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Evaluating DeepSeek Cultural- Emotional Capacity in Charity Appeal Framed Positionings: A Socio-Pragmatic Analysis

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ABSTRACT

The visible Chain of Thought (CoT) of DeepSeek generative AI probes the contextual variables of end users' prompts and justifies its generated content. DeepSeek CoT provides a tempting discourse to explore the sensitivity of this AI tool to human cultural-emotional standards from a socio-pragmatic perspective. This experimental study aims to explore DeepSeek CoT to understand and evaluate the capacity of DeepSeek to process and respond to cultural-emotional clues embedded in end users' prompts. Hence, the current study investigates a relatively untouched area in the field of socio-pragmatic addressing the rationale provided in DeepSeek AI CoT for its potential success or failure to communicate messages which align with human -like cultural- emotional standards. To fulfil the study aims, the storylines of two DeepSeek AI-generated charity advertisement scripts of the Egyptian and British Heart Foundations are compared and contrasted with the storylines of two original human-generated scripts. The investigation is carried out within the socio-pragmatic (Culpeper et al. 2021) scope using the tools of analysis of Framing Theory (Entman 1993), Positioning Theory (Harré et al. 2009; Harré 2015), and the parameter of Attitude of Appraisal Theory (Martin and White 2003). A qualitative analysis is conducted to compare and contrast the framing functions of charity appeal, the rendered potential Framed Positionings, and their affective polarity across Egyptian and British data. The analysis concludes that DeepSeek AI has greater potential to align with British cultural-emotional aspects and less capacity to adhere to Egyptian cultural-emotional features. For both the Egyptian and British contexts, DeepSeek AI storylines reflect a considerable understanding of the charity appeal theme and topic; however, its sensitivity to the emotional expressiveness and cultural expectations of the Egyptian context is limited.

Keywords: *Appraisal Theory - Charity Advertising -DeepSeek AI - Framing Theory- Positioning Theory - Socio-Pragmatics*

1. INTRODUCTION

With the outstanding and fast-paced evolution in the field of Artificial Intelligence (AI), a pressing question is whether AI will dominate digital interactions and outsmart humans in this respect. As far as reasoning and analytical performances are concerned, research concluded that AI tech tools have a significant capacity to process an extensive amount of data and recognize patterns at a higher speed than that performed by human minds. However, innate creativity and emotional responsiveness to various social communications continue to be human-specific features irreplaceable by AI technology (Kalota 2024; Nadeem 2024; Mercer, Spillard, and Martin 2025).

Nevertheless, the Chinese DeepSeek generative AI was introduced in January 2025, transforming the digital landscape and marking the beginning of the AI tech leap. DeepSeek's cost-effectiveness and supremacy over existing generative AI tools in interpreting and understanding complex contextual cultural-emotional cues are brought to the fore (Jin *et al*. 2025). Furthermore, the innovations and applications of the Chinese AI "[c] ontinues to push the boundaries of what is possible in AI research and development" (Joshi 2025, 3).

DeepSeek is distinguished by its visible Chain of Thought (CoT). This feature makes the AI tool's reasoning process accessible to end users. In DeepSeek CoT,

specific steps are applied to reach a comprehensive, relevant, accurate, and reliable output. First, variables or keywords in end users' prompts are identified and analyzed, and then a chain of thoughtful and deep reasoning is provided for each potential choice the tool may decide to make. Accordingly, locating any possible instance of a misinterpreted prompt is attainable by addressing the explicit DeepSeek CoT (Deng *et al*. 2025).

Following this argument, DeepSeek CoT provides a tempting discourse to explore the sensitivity of this AI tool to human cultural-emotional standards. Hence, the study aims to explore DeepSeek AI's capacity to generate content that adheres comprehensively to varied human cultural-emotional variables. Meanwhile, the study aims to explore DeepSeek CoT to understand and evaluate the potential failures (if any) of DeepSeek AI in processing and responding to cultural-emotional clues embedded in end users' prompts.

1.1 *Research Questions*

To fulfill the research aims, a qualitative comparative analysis is carried out comparing televised Egyptian and British charity advertisements scripts generated by DeepSeek AI versus human-written scripts. The framing of the charity appeal and the Positioning of advert participants are compared in AI and human-generated scripts. The cultural-emotional Framed Positioning (how participants are positioned emotionally to frame a certain social reality) is compared and evaluated for their affective polarity. The investigation is carried out within the focus and scope of Socio-pragmatics, applying the parameter of Attitude of Appraisal Theory (Martin and White 2003), tools of analysis of Framing Theory (Entman 1993), and Positioning Theory (Harré *et al*. 2009; Harré 2015).

The analysis is carried out to answer the following research questions:

1. In view of framing functions, what are the rendered Framed Positionings in DeepSeek AI vs. human-generated Egyptian and British scripts narratives?
2. What is the affective polarity of rendered Framed Positionings in DeepSeek AI versus human-generated Egyptian and British script narratives?
3. What are the recognized cultural-emotional failure/s (if any) in DeepSeek-generated scripts in aligning with cultural–emotional standards in human-generated scripts?
4. In regard to DeepSeek Chain of Thought, what are the rationales given for recognized failure/s (if any) of DeepSeek to align with human cultural–emotional standards?

2. LITERATURE REVIEW

2.1 *Socio-Pragmatics*

Socio-pragmatic is the overarching analytical framework used in the current research. Socio-pragmatics was first introduced by Leech (1983) as a subfield of pragmatics. The author argues that Socio-pragmatics gives much attention to social actors' instantaneous variations of language use to express identity, positions, and framed ideologies. Hence, Socio-pragmatics works at the meso level of social interaction, focusing "[o]n the construction and understanding of meanings arising from interactions between language (or other semiotic resources) and socio-cultural phenomena" (Culpeper *et al.* 2021, 27).

A key feature that relates to Socio-pragmatics, framing, and positioning strategies is language use in social interaction. From a Socio-pragmatic perspective, language use is addressed to understand how interlocutors meet or deviate from expected socio-cultural norms in reflecting power relations, gained and assigned positions, and framed social reality. In other words, Socio-pragmatics examines variations in linguistic choices and discourse structure that interactants may make, urged by situational circumstances (Culpeper *et al.* 2021; Huda 2024). For instance, an interlocuter may use specific verbal expressions to frame the Positioning of gained power and authority evoked by momentary contextual variables, which align with accepted socio-cultural norms.

2.2 *Framing of Social Realities*

Framing Theory (Entman 1993) provides an analytical framework to understand how specific social realities are framed in media to influence recipients' perception and attitude towards these phenomena. In this manner, framing relies on selection and foregrounding strategies according to which interlocutors select one or more areas of a social phenomenon, foreground it, and represent it in a positive or negative way to convey their beliefs and insights. Accordingly, framed reality is meant to represent a recognizable, memorable, and meaningful (conforms with recipients' schematic beliefs) piece of information with the intention to impact recipients' thinking, leading to their mindset shift (Chong and Druckman 2007; Entman 2007; Huda 2024).

Entman and his colleagues (2009) stipulate that in presenting a social issue, four framing functions can be

considered: defining a problem, diagnosing its causes, making moral judgments, and suggesting remedies. Sometimes, all four framing functions cannot be identified in a social interaction storyline. Meanwhile, framing functions can be implicit, urging recipients to critically approach the subject matter to recognize the underlying meaning.

To elaborate, the '*Cold War'* frame used in media to describe the political conflict between the USA and the Soviet Union is an example of how framing functions work. 'Cold War' frame introduces the political issue that has persisted since World War II till the late 1990s. In this respect, the frame diagnoses the conflict causes implicitly as a show of power by indirect support to allies. Moreover, the '*Cold War'* frame makes implicit and explicit moral judgments as it represents the USA and its allies as defenders of peace and human rights and the Soviet Union and its allies as potential threats with their expansionist ideologies. Furthermore, the same frame projects recommendations to ensure consistent dominance of one side over the other (Isa 2015).

In advertising discourse, framing strategies have been frequently utilized as a persuasive mechanism to impact the target audience emotionally and direct them towards a certain purchase decision. Frames of emotional loss and gain are particularly used in charity advertisements to urge social contribution and intervention. In fact, charity advertising is a challenging and sophisticated type of advertising that is expected to urge the target audience towards social action by appealing to their emotions and cognition (Panda, Panda, and Mishra 2013; Danilina, Kizyan, and Maksimova 2019; Xu and Huang 2020). In this manner, tactful emotional manipulation of gain and loss frames should be maintained in charity advertisements to win the target audience's attention to the potential message (Gong *et al*. 2025).

2.3 Positioning in Dynamic Social Interactions

In relevance to *Positioning Theory* (Harré *et al*. 2009; Harré 2015), evolving social rights, duties, and obligations assigned to interlocuters can be traced within three main features of social interaction: positions, speech acts, and storyline. In a dynamic social communication, participants usually express their Positioning of self and others through their selection of verbal and non-verbal cues. To elaborate, according to socio-cultural norms, in a patient-nurse storyline, a context is set giving the patient the right to be looked after by the nurse and assigning the nurse the duty of taking care of the patient and the role of being in charge. These rights and duties can be further confirmed or contested by interlocutors' speech-acts; for example, the patient can refuse the nurse's help, shifting roles and duties, repositioning self and others as the narrative unfolds (Harré 2012).

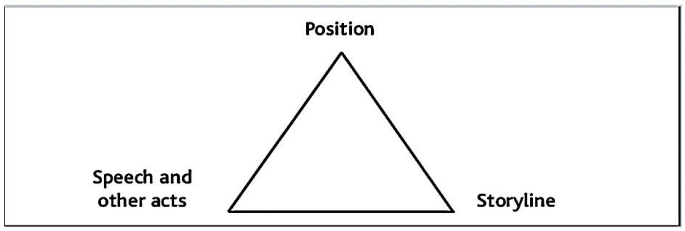

Figure 1: Positioning Triangle

Note. Adapted from van Langenhove and Harré (1999, 18)

In this respect, Harré *et al*. (2009) introduce the positioning triangle as an analytical tool that explores shifts in positions in a dynamic interaction. As illustrated in Fig. 1, the Positioning Triangle has three vertices: positions, storyline, and speech acts. Each of the vertices serves a function when exploring an interactive social event. The storyline assigns a specific context, which is defined by shared cultural and social expectations. The position reflects the explicit and implicit roles, duties, and obligations assigned by and to interlocutors to themselves and to others as the storyline develops. The speech acts conform with emerging positions or reject them, contesting accepted socio-cultural standards. Therefore, the three vertices of the positioning triangle are in continuous dynamic interaction, so that any change in one of the triangle components alters the function of the other two components.

As far as advertising discourse is concerned, the positioning triangle has been used recurrently to analyze aspects of power, identity, social status, and gender difference (McVee and Carse 2016; McVee *et al*. 2021). It is argued that advertisement narratives are commonly based on detected life realities in which social actors are positioned in view of their need gaps. Accordingly, narratives of advertisements have gained much attention from scholars in tracing the dynamic interactional positionings of social actors as the storyline evolves. Similarly, in charity advertisements, interpretation of explicit and implicit interactional positionings of social appeal can be attained by exploring the positive and negative emotional experiences participants and recipients undergo throughout the narrative advert (Perucha 2009; Kheovichai 2014).

2.4 Framed Positioning

Framed Positioning concept can be viewed as a synthesis across *Framing Theory* (Entman 1993) and *Positioning Theory* (Harré *et al*. 2009; Harré 2015),

which can be approached within a Socio-pragmatic domain. Although Framing and Positioning theory have different analytical foci, they can be viewed as attuned theoretical frameworks used to understand how participants in a dynamic communicative event utilize linguistic and paralinguistic tools to deliver a specific message or unfold implicit meaning.

As stipulated by Gordon (2015,324), "[F]raming and positioning lend insight into the layered nature of social interaction, the discursive construction of multiple selves, and the complexity of language use". Thus, both theories can be integrated to approach how social actors position themselves and others while interacting socially to intentionally create schematic framings of social realities, which might conform with or challenge socio-cultural expectations (van der Kloot, Driessen, and Vanassche 2025).

For the purpose of the current study, *Framed Positioning* can be termed as the framing of a developing social issue by positioning involved participants to foreground specific cultural-emotional aspects. In other words, storylines developing throughout DeepSeek and human-generated scripts can be explored to recognize how the charity appeal is framed by selecting and foregrounding certain social realities, and how participants position themselves or others to frame their negative or positive emotional experience.

2.5 *Evaluating the Affective Appraisals in Cultural-Emotional Framed Positionings*

Martin and White (2003) proposed the *Appraisal Theory* framework to evaluate verbal or written discourses for the interpersonal emotional stances expressed by interlocutors. The theory applies an evaluative approach, which is carried out systematically within three core domains: Attitude (reflects how positive or negative emotions are expressed, judged, and appreciated), Engagement (identifies interlocutors' Positioning of their stances in relevance to other voices involved in the social interaction), Graduation (pinpoints the scalability and intensity of negative or positive affective attitude). In fact, the Attitude domain attracted scholarly interest more than the Engagement and Graduation systems. The Authors argue that this attention "[i]s probably due to its focal nature and its complexity (Benítez-Castro and Hidalgo-Tenorio 2019, 307).

Since the current research is seeking the evaluation of DeepSeek AI cultural-emotional aspects, the tools of analysis of the Attitude subsystems, Affect, Judgement, and Appreciation, can be utilized to achieve the research aim. The Affect subsystem explores interlocutors' linguistic expressions which reflect positive or negative emotional attitude towards the subject matter (e.g., I ***hate /love*** her). The Judgement subsystem investigates and assesses the moral attitude of interlocutors in view of their socio-cultural norms. (e.g., I hate/ love her for her ***dis/honesty***). The Appreciation subsystem explores how speakers express their evaluation of varied entities, addressing their social worth and aesthetic significance (e.g., I hate/ love her for her dis/honesty, which ***negatively impacts everyone she deals*** with). Hence, the evaluation of the projected emotional polarity of rendered *Famed Positionings* can be carried out within the affective appraisal domain in which cognition and feelings interplay to reach judgements (these may be subjective or collective judgements) and to react accordingly (Gatersleben and Uzzell 2007).

2.6 *DeepSeek Generated Content in Previous Studies*

DeepSeek's generative capacity has been a tempting research area ever since this tech tool was introduced. Liu *et al*. (2025) argue that DeepSeek AI is designed to show high potential in producing natural content that reflects contextual awareness and an acceptable degree of human-like emotional intelligence essential for authentic human interaction. To elaborate, the author explains how DeepSeek is engineered to go beyond the exact meaning of an utterance or a text. Accordingly, this advanced AI model is capable of processing the emotive tone of end users and the indirect contextual cues, producing empathetic and relevant responses.

On the other hand, research comparing DeepSeek's reasoning capacity to current prominent AI generative tools has been a dominant research topic. These research initiatives concluded that DeepSeek is more competent in certain areas of reasoning (e.g., problem solving), yet it has limitations in other reasoning domains (e.g., creative writing, cognitive bias towards specific reasoning strategies). Furthermore, DeepSeek is observed to be linguistically dominated by the Chinese and English languages, which limits its capacity to address and process different cultures. It follows that recommendations mandating further training to overcome DeepSeek's recognized cultural and cognitive bias have been proposed (Dandage 2025; Fraser 2025; Rahman *et al*. 2025; Segerer 2025).

From a scientific standpoint, Jiang *et al*. (2025) compared DeepSeek computational capacity to the most advanced large Language Models (LLMs), such as ChatGPT and Claude. The authors concluded that when the three LLMs are given an extensive range of challenging scientific computing problems, they showed similar competence in reasoning performance. Moreover, the authors clarified how the AI models

applied human-like strategies in solving the tasks. However, the study highlighted that both DeepSeek and ChatGPT exhibited reasoning limitations in interpreting certain aspects of the scientific calculation they which resulted in incorrect results.

In the field of Education, a plethora of comparative investigations of DeepSeek reasoning have been carried out to explore how this AI model can be a valid self-learning tool (Zhai 2025). In this respect, Albuhairy and Algaraady (2025) compared DeepSeek and ChatGPT AI models' capabilities in detecting structural and syntactical errors of second language learners and in providing corrective feedback to overcome potential errors. The authors observed acceptable competency of both tools in providing feedback, yet DeepSeek is argued to surpass ChatGPT in recognizing errors, which are context-driven. However, both LLM models show failure in analyzing pragmatic mistakes and deep-structure errors if prompts are not well composed to include explicit context.

On a different note, Koswara (2025) argues that in relevance to digital marketing, AI has revolutionized the field, generating linguistically creative and engaging advertising messages. The author carried out a study in which marketing messages produced by DeepSeek are compared to those generated by ChatGPT. Both AI contents were investigated for their persuasive potential utilizing specific linguistic choices. The findings reflected that DeepSeek's language of emotion was more frequently recognized in its generated advertising messages, whereas ChatGPT's language did not rely on emotional appeal but instead focused on the practicality of the advertised brand using straightforward language. The author stipulates that both ChatGPT and DeepSeek generated contents indicate that "[A]I can craft messages that effectively engage and persuade consumers by using strategic linguistic elements" (Koswara 2025, 23).

2.7 *Research Gap*

Upon reviewing previous research, it is observed that DeepSeek-generated content is primarily explored for its reasoning competence, specifically in scientific and educational fields. Assessing DeepSeek-generated content socio-pragmatically for its human-like cultural-emotional responsiveness is rather an untouched research area. Additionally, studying DeepSeek CoT discourse to recognize reasons for its potential failures in responding to affective cues in end users' prompts is an unexplored domain. In other words, addressing the rationale behind the limitations of DeepSeek AI from the AI perspective is a relatively new research area that has not been adequately examined. Hence, this study contributes to the field of Socio-pragmatics, analyzing both DeepSeek-created content and its chain of thought to understand how the end product dis/satisfies varied human cultural-emotional aspects.

3. METHODOLOGY

3.1 *Data Collection*

To check the cultural-emotional sensitivity of DeepSeek, charity advertisement scripts are selected as the investigated data. Televised charity advertisements of two different cultures, the Egyptian (Magdy Yacoub Heart Foundation -MYHF) and British (The British Heart Foundation-BHF), addressing a similar social cause (helping to cure heart disease), are selected for analysis. Charity advertisement scripts are specifically chosen as the language of emotional appeal can be easily detected and explored in this advertising genre. The selection of adverts from the official YouTube Channel of respective Heart Foundations is based on having a similar emotional theme of social celebrations; The Egyptian advert celebrates Valentine's Day (عيد الحب), and the British advert celebrates Christmas Eve.

3.2 *Data Description*

The data are four charity advertisement scripts; two of the scripts are human-generated, and the other two are DeepSeek-generated. The human-generated scripts of MYHF and BHF original televised adverts are meticulously and objectively (the scripts are checked against subtitles and peer reviewed for verification of written description) written by the researcher, adhering to the scenes and shots sequence of the main advertisements. Furthermore, to facilitate analysis, the human-written scripts adhered to the organizational pattern of DeepSeek AI-generated scripts, introducing the storyline in scenes and shots. However, the multimodal aspects of the televised adverts are not comprehensively considered in the human-written scripts, as converting multimodal artifacts into written scripts fails to capture their multimodal richness. Due to the limitation of word count, the final data can be accessed and reviewed online by clicking here.

Regarding DeepSeek-generated scripts, prompts are written by the researcher, giving cultural–emotional context, including the plots and the call to action statements of the original advertisements. In regard to the Egyptian context, the author prompted DeepSeek to generate an advertisement script of an Egyptian charity heart foundation, which celebrates Valentine's Day, depicting a mother awaiting a donation to cure her 6-year-old son from heart disease. The call to action is

included in the prompt, as well as a demand to generate Egyptian Arabic translation for narration or dialogues to further compare the verbal expressiveness of the cultural-emotional aspects.

In relevance to the British context, Deepseek is prompted to generate an advertisement script for the British Heart Foundation charity in which a recently recovered heart patient husband is celebrating Christmas Eve with his wife, children, friends, and relatives. The call to action of the original advert, '*give a gift that keeps on living*', is included in the prompt to provide explicit purpose and emotional cues. Figure 2 illustrates the exact prompts written by the author.

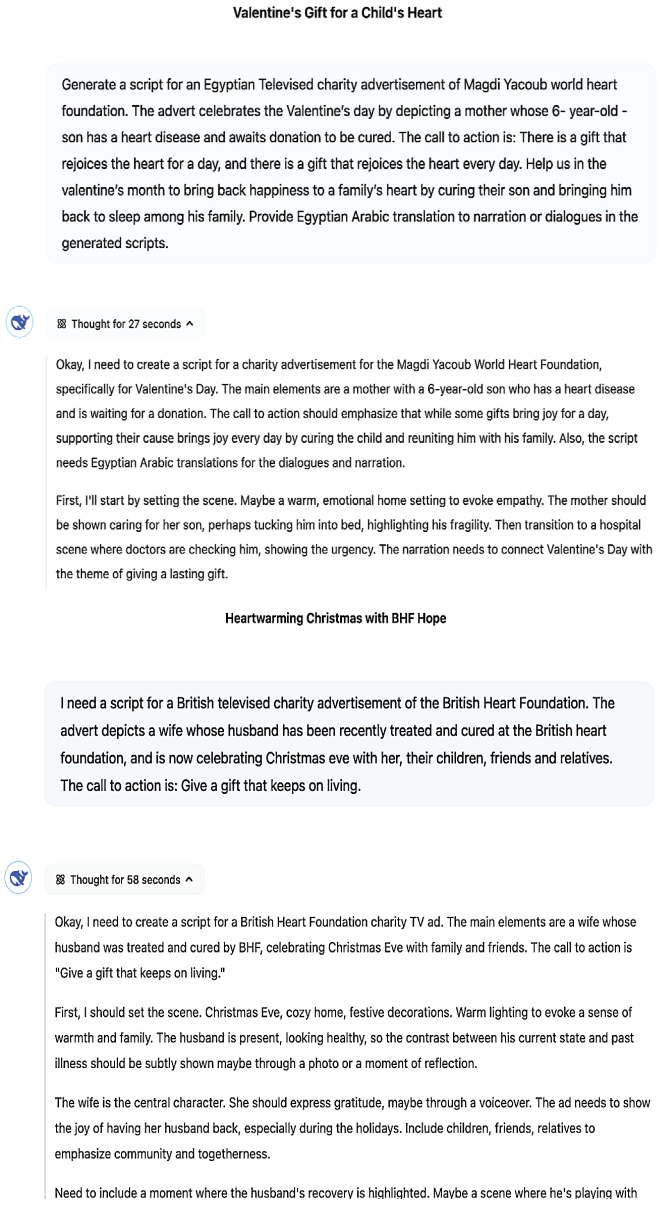

Figure 2: Screenshots of DeepSeek Given Prompts

The first prompt yielded a script with the title 'Valentine's Gift for a Child's Heart' after 27 seconds of thought duration and 423-word count. The script is generated to create a 60-second advertisement similar to that of the original advert. However, the Egyptian human-generated script is written in 622 words to describe the 45-second televised advert. DeepSeek CoT starts with rephrasing the prompt and identifying the key elements (main characters, call to action, demand for Egyptian translation to narrations and dialogue), and then explicating how scenes and shots should be organized and linguistically drafted to fulfill the end user's prompt. The CoT specified the anticipated challenges as providing an accurate Egyptian Arabic translation that conveys intended emotions and creating a balance between the sad and hopeful messages. Eventually, a script for the MYHF is generated to develop a storyline in five scenes.

The Second prompt generated a script for a 60-second BHF advert after a 58-second duration of thought (842-word count). On the other hand, the human-generated script is written in 478 words to describe the 60-second original televised advert. The CoT follows the same strategies observed in that of MYHF. However, the CoT did not hint at any expected challenges in generating the prompted script for the British context. The script of BHF has the title *Heartwarming Christmas with BHF Hope* and is written to cover the narration in 5 scenes.

3.3 *Analytical Framework and Procedures*

The current study proposes an eclectic framework via which a comprehensive understanding and evaluation of DeepSeek cultural-emotional capacity can be studied. The framework is utilized within the socio-pragmatic dimension, applying tools of analysis of *Framing Theory* (Entman 1993), *Positioning Theory* (Harré *et al*. 2009; Harré 2015), and Attitude system of *Appraisal Theory* (Martin and White 2003). The framework is selectively created to recognize the emotional polarity yielded by evolving Framed Positionings in DeepSeek-generated scripts compared to those generated by humans. Fig.3 summarizes the steps of the analytical procedures.

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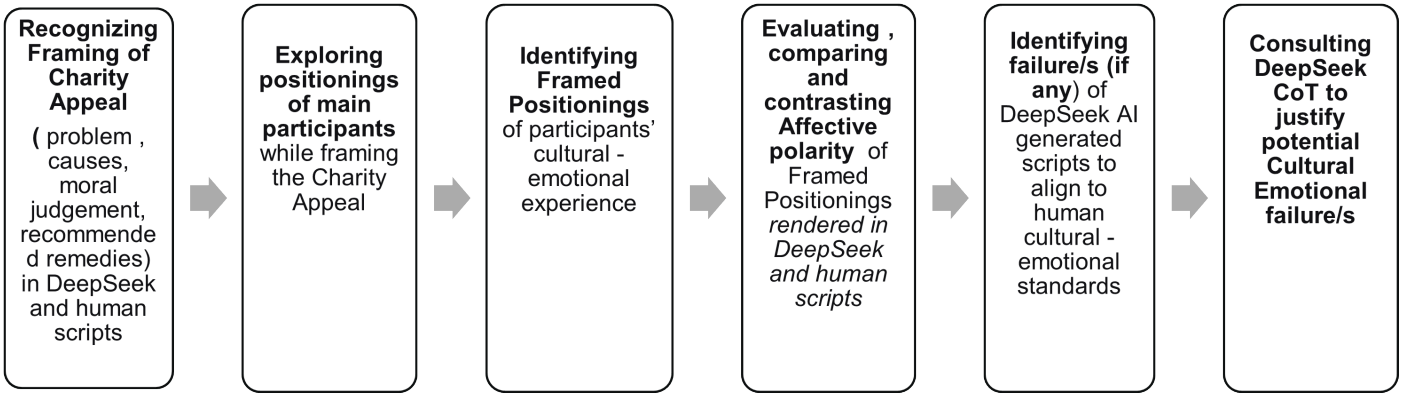

Figure 3: Summary of Analytical Procedures

As illustrated in Fig.3, the analytical procedures investigate the framings of the charity appeal in the storyline of each script (AI and Human-generated). The analysis is initiated to first recognize the framing of the proposed problem, its causes, its related moral judgements, and potential recommendations. Meanwhile, as the problem stages unfold, positionings of the main adverts' participants are identified. Then, Framed Positionings of participants' cultural-emotional experience in view of framing functions are rendered. The following step is conducting a comparative analysis to evaluate the rendered Framed Positionings for their affective polarity, according to which the explicit or implicit expressed positive or negative emotions are identified and evaluated. Additionally, failure/s (if any) of DeepSeek AI-generated scripts to align with human cultural-emotional standards is identified in regard to differences in emotional polarity of *Framed Positionings*. Finally, DeepSeek CoT is consulted to justify potential cultural-emotional failures.

4. ANALYSIS AND DISCUSSION

The analysis and discussion of the Egyptian and British data are carried out in two separate sections. Both sections follow a pattern according to which a comparative analysis across AI and human scripts is carried out, and a discussion of observed findings is presented.

4.1 *Comparative Analysis across Egyptian Data*

4.1.1 Overview of DeepSeek AI vs Human-Generated Scripts

As a preliminary step towards the comparative analysis, a plot summary of the DeepSeek and human-generated scripts is provided. In the DeepSeek storyline, scenes move from sadness to happiness. The mother, Amal, agonizes to see her little son, Ali, lying in bed suffering from a critical heart disease, and doctors helplessly check Ali's weakening vital signs, waiting for donations to afford the available cure. A flashback is given, recalling Ali's first heart attack. The mother is seen in the hospital crying, clutching Ali's teddy bear, and praying to God faithfully for Ali's recovery. Financial donation is contributed by donors. Towards the end, the mother's emotional relief to see her son cured and healthy after social intervention and donation is depicted.

In the human-generated script, scenes move from present to past, maintaining an optimistic tone. Throughout the present phase, a cheerful and hopeful young mother (no name is specified) is seen holding a red heart, which metonymically compensates for the absence of her son (no name is specified) and is relevant to the celebration theme (Valentine's Day). In the present phase, the mother performs all her daily routine (preparing breakfast, doing the shopping, celebrating her son's birthday, taking her son to bed) with a calm smile. The positive tone is maintained in the past phase when the son was much younger, leading a healthy life in his mother's arms.

The overview reflects dissimilarity in the emotional tone expressed in the DeepSeek script compared to the human script. In an AI-generated narrative, sadness, worry, and disappointment are the prevailing emotions; the mother's devastated emotional condition and the son's physical pain are intensified in most of the script scenes. However, in the human narrative, optimism and hopefulness are the dominating sentiments, and there is no explicit representation of the son's critical health condition. Meanwhile, the mother is represented as a hopeful and positive parent willingly coping with her son's health situation.

4.1.2 Framed Positionings in Egyptian DeepSeek vs Human-Generated Scripts

Upon implementing the comparative analytical

procedures, it is observed that each framing function yielded different Framed Positionings with specific affective characteristics. In the DeepSeek Egyptian adverts script, four specific Framed Positionings are identified: PERSISTENT AGONY, LIFE AT RISK, HELPLESSNESS, and HELP THE NEEDY. Meanwhile, four recognized Framed Positionings are rendered in the human storyline: METONYMIC COMPENSATION FOR ABSENCES, LIFE AT RISK, OPTIMISTIC RESILIENCE, and EMPATHETIC CONTRIBUTION. Table (2) illustrates the rendered Framed Positionings in Egyptian data (DeepSeek and human-generated scripts):

Table 1: Rendered Framed Positionings in Egyptian

Framing Function	Rendered Framed Positionings in DeepSeek Egyptian Script	Affective Polarity	DeepSeek Chain of Thought Rational for framing Functions	Framing Function	Rendered Framed Positioning in Human -Generated Egyptian Script	Affective Polarity
Problem	PERSISTENT AGONY	**-VE**	**Evoke Empathy** - "A warm, emotional home setting" - "Mother should be shown caring for her son, highlighting his fragility." - "Make sure the emotional tone is consistent, moving from sadness to hope"	**Problem**	METONYMIC COMPENSATION FOR ABSENCES	**±VE**
Causal Attribution	LIFE AT RISK	**-VE**		**Causal Attribution**	LIFE AT RISK	**-VE**
Moral Judgement (Participants)	HELPLESSNESS	**-VE**	**Showing Urgency** - "The mother's dialogue should express worry and hope " - "transition to a hospital scene where doctors are checking him, showing the urgency."	**Moral Judgement (participants)**	OPTIMISTIC RESILIENCE	**+VE**
Suggested Remedies	HELP THE NEEDY	**-VE**	**Encourage Donations** - "Emotional tone is consistent, moving from sadness to hope" - "The call to action should encourage donations during Valentine's month. Then, ending with positive visuals of the child recovering and being with his family again"	**Suggested Remedies**	EMPATHETIC CONTRIBUTION	**+VE**

As illustrated in Table 1, the negative Framed Positionings are more frequent in DeepSeek content than those recognized in human content. Different framings are identified in highlighting the problem, the causal attribution, the moral Judgement, and the suggested remedies. Meanwhile, participants are positioned to assume varied roles and duties triggered chiefly by articulated explicit and implicit emotional status.

4.1.2.1 Framed Positionings of the Problem and Causal Attribution

The Framed Positionings PERSISTENT AGONY and LIFE AT RISK are construed when foregrounding the problem and its causes in DeepSeek scripts. In framing the problem and the causal attribution, the mother is positioned to be emotionally agonized, whereas the son is positioned as a weak, vulnerable heart patient who is physically anguished and struggles to breathe *[Frail + 6-year-old boy + lies in bed + Struggling to breathe = -ve Affect: physical weakness, Life at Risk, suffer]*. For example, in the opening scene, the distress and worry of the mother watching her son unable to breathe normally are made salient through her words, triggering negative affections: [*Watching over* باخدّ عليه *+Every Night* كل ليلة *+ Pray* بدعي *+ when he will see morning without pain waking him.* إمتى هيشوف الصبح من غير ما

الألم يوقظه = *-ve Affect; worry; Persistence of pain, suffer, life threatened].* In this vein, the problem and the causes are explicitly framed, foregrounding emotional and physical pain due to the son's critical heart disease.

On the other hand, in the human script, the Framing Positioning METONYMICAL COMPENSATION FOR ABSENCES and LIFE AT RISK frame the problem (mother longing for an absent son) and the cause (the son is absent due to threatening heart disease). In relevance to the theme of the advert, celebrating Valentine's Day, the metonymic use of a red heart to visually compensate for the son's absence implies the mother's longing for her dear son. The symbolic meaning of the red heart is relevant to the purpose of the advert and allows the audience to relate it schematically to serious heart conditions. Furthermore, the flashback scenes intensify the problem and the causes as they implicitly indicate the mother's longing for the past when her son was healthier and physically present. The symbolic meaning of the red heart is relevant to the purpose of the advert and allows the audience to relate it schematically to serious heart conditions.

However, in the human script, dual affective polarity in presenting the problem is identified: [*Red heart + accompanies the mother while doing her maternal daily chores, smiling mother = -ve Affect(implicit) longing for absent son, = +ve affect (explicit); absence emotionally compensated*]. To elaborate, the absence of the son is not visually intensified, and the mother is depicted smiling while holding a red heart, positively adapting to the emotional detachment from her son. Meanwhile, the optimistic attitude of the mother in coping with the causes of the problem deemphasizes the negative framing of emotional loss and triggers dual affective polarity. In other words, the physical pain of the son is not visually framed, which reduces the negative emotion of empathy and enhances positive affections of hope for a better condition.

4.1.2.2 Framed Positionings of the Moral Judgement

In DeepSeek content, the problem is morally evaluated, positioning the main participants (mother, son, and doctors) as helpless. Hence, HELPLESSNESS Framed Positioning is identified. The moral Judgement is specifically framed in the hospital scenes in which the doctors are positioned as professional figures who monitor the son's vital signs, waiting for social intervention to afford the available cure; [*Monitor + Beeps + Ominously = -ve Affect (implicit); helplessness. = -ve Judgment (implicit); social passiveness, social reluctance] and [Treatment Exists* العلاج موجود *+ need* القلب الصغير *+ little heart* دعمكم *+ your support* محتاجين *+ deserves* يستحق *+ second chance* فرصة تانية *= -ve Affect (implicit): life at risk, suffer.= -ve Judgment (implicit); helplessness, social passiveness, social reluctance].* Therefore, the doctors are urging the audience to donate, positioning them implicitly as reluctant inactive social agents who are responsible for giving the little child a second chance to live.

In the human-generated script, OPTIMISTIC RESILIENCE is the framed positionings rendered to evaluate the main participants' attitude towards the problem. In this respect, the mother is positioned as an optimistically resilient caregiver coping with the absence of her son by holding a red heart while calmly and willingly performing her daily chores. This hopeful emotional attitude is further enhanced by the narrator's words in which the audience is implicitly referred to as ethically committed and capable of granting permanent extended happiness; [there is a gift في هدية *+* rejoices the heart تفرح القلب *+* for a day يوم *+* there is a gift في هدية *+* rejoices the heart تفرح القلب *+* lifelong طول العمر **= +ve Affect**; happiness, prolonged happiness**. = +ve Judgement**, ethical accountability, active social responsibility = **+ve Appreciation**; valuable contribution, generous contribution].

4.1.2.3 Framed Positionings of the Suggested Remedies

In the DeepSeek script, HELP THE NEEDY is the Framed Positioning rendered when calling for action. Although the solution (donation) is positively evaluated, depicting the son in the final scene playing after being cured, the suggested remedy is framed negatively. The audience is positioned as privileged and affluent, whereas the mother and her son are positioned as needy and disadvantaged. This framed positioning is specifically manifested when the narrator's words, "*there is a gift that rejoices the heart for a day ...and a gift that rejoices the heart every day* في هدية تفرح القلب يوم... وفي هدية تفرح القلب كل يوم..*")* are followed by the mother's desperate prayers *"God, help them so they can help him. I want him to play and laugh like before* يا رب... ساعدهم عشان يساعدوه. عايزاه يرجع يلعب ويضحك زي الأول*".* The negative effects of deprivation and neediness are explicitly evoked, coupled with a negative Appreciation of potential social contribution.

This negative Framed Positioning of the audience is further amplified as the call to action asked explicitly for help in a begging tone, selecting the word " your hand ايديك*" as a medium of giving* ; [*In the month of love* في شهر الحب *+ your hand* ايديك *+ can restore* تقدر تعيد *+ joy* الفرحة *+ to a mother's and child heart* لقلب ام و طفل *= **-ve Affect**; neediness, deprivation **.= -ve Judgement** (of audience against mother and son); privileged,affluent.= **-ve Appreciation**; untimely contribution, begged contribution].* To elaborate, the

suggested remedy stressed the social hierarchy of the audience and participants, placing the audience in a higher social position. Additionally, the audience is categorized as rich and the participants as poor.

On the other hand, in the human-generated script, EMPHATIC CONTRIBUTION is the Framed Positioning identified as the suggested remedy is foregrounded. The proposed solution is giving a chance for the heart patient to live happily with his family. In this respect, the audience is positioned as empathetic givers who are accustomed to charitable acts; [In the Valentine's season this year في موسم الحب السنادي+ make your gift خلي هديتك+ for a child's heart لقلب طفل+ to live يعيش + to rejoice يفرح+ and to rejoice those who are around him و يفرح اللي حواليه= **+ve Affect,** empathy, hope, joy. **=+ve Judgement** (for audience); generous, kind, openhandedness. =+Appreciation (for audience charitable acts); generous social contribution, impactful charitable act.

The phrase "In the Valentine season this year في موسم الحب السنادي, make your gift ...خلي هديتك" indicates that the audience is active social agents who are used to responding to any potential social cause. Accordingly, the EMPHATIC CONTRIBUTION Framed Positioning triggers positive emotions that indirectly encourage altruism and readiness for timely social intervention. The audience is encouraged to help restore the son and family happiness and joy. In other words, the need for emotional support is foregrounded in the call to action, while the financial support receives less focus, eliminating social hierarchies and promoting social solidarity.

4.1.3 Cultural -Emotional Alignment of DeepSeek to Egyptian Context

Regarding the cultural-emotional capacity of DeepSeek AI, failure to attain Egyptian human standards is observed. Although the storyline produced by DeepSeek reflects an understanding of the main theme and topic of the charity appeal, intense negative emotions dominate the framing strategies of the social cause. As clarified in Table 1, in the DeepSeek script, the rendered Framed Positionings in addressing the problem, causal attribution, moral Judgement, and suggested remedies mainly trigger negative affection. Contrastingly, in human-generated scripts, positive sentiments are mostly used to frame the charity appeal and urge donations. Moreover, duality of affective polarity is a feature exclusively observed in human-generated script reflecting human genuine creativity.

The rationale for DeepSeek's cultural-emotional failure is highlighted in the app CoT. As illustrated in Table 1, DeepSeek's main objectives in addressing are to evoke empathy, show urgency, and encourage donation. However, in communicating its objectives, the AI app over-relied on evoking negative affections, deviating from the human cultural-emotional standards reflected in human-generated script. For example, DeepSeek presents the problem and causal attribution by foregrounding the mother's emotional agony and the son's physical suffering, whereas in the human script, suffering and agony are not explicitly articulated. This can be further observed in framing the moral Judgement and suggested remedies; DeepSeek depicts the main participants as helpless and needy, and the viewers as reluctant rich donors. In contrast, the human-generated script depicts main participants as optimistic and resilient figures and viewers as empathetic givers.

4.2 *Comparative Analysis across British Data*

4.2.1 Overview of DeepSeek AI vs Human-Generated Scripts

A preliminary comparison of the DeepSeek and human-generated scripts is carried out by providing a summary of their storylines. In the DeepSeek script, scenes mostly depict a recovered husband, Mark (50s), who is joyfully decorating a Christmas tree inside a warm cottage while his wife, Laura (mid-40s), watches him with gratitude. The opening scene shows how the husband is healthy and energetic, so he lifts his giggling daughter to place the star on the Christmas tree. A flashback scene is given, highlighting how the husband's life was at risk in the hospital waiting for a social donation. A transition is made to the joyful Christmas celebration scene in which the husband is making a toast amidst echoing laughter. The husband and wife maintain a hopeful and grateful attitude while celebrating Christmas with their family, friends, and relatives until the end of the storyline.

In the human-generated script, the advert starts with a shocking statistic announcing the annual number of deaths in the UK caused by heart and vascular diseases. Transition is then made to showcase joyful moments in the life of the recovered husband. A recovered heart patient husband (no name is given) and his wife (no name is given) are seen preparing for a family Christmas dinner. The wife narrates her emotional relief that her husband is alive, celebrating Christmas, giving gifts, and enjoying his time among his family and friends. Throughout the advert, the wife's emotional relief and gratitude are mixed with agonizing recall of times when the husband's life was at risk. The advert storyline ends with the wife touching the heart operation scar on her husband's chest with tears in her eyes.

Comparing the plot summary of AI and human scripts,

the positive emotions are observed to be the prevailing sentiments in the DeepSeek storyline. However, in the human script, the storyline starts with negative emotions (shocking statistics) and moves to positive emotions (joy and happiness of Christmas Eve celebration). Nevertheless, the human script ends with agonized recall of the husband's critical condition and depiction of his operation scare. Hence, both DeepSeek and human scripts approach the theme of Christmas celebration after the husband's recovery, yet the emotional triggers are slightly different across each script. This difference is highlighted in the interpretation of the rendered Framed Positionings across the British data.

4.2.2 Framed Positionings in British DeepSeek vs Human-Generated Scripts

In DeepSeek and human-generated scripts framing the problem, causal attribution, moral Judgement, and suggested remedies rendered five Framed Positionings in each context. DeepSeek script addressed the charity appeal through the Framed Positionings: LIFE AT RISK, AWAITED SOCIAL CONTRIBUTION, COMPASSIONATE GRATITUDE, and EMPATHETIC CONTRIBUTION. Similarly, the human-generated script represents the charity appeal within the Framed Positionings: CHOCKING TRUTH, UNTIMELY SOCIAL INTERVENTION, COMPASSIONATE GRATITUDE, AND EMPATHETIC CONTRIBUTION. Table 2 illustrates the Framed Positionings recognized in each script in view of the framing functions and highlights the Framed Positioning affective polarity, and the rationale given by DeepSeek for various framings.

Table 2: Rendered Framed Positionings in British Data

Framing Function	Rendered Framed Positionings in DeepSeek British Script	Affective Polarity	DeepSeek Chain of Thought Rational for Framing Functions	Framing Function	Rendered Framed Positioning in Human -Generated British Script	Affective Polarity
Problem	LIFE AT RISK	**-VE**	**"Contrast between husband current state(healthy) and past illness** should be subtly shown maybe through a photo or moment of reflection"	**Problem**	CHOCKING TRUTH	**-VE**
Causal Attribution	AWAITED SOCIAL CONTRIBUTION	**-VE**	**"Balance between the festive joy and the gravity of the cause "**	**Causal Attribution**	UNTIMELY SOCIAL INTERVENTION	**-VE**
Moral Judgement (Participants)	COMPASSIONATE GRATITUDE	**+VE**	**"Wife should express gratitude** ○ show the joy of having the husband back ○ Emphasize community and togetherness " ○ **"Authentic moments of family joy contrasted with the near-loss, then the positive outcome thanks to BHF"**	**Moral Judgement (participants)**	COMPASSIONATE GRATITUDE	**±VE**
Suggested Remedies	EMPATHETIC CONTRIBUTION	**+VE**	**"The call to action should tie into the idea that donations save lives "** **"The message is Emotional without being manipulative"** **"Show how donations make such outcomes possible."**	**Suggested Remedies**	EMPATHETIC CONTRIBUTION	**+VE**

As shown in Table 2, the Framed Positionings rendered to present the problem and the causal attribution in DeepSeek are different in concept from those recognized in human script. However, similar Framed Positionings are recognized to present similar thoughts in framing the moral Judgement (of participants and audience) and the suggested remedies in both DeepSeek and human scripts. As for the emotional implications of rendered Framed positionings, they are almost the same in each of the AI and human scripts, except for the framing of the moral Judgement of participants. The human-generated storyline implicates dual affective appraisal when framing moral Judgment of advertising participants. Data in Table (2) is further elaborated, addressing rendered Framed Positioning in view of developed framing functions.

4.2.2.1Framed Positionings of Problem and Causal Attribution

In the DeepSeek script, the problem is recognized as risking the lives of heart patients, whereas the cause of the problem is attributed to awaited social intervention. Hence, LIFE AT RISK and AWAITED SOCIAL INTERVENTION are rendered in this respect. The hospital scene frames both the problem and the causes. In this scene, the husband is positioned as a heart patient who is at risk in a hospital bed. Meanwhile, the wife is positioned as worried and uncertain of what might happen to her husband [in hospital bed + a monitor beeps + gripping his hand = -ve Affect; worry, sadness, uncertainty, hope for rescue]. The wife's words, "The fear ...the uncertainty. But then, hope," confirm the problem and clarify the cause.

The surging number of heart patients' deaths is the foregrounded problem in the British human-generated script in which heart patients are positioned as helpless victims of a severe disease. Meanwhile, untimely social action is framed as the causal attribution, positioning the audience as passive agents whose contribution is mandatory to save lives at risk. Therefore, the Framed Positionings CHOCKING TRUTH and UNTIMELY SOCIAL INTERVENTION are rendered to present the problem and its causes. These framings initiate negative affections. For example, in the lead-in scene, the displayed statistics stating that "*Each year, more than 170,000 people die from heart and circulatory diseases in* the UK" provoke feelings of sadness, fear, and urgency for social intervention.

4.2.2.2Framed Positionings of Moral Judgement

The storyline in Deepseek and human scripts focuses mainly on the emotion of gratitude experienced by the wives of the recovered husbands. The wives narrate how the social contribution rescued their husbands' lives, so that they are now celebrating another Christmas with their families. In this manner, the wives are positioned as grateful and appreciative to the British Heart Foundation for giving their husbands a chance to live. The Framed Positioning COMPASSIONATE GRATITUDE is recognized, evoking positive sentiments of gratitude and Appreciation.

However, in the human script, the moral judgement Famed Positioning of COMPASSIONATE GRATITUDE carries dual affection. The wife expresses her gratitude with tears streaming down her face as she recalls her husband's critical condition. To intensify how her life would have been miserable if timely social intervention had not been achieved, the wife repeats the expression, "you *were not supposed to..."* when describing the recovered husband's joy and happiness being among his family. In this vein, mixed emotions of gratitude and agony are explicitly identified, causing affective duality.

4.2.2.3Framed Positionings of Suggested Remedies

The suggested remedy in DeepSeek and human scripts is the recommended donation. The storylines in both AI and human scripts highlight the positive emotional impact of social intervention on the lives of the recovered patients and their families. Following this positive illustration, explicit, actionable procedures of donation are recommended, and the Framed Positioning EMPATHETIC CONTRIBUTION is rendered. Accordingly, the audience is positioned as empathetic social actors whose contributions are acknowledged and appreciated.

In the DeepSeek script, the recommended solution is announced by the wife, confirming how life could have been different without a donation to fund research at the BHF. The wife further urges the audience to donate as she says, "*Your gift funds the science that turns despair into stories like ours*." The use of the words, *gift + turns despair + into stories like ours*, implicates positive Affect of happiness, complete relief, and enhances emotional attitude in which donation is positively judged and evaluated as a precious gift that should be cherished.

In the same vein, the human-generated storyline articulates the recommended action through the Framed Positioning EMPATHETIC CONTRIBUTION. The call to action is clearly stated following the wife's expressive words that her husband is here because of the best gift he has ever had. Hence, the audience is urged to donate, motivated by the tangible positive impact they would make and by the Appreciation they would receive for their contribution. Positive sentiments are aroused, positioning the audience as potential life savers whose kind act of donation is highly appreciated and positively judged.

4.2.3 Cultural -Emotional Alignment Capacity of DeepSeek to the British Context

Having interpreted the yielded Framed Positionings across British data, it is observed that DeepSeek is responsive to the cultural-emotional cues of the British context. The framings of the problem, causes, moral Judgement, and suggested remedies in DeepSeek and human storylines are almost in complete harmony. Framed positioning strategies may differ across AI and human storylines, yet the affective impact is nearly the same in both contexts. For example, the human storyline presents the problem through shocking statistics in a lead-in shot, whereas the DeepSeek storyline frames the problem after a scene in which the family enjoys Christmas. As justified by DeepSeek COT, the problem is framed in this manner to make the "*Contrast between husband's current state(healthy) and past illness should be subtly shown, maybe through a photo or moment of reflection".*

However, duality of affective polarity is a distinguished feature observed in human script in framing moral Judgement. As previously explained, the representation of mixed emotions in framing concepts is exclusive to human creative potentials. In the human script, the wife's tears and smiles express her mixed emotions seeing her husband actively enjoying his life. However, in DeepSeek COT, the moral Judgement is expressed through the wife's direct and articulated feelings of gratitude. The rationale given by DeepSeek in this respect is that **"***Wife should express gratitude ...show the joy of having the husband back .....Emphasize community and togetherness".*

5. CONCLUSION

The current study explored a relatively novel area related to AI-generated content. The article investigated the capacity of DeepSeek generative AI to process and respond to Egyptian and British cultural-emotional features specific to human standards. DeepSeek AI-generated charity advertisement scripts are compared to scripts of the original televised adverts. In both contexts, four Framed Positionings are construed when framing the problem of charity appeal, its cause, moral Judgement, and recommended solution. The emotional polarity of the Framed Positionings is compared. The comparative analysis concludes that DeepSeek AI has greater potential to align with British cultural-emotional aspects and less capacity to adhere to Egyptian cultural-emotional features.

Regarding the Egyptian context, DeepSeek AI storyline reflects a considerable understanding of the charity appeal theme and topic; however, its sensitivity to the emotional expressiveness and cultural expectations is limited. The DeepSeek storyline depends on intensified negative emotions of fear of loss and helplessness, positioning the heart patient and his caregiver as needy people, almost begging for financial support. Contrastingly, the original televised script intensifies positive emotions of hopefulness and resilience, positioning the caregiver as an optimistic person who is confident that her son will be cured to resume his normal life.

The failure of DeepSeek AI to align with the Egyptian cultural-emotional expectations is further investigated, referring to the App CoT. In this respect, DeepSeek CoT explicates that evoking empathy, showing urgency for social intervention, and encouraging donations should be considered when generating the script, yet the end product reflects an overreliance on negative affective appraisals of loss and fear. The four yielded Framed Positionings in DeepSeek storyline (PERSISTENT AGONY, LIFE AT RISK, HELPLESSNESS, and HELP THE NEEDY) carry negative affective appraisal, whereas the human storyline Framed Positionings (METONYMIC COMPENSATION FOR ABSENCES, LIFE AT RISK, OPTIMISTIC RESILIENCE, and EMPATHETIC CONTRIBUTION) carry one instant of negative emotions, two instances of positive emotions, and an exclusive instance of dual affective polarity.

In the British context, alignment to human cultural-emotional expectations is almost comprehensive, with limited failure. DeepSeek generated a script that follows almost the same emotional pattern as the original human script while addressing the problem of charity appeal. The Framed Positionings construed in DeepSeek (LIFE AT RISK, AWAITED SOCIAL CONTRIBUTION, COMPASSIONATE GRATITUDE, and EMPATHETIC CONTRIBUTION) and human (CHOCKING TRUTH, UNTIMELY SOCIAL INTERVENTION, COMPASSIONATE GRATITUDE, and EMPATHETIC CONTRIBUTION) scripts carry the same affective appraisal. However, in the human script, dual affective polarity is observed in evaluating the moral attitude of the main participant (wife). This exclusive instance of dual sentiments distinguishes irreplaceable genuine human intelligence.

Although the study investigated the cultural-emotional capacity of the DeepSeek generative AI, the amount of data and cultural contexts limit the generalizability of the findings. Accordingly, more cultures can be explored to understand how new AI technology develops its alignment capacity to human emotional standards. Additionally, analyzing the CoT discourse of different generative AI models is a rich area for

further investigation, which can add to the literature of discourse analysis of generative AI content.

To conclude, AI models are in constant development to reach a level of human-like intelligence. The accelerated and transformative developments in the Artificial Intelligence industry make it imperative to extend active exploration of AI-generated content. AI apps are regularly updated to overcome their communicative failures. Consequently, to harness and maximize AI's positive contribution to human digital performance, it is crucial to maintain an updated understanding and evaluation of the different AI human-like capacities.

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