawn to its platforms.

LITERATURE REVIEW

Previous studies center on the relationship between foreign drama, media literacy, Binge Watching, censorship, digital platform streaming, and the effect of Netflix drama on teenagers' social relationships.

THE EFFECTS OF DIGITAL STREAMING PLATFORMS

The great digital revolution brought about a change in all fields, specifically the field of entertainment (Madhani and Nakhate 2020). Traditional modes of entertainment

were facing stiff competition from OTT (over-the-top) video channels, which rapidly became a significant part of viewers' leisure time. OTT is a method of delivering TV and film content over the internet to suit the requirements of the individual consumer. The term itself implies that a content provider is providing additional services on top of those already available on the internet. Rather than waiting for their favorite program to be broadcasted, teenagers click to watch their favorite content.

Madhani and Nakhate's (2020) study is aimed at how the viewers' habits have been shaped by platforms, content, and environment. To better understand the subject matter, a questionnaire was shared online to collect data from about 110 viewers. The results showed how streaming platforms have shifted the viewer's watching habits from Traditional Television channels to OTT Video Platforms, challenging the television industry. For instance, analyzing the OTT watching viewing behavior of respondents, the results were that about 56% watched television for less than 1 hour whereas 4% spent more than 3 hours watching television.

While watching streaming platforms has positive effects, it can often lead to potentially serious consequences. According to the results reached by Madhani and Nakhate (2020), online streaming platforms uses algorithms to personalize content options, which satisfies the viewers' expectations. It also has negative impacts on teenagers, being addicted to some illegal activities that are contradictory to morality, leading to serious disorders. The researchers assert that Binge Watching gives the feeling of loneliness and wanting to belong even more. With reference to a data survey sample conducted in 2018, by college students, average college students spent 3.36 hours on online streaming platforms whereas 2.80 hours are spent on TV through cable, and 36.19% on Binge Watching of more than three TV series. Statistic results show significant differences in student emotion and health outcomes, underlining that the heavy streaming males had the highest levels.

According to a published report, Netflix original series, *13 Reasons Why*, in March 2017, sparked a widespread concern among pediatrics insofar as they worried about its impact on teenagers as well as patients, aged from 4 to 18, regarding the possibility of suicide contagion

among them (Cooper, et al., 2018). The series portrays fictional events leading up to the suicide of a female high school student told through flashbacks after her death via recorded cassette tapes that she leaves behind. Each of the 13 stories is aimed at those she believes helped her commit suicide by self-harming. It unfolds in such a way that the protagonist becomes relatable to those who have had similar encounters and feelings. Despite the fact that Netflix does not publish statistics on series downloads or ratings, year-end press releases ranked annual lists of shows that were binge watched for more than two hours a day, approximately two months after the release of *13 Reasons Why*.

Another study investigates Binge Watching among the Egyptian youth, especially after the spread of TV streaming services. Internet TV broadcast services are characteristics of the modern era, referring to sites that enable TV content streamed for later viewing, either digital platforms for existing TV channels or standalone digital platforms, such as "Netflix, Watch it, or Shahid" (Samy 2020). With the development of these platforms, a new trend of uninterrupted television consumption emerged, "modern Binge Watching". The study explored Egyptian youth's pattern of viewing streaming platforms, and its reflection on their lives. Many networks have resorted presenting continuous episodes for few hours straight without commercial breaks in order to capture the viewer's attention.

Streaming video services provide a versatile way to view online videos by allowing users to watch several video files simultaneously as they are being delivered from the server (Cui and Qui 2014). The designers enhance the consistency of the streaming service in order to maximize customer loyalty. To do so, it is important to investigate the development of user behavior in streaming sessions supported by streaming servers, which usually include a large number of user interactions.

In another study, where the streaming services such as Netflix and Hulu have revolutionized the way of consuming media in the world today, the emergence of "Binge Watching" granted viewers access to more entertainment than ever before. However, this raises the question: What effect do these modern possibilities

have on our society as a whole? They have altered the viewers' collective subconscious perceptions about media, specifically how digital content distribution has developed and has affected their society (Flanagan 2018). To truly understand Netflix's effect, it is necessary to look back at how the business began, as well as the climate and decisions that contributed to its supremacy. For example, video rental stores have vanished, replaced by Netflix, the new king of the hill. Binge Watching suspenseful dramatic, narrative material for an extended period of time has become extremely popular among younger generations. Hulu has taken a wise half-measure, allowing viewers to watch the first three episodes of a series to hook them into the story without rushing them into it. This helps the show to gain momentum and build excitement for the upcoming episodes that are published weekly. In this respect, Netflix and other streaming platforms have altered two main elements of media consumption that are intertwined: Mobility and availability.

BINGE WATCHING

Jose (2015) declares that Google trends have underlined that in 2012 a new term took a huge place in people's lives known as "Binge Watch". In 2013, it begun to be fairly known at a very exceeding rate. The study reveals that there are two definitions for the term Binge Watch. The first definition describes the phenomenon without operationalizing the term as it lacks any quantifiable measure. The other definition, on the other hand, describes Binge Watching as viewing more than three episodes of a series in a day.

Another study by Stoldt, mainly concentrates on the behavioral effect of Binge Watch (2016). The study used quantitative and qualitative data analysis by surveys and focus groups with undergraduates. Binge watchers have concluded that Binge Watch makes them able to earn an advanced level of sociability through watching the content that the service offers them. It also shows that watchers feel that they have a closer relationship with characters and gain a high level of entertainment as they become more indulged in the story behind the screen compared to traditional watchers. The results also reveal that Binge Watch makes them concentrate

on the minor details about their favorite characters unlike watching traditional TV. On the other hand, there is a hidden negative habit of Binge Watching, as it leads to the addiction of viewing certain contents in a very short period of time which often affects viewers, specifically teenagers, by making them anti-social or accelerating their emotional sensitivity. As a result, the study identifies that Binge Watching causes various illnesses and has negative effects on physical and mental health.

Moreover, a study by Yan (2017) concludes that people mainly preferred the streaming watch due to the services which offer them much more flexibility to consume content. The study indicates that one of the main reasons people stream a new show a few hours after its release date and finish it in a matter of days is because users are influenced by the recommendations the application suggests. For example, the Netflix original programming sci-fi-horror series *Stranger Things*, released on July 15, 2016, had created 2.1 million views from its release date until the end of July.

THE EFFECTS OF FOREIGN DRAMA ON TEENAGERS

In a research conducted by Alardawi (2020) the effect of the American TV series *Game of Thrones* on young Saudi males' cultural identities is examined. From a vital cultural viewpoint, the study underlines why Saudi males watch the series. The information for this study was gathered via an online survey of 63 Saudi male adolescents aged 15 to 25 years old. The findings show that Saudi males' cultural identities are unaffected. The results show that 81.0 % of those polled have seen *Game of Thrones* either for having fun, learning a new lesson, or passing the time.

In a research conducted by Naema (2012), which is considered one of the first studies analyzing dubbed drama and how it affects teenagers' values and behaviors, cross-cultural values between the East and the West have been closely examined. With reference to the Egyptian society, the research confirms that there is an increasing number of teenagers who prefer watching dubbed drama. The percentage of the viewers that underlines the resulting negative behavior of over-

watching dubbed drama is 65.5% as the percentage of violent scenes either verbal or nonverbal reached 62% of its view ratio. The percentage of teenagers watching romantic scenes is 67.5% and that of the sex scenes is 5.14%.

In another research conducted by El-Mallah (2020), a poll was conducted on teenagers to find out the effect of watching dubbed Turkish series on their lives. The research highlights that 23% of the participants confirmed that they begin to ask for higher levels of personal freedom after watching these series. Also, 23% of teenagers confirmed that these series have an impact on their lifestyle, as they begin to imitate their favorite characters in the manner of dress as well as try to learn how to prepare Turkish dishes or at least taste them by buying them from restaurants that offer those types of food.

THE EFFECT OF NETFLIX DRAMA ON TEENAGERS' SOCIAL RELATIONSHIPS

A study conducted by Osur (2016), analysed the development of the internet television networks like Netflix. In 2015, Netflix produced 48 original shows and specials all over the world, and by early 2017, it was expected to be available in more than 200 countries. This rapid development is both a by-product and a necessary foundation for Netflix Internet TV networks. Certainly, given that Netflix has made a series of remarkable progress in the distribution and viewing of TV programming, with the increasing spread of smartphones and the development of tablets, Netflix poses a very difficult threat to children's programming. This is clearly reflected in how children are likely to view content on alternative platforms such as laptops, game systems, smartphones, essentially relegating traditional television to secondary experience.

However, on Netflix, subscribers view episodes endlessly, without forgetting any plots or plot points. Osur's (2016) study also mentions that Netflix template has become one of the most standardized on Internet Television. The template is built on the following five main tools:

1- Internet networks have to be consumer-centric.

- 2- Internet networks have to innovate on the intersection between technology and the consumer.
- 3- The buzz around Internet networks comes from original programming.
- 4- Original programming brings subscribers to an Internet network, syndicated long-tail content which keeps them there.
- 5- Internet networks are both global and local.

In a study conducted by Cox et.al. (2018), the perceptions of teenagers towards lesbian, gay, bisexual, transgender and queer (LGBTQ) content on Netflix is examined with reference to their impact in Malaysia. This is clearly reflected in how sex connections have existed in Malaysia. In light of this, LGBTQ has become a relatively controversial topic in Malaysia as its culture has never been recognized by its society earlier. A quantitative approach is thus selected as the methodology to fulfill the research objective. The research has developed a questionnaire containing 29 questions that are divided into four sections. All the responses collected from 200 respondents among students in UITM show that 83.5% of the respondents are aware that the LGBTQ content on Netflix is uncensored. 63% of the respondents indicated that Netflix has changed their views towards LGBTQ.

In a study conducted by Othman (2020), drama is considered one of the most important programmatic forms that attract a large number of audiences, especially teenagers and young adults. However, drama is being used to show films that include ideas and values that are foreign to Egyptian culture and may even contain values that are contradictory to public morals, such as murder and rape scenes. The researcher concludes that watching these series presented on the Netflix platform has a clear impact on audience's valuable pattern.

CENSORSHIP

Lee (2012) conducted a study which analyzes parental control of children's internet use. The aim of the study is to identify the predictors of parental restrictive mediation and to investigate the impact of restrictive mediation on children's internet use. The study shows diverse opportunities and risks that face children and teenagers

through online platforms. Opportunities include learning, communication, creativity and expression. Risks include exposure to pornographic, violent or hateful content, invasion of privacy, cyber-bullying and inappropriate contact. Although parents are aware of both online benefits and dangers, their parenting strategies are focused toward limiting internet access, which indicates parental concern about online risks and the negative consequences for their children.

In another study, which analyzed the Netflix's content and censorship in Malaysia, Netflix announced that each Netflix TV show and film has its own maturity rating (Musa et.al. 2020). This is designed to enable users to make better choices as to what content that suites them best. The maturity level for each film and television show on Netflix can vary by region, but the terms used are the same. For example, a general TV show or film that is suitable for all age groups is categorized ALL, following with older children are categorized 7+, teenagers are categorized 13+, and mature content is categorized 16+ or 18+. In light of this, any content available on Netflix can be watched through self-censorship during streaming. However, studies found out that the behavior of teenagers is changing vigorously due to lack of parental censorship on what they are viewing.

Jenkins (2020), in a different study, proclaims that censorship is the action that a party takes to prevent a second party from accessing all parts of information that are considered harmful or unacceptable for certain reasons. After implementing surveys with seven parents and a total of 31 university students, it turns out that parental censorship plays a huge role and raises concerns about both adults and children. Even though the results manifest that a variety of students ageing from 18-22 would imply censorship material for their future family, 60% consider that parental censorship is a significant problem, as children are prohibited from gaining new experiences and they are locked away from reality.

MEDIA LITERACY: SOCIAL MEDIA

The role of social media in media literacy has developed into multi-dimensional methods as a result of advanced internet networks and widespread adoption of Web

2.0 around the world (Atmi et.al. 2018). Recently, social media has been integrated into the media literacy concept as a key platform for teens to engage with society. Online networks allow users to collaborate and exchange information globally. This study aims to contribute a growing field of research analyzing the level of media literacy skills among teenagers in urban areas when it comes to social media. Atmi's study is based on the association between social media and media literacy.

A quantitative descriptive survey identified the media literacy skills of teenagers toward social media as well as their behavior in digital environment in urban areas. Analysis of data shows that teenagers acknowledged the benefits of social media. However, no statistically significant difference in four sets of media literacy skills is evident.

Media literacy refers to people's ability to interpret media in compliance with rule and law as based principles, as well as their ability to comprehend knowledge from the media (Tetep and Suparman 2019). Media literacy, in this respect, refers to a person's ability to effectively communicate knowledge to the general public. The willingness to use the media serves as a unifier and affirmation of humanity for differences in culture, depending on a person's character and social skills.

According to Tetep and Suparman's (2019) study, in the age of the fourth industrial revolution, the advancement of digital technologies necessitated the demonstration of media literacy by today's younger generations. Individual competence structure was used to assess students' media literacy. A total of 100 Indonesian university undergraduate students were chosen at random as respondents. According to the findings, 60-80% of respondents possessed medium technical skills, 80-90% possessed low critical comprehension, and 45% possessed medium communicative abilities. Furthermore, media literacy was found to have a 49% effect on students' social character. Since low media literacy led to low social character, this study's findings suggest that literacy education is urgently needed.

THEORETICAL FRAMEWORKS

This research is based on two theories:

- 1- Third Person Effect Theory
- 2- Social Learning Theory

THIRD PERSON EFFECT THEORY

The Third Person Effect Theory was produced by German sociologist Philip Davison in 1983. The theory suggests that individuals resort to mass media communication to establish an impact on each other. The third-person effect is characterized by either an individual's overestimation or underestimation of the effect of a mass communicated message on the generalized other. The power of the third party, according to Davison, happens when an individual understands that the content of media messaging has a larger impact on other people than it does on his/herself. The theory is based on two main assumptions: the first is perceptual hypothesis, where Davison underlines that individuals tend to extend the impact of media on the generalized other's perceptions and actions.

The majority of studies have been conducted on individual's' perceptions of the negative effects of media content, clearly reflected in the violent scenes that are considered sociably undesirable. The second factor is behavioral hypothesis, where Davison suggests that thinking of others as being more affected by media messages and more influenced by the self would affect the actions of those who expect a reaction from others. He also predicts that thinking about others makes people more likely to support the concept of censorship of the media.

SOCIAL LEARNING THEORY

Social Learning theory is conducted by Albert Bandura in the early 1960s. The theory highlights how social behaviors are influenced by observation and imitation.

The theory is built on the idea that people learn through their interaction with others in a social context insofar as after observing the behavior of others, people assimilate and imitate that behavior. In light of this, Bandura developed the Social Learning Theory into the Social Cognitive Theory in 1986 which hypothesizes that learning takes place in a social framework with mutual interaction that takes place between individuals, their behavior and the environment that surrounds them at large.

As the theory emphasizes the importance of observing and modeling the other's behavior, Bandura illustrates his theory in the Bobo doll experiment where it involves children observing a model punch an inflatable doll. The experiment shows that children act in a different behavior as they imitate a given model. The theory highlights that the observational phase could not occur unless the cognitive process was present.

DATA COLLECTION AND ANALYSIS

RESEARCH METHODOLOGY

The context of the study consists of teenagers and parents who watch Netflix on a regular basis. The study uses two samples: the first is quantitative insofar as it is composed of 131 respondents of teenagers. The second is qualitative with reference to 25 respondents of parents whose children watch Netflix.

RESEARCH QUESTIONS

1. What is the average use of Netflix?
2. What are the types of contents and genres that are most likely used?
3. What are the important values that Netflix offer?
4. What are the main content characteristics?

RESULTS OF THE QUANTITATIVE STUDY

Table 1: The sample characteristics N (131)

Characteristics		Respondents	Percentage
Gender	Male	36	27.5%
	Female	95	72.5%
Age	14 – 16 y/o	30	22.9%
	16 – 18 y/o	98	76.6%
Highest Level of Education	Highschool	88	67.2%
	University	43	32.8%
Education System	American	68	51.9%
	National	40	30.5%
	IG	23	17.6%
Monthly Family Income	Less than 5,000	12	9.2%
	5,000 – 8,000	95	72.5%
	More than 8,000	26	20.1%
City	Alexandria	125	95.4%
	Cairo	6	4.6%

Table 2. The average use of Netflix (N=131)

Watching Netflix	N	%
Always	63	48.1%
Sometimes	53	43.5%
Rarely	11	8.4%

48.1 % of teenagers always watch Netflix, as mentioned in the study of Dhenuka and Bohra (2019), which highlighted the negative effect of Binge Watching and Netflix. The lowest percentage of 8.3% is of teenagers who rarely watch Netflix as their parents prevent them from watching the content that is streamed on the platform.

Table 3. Time of subscription on Netflix (N=131)

Time of subscription on Netflix	N	%
More than a year	77	58.3 %
1 year ago	33	25%
3 months ago	6	4.5%
This month	10	7.6%
Three years	2	1.5%
Myflixer/egybest the free stuff	1	0.8%
More than 3 years	1	0.8%
Maybe 3 years	1	0.8%
Never	1	0.8%

The highest percentage is 58.3% of teenagers who subscribed to Netflix and hence it becomes clear that Netflix develops so rapidly and it increases in a highly accelerated rate. Likewise, Osur's (2016) study confirms that Netflix, as played on laptops, smart phones, and conventional television sets, enables subscribers to control how, when, and where they can watch their favorite shows. 0.8% of teenagers who are not subscribed on Netflix are the teenagers who do not have digital streaming platforms.

Table 4: The content teenagers watch on Netflix (N=131)

The content people are watching on Netflix		Always	Sometimes	Rarely
Tv shows	N	63	26	43
	%	48%	19.8%	32.8%
Documentary	N	9	41	82
	%	6.87%	31.2%	62.6%
Drama	N	61	41	30
	%	46.6%	31.2%	23%
Movies	N	88	34	10
	%	67.1%	26%	7.6%
Others	N	25	35	72
	%	19%	26.7%	55%

The results of table 4 show that 67.7% of teenagers watch movies because of their different content and characters that are close to the teenagers' way of thinking and acting. 46.6% of teenagers watch drama, and 6.87% watch documentary on Netflix.

Table 5: The average of online streaming services or rental services that are currently being used (N=131)

Average of the online streaming services or rental services are currently being used	N	%
Netflix	123	93.9%
Hulu	8	6.1%
Amazon prime	5	3.8%
Shahid	44	33.6%
Redbox	3	2.3%
Others	29	22.1%

93.9% of teenagers watch Netflix which highlights how Netflix has 75 million users in over 190 countries making it a truly global "post network" phenomenon, whereas 33.6% of teenagers watch shahid for more Arabic content, and 2.3% of teenagers watch Redbox for video games.

Table 6: The genre of drama that teenagers watch (N=131)

Genre of drama teenagers' watch	N	%
Comedy	82	62.6%
Action	72	55%
Fantasy	45	34.4%
Romance	83	63.4%
Drama	83	63.4%
Sci-fi	43	32.8%
Horror	43	32.8%

63.4% of teenagers watch Drama & Romance which confirms how *Game of Thrones* attracted 63 % of Saudi males whereas there are 32.8% who watch horror and Sci-fi drama on Netflix.

Table 7: The motivation to watch Netflix drama

Statements	Respondents	Percentage
Having Easy accessibility	66	50%
Subscription is easily renewed	22	16.7%
Content is unique	52	39.4%
All series are launched without any commercials.	85	64.4%
It keeps track of subscribers' viewing preferences, providing them with personalized suggestions.	42	31.8%

Teenagers enjoy the services that Netflix offers them, such as watching their favorite content without any ad-interruption. As the results clearly illustrate, teenagers select their favorite content without any ad-interruption rather than waiting for their favorite program to be broadcast.

Table 8: Parents practice censorship on teenagers

Kind of censorship	Respondents	Percentage
Someone watches with you	16	14%
Take away mobile	13	11.5%
Watch in specific hours	19	16.8%
Ask you about content	83	73.5%

The results show that 76.5% of approval where parents do not practice censorship on their children when watching Netflix. Although Netflix lacks supervision, it is the parent's duty to potentially limit what their teenage children view before it is too late. However, 23.5% of teenagers have parents who provide censorship for them. The results show that the highest rates of censorship refer to parents who check the type of content their teenage children watch.

RESULTS OF THE QUALITATIVE STUDY

The majority of respondents stated that watching series on Netflix is a daily habit for them. Teenagers can watch a number of episodes at leisure time, which highlights how addicted are they to the content they watch. In light of this, results show how parents should monitor and censor the content that their teenage children watch on Netflix for long hours. However, the results also show that there are parents who do not practice direct censorship. Such is clearly illustrated in their habit to watch their teenage favorite content before they do in an attempt to check its validity.

On a larger scale, the advantages and disadvantages of watching content on Netflix have been disputed among parents in the above-mentioned studies. For instance, where there are parents who underline the disadvantages of using media platforms such as Netflix and Binge Watching insofar as there is no censorship over the content their teenage children watch, there are others who believe that the content their teenage children watch provides them with high quality content that entertains them as well as encourages cross-cultural communication.

However, the results show that the percentage which indicates the positive aspects of Netflix is outweighed by the negative aspects that apparently define its streaming service.

As Netflix is ranked as one of the most used media platforms by teenagers across the globe, it has been identified that the reasons which drive teenagers to use the platform are mainly related to the themes of its foreign content which stir their curiosity to watch. Such is clearly evident in the theme of women empowerment which appeals to many female teenagers in different parts of the world. Other reasons are related to the Covid-19 pandemic as many people subscribed to Netflix for entertainment during the quarantine. The resulting effect of spending too much time on Netflix is having the attitude and the behavior of teenage viewers changed either for better or worse.

With reference to the results of the interviews in the above-mentioned surveys, the following points are drawn:

- Social networking sites play an important role in adolescents' lives as they promote new ideas, given the long periods that teenagers spend using their mobile and computer screens to follow these sites.
- Adolescents are the most addicted to Netflix series, which affects their academic achievement, and cause them health and psychological problems.
- Parents need to monitor their teenage children's behavior using such media platforms as Netflix and Binge Watching.

CONCLUSION

This study sheds light on drama, especially foreign drama, discussing its impact on the upcoming generations' perceptions and their social relationships in a remarkable way. Given that teenage years are one of the most dangerous and vital stages of a person's life, Netflix has influenced the way teenagers think and behave, creating a fictional world, where they can escape reality and live in a fantasy world. With reference to the above-mentioned survey, the average use of Netflix and by teenagers is 93.9% because of its easy access.

This is clearly reflected in how 37.4% of teenagers confirmed spending more time watching Netflix with friends or alone rather than with family. A high percentage of approval reaching 76.5%, underlines how parents do not practice direct censorship on the content their teenage children watch whereas the remainder 23.5% of teenage parents practice indirect censorship by checking the content their teenage children favor before they watch it.

With reference to the research questions, it is confirmed that Netflix reached the highest rate of teenage viewers achieving 48.1% of teenagers. In 2016, a study pointed out that Netflix offers its subscribers the easiest means by which they can access their favorite content without ad-interruption. In this sense, Netflix has a great impact on teenagers' life. This is clearly reflected in their changed attitude and behavior toward their families and friends. With reference to the content that is the most viewed, 67.7% of teenagers watch movies, 46.6% watch drama and 63.4% watch drama and romance.

As for the foreign cultural values that Netflix transmits through its content, 86.2% of teenagers are aware that such live streaming videos oppose their cultural traditional values, which underlines the power of globalization. In light of this, parents need to either directly or indirectly monitor the content that their teenage children are exposed to on such media platforms as Netflix and Bing Watch.

In light of the above, the researchers recommend raising awareness on how parents use censorship in a way to protect their teenage children against the change in their cultural values and their psychological thinking.

RECOMMENDATIONS

According to this research, the upcoming studies should focus on:

- 1- What content affects teenagers and how they think?
- 2- How online and foreign platforms can affect teenagers all over the world?
- 3- How parents use censorship as a way to protect their teenagers?
- 4- What are the foreign values that can have side-effects on Egyptian teenagers?

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