

ARTIFICIAL MINDS AND LITERARY WORLDS: RECONCEPTUALISING NARRATIVE IN THE AI ERA

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ABSTRACT

Positioned at the confluence of literary studies, philosophy of mind, and AI ethics, this study examines narrative as a cognitive and cultural interface through which both humans and intelligent machines engage with, interpret, and construct reality. Drawing on selected contemporary novels, it investigates how literary texts anticipate, reflect, and critically interrogate the emergence of artificial intelligence as a narrative presence. Attention is given to the negotiation of human-centered values such as empathy, intentionality, and ethical accountability within AI-mediated storytelling. Focusing primarily on *Klara and the Sun* by Kazuo Ishiguro, the paper analyses the representation of artificial consciousness through a non-human narrative perspective, foregrounding the tension between programmed cognition and the affective depth of human experience. The novel is thus approached as a critical site for examining the ethical implications of attributing cognitive and emotional capacities to intelligent machines. More broadly, the study explores the dynamic interplay between artificial intelligence, narrative consciousness, and ethical human inquiry within the interdisciplinary frameworks of literature and the social sciences. As AI systems increasingly participate in the production of narrative forms, the distinction between human-authored and machine-generated texts becomes progressively blurred, raising pressing questions concerning authorship, agency, creativity, and moral responsibility. By placing human-authored narratives in dialogue with emergent AI-generated texts, the paper advances the concept of the “mind–world interface” as a theoretical framework for understanding how meaning, consciousness, and ethical accountability are co-constituted in the post-human condition. Ultimately, it argues for a human-centered paradigm of AI development one that preserves the ethical, experiential, and imaginative richness of narrative as a fundamentally human domain.

Keywords: Human-Centered AI, Ethical AI, Narrative Intelligence, Literary Consciousness, Posthumanism and Digital Humanities.

INTRODUCTION

The fast growth of intelligence has changed the way we make share and understand knowledge, communication and creative work. Artificial intelligence is no longer just used for tools or computers it is now also used to create stories and texts that copy take from and sometimes challenge the way humans write. This means we need to think about basic ideas like who makes something what it means to be creative and what we mean by being aware of something. These ideas have always been connected to humans. As Roland Barthes said in

“The Death of the Author”, people have been questioning the idea of an author for a time. But now that machines can generate text we must think about who's really making it in a whole new way. The idea of the "mind and world connection" can help us understand how our thoughts and the world around us are related. This idea is based on the thoughts of people who study how we experience the world and what it means to be human. N. Katherine Hayles said in *How We Became Posthuman* that the line between human and machine thinking is getting blurred. This means we need to rethink what it means to be a person. In this context storytelling is a place where human beings and artificial intelligence come together to make sense of the world. Artificial intelligence and human beings use stories to encode, process and reinterpret what is happening around us. The artificial intelligence and humans are both part of this process of making stories and understanding the world.

Moreover, the application of AI (Artificial Intelligence) to tell stories poses serious ethical and ontological questions about agency, intentionality, and responsibility. AI systems can indeed produce texts that are coherent and structurally complex. However, such systems do not operate based on experience and moral intuition but rather on the statistics of the language. According to research done by Luciano Floridi on information ethics (particularly in *The Ethics of Information*), the extended moral ontology of artificial agents may take place in an ethical order which should be understood that envelops human and populates the infosphere. AI ought to be embedded inside an ethical system that prioritizes humans, accountability, and transparency along with the protection of human values. In her book, *The Posthuman*, Rosi Braidotti outlined that as the human subject is decentred, the subject would not be erased but rather reconfigured in a milieu of technological, ecological, and social relations. In this respect, literature serves as a privileged site to explore them which offers an elaborate and nuanced representation of the affective tensions between human and machine. In this manner, literary texts do not only reflect technological change by engaging with such representations; they also query the human identity and responsibility issues that follow.

Located at the convergence of literary studies, philosophy of mind, and AI ethics, the paper seeks to show that the increasingly entangled status of human and artificial narrative agents calls for a reassertion of humans within technology. While AI may add to and change storytellers' practices, it cannot generate the phenomenologically deep, affectively rich, and ethically intentional human experience. Consequently, this paper proposes a perspective that rejects reductionary computationalism while affirming narration as irreducibly ethical and experiential. The mind-world interface helps in creating a gradual mindset about meaning, consciousness and moral agency in an increasingly human-machine era.

OBJECTIVES OF THE STUDY

This study aims to examine the evolving relationship between artificial intelligence and narrative consciousness within the interdisciplinary fields of literature and the social sciences. It analyses how contemporary literary texts, particularly *Klara and the Sun*, represent artificial consciousness and negotiate the boundaries between human and machine cognition. The study further investigates the reconfiguration of authorship, agency, and creativity in AI-generated and AI-mediated narratives, while evaluating their ethical implications with reference to human-centered values such as empathy, accountability, and moral responsibility. Additionally, it compares human-authored narratives with AI-generated texts in terms of narrative structure, emotional depth, and ethical engagement. Ultimately, the research seeks to conceptualize the “mind–world interface” as a theoretical framework for understanding how meaning and consciousness are co-constructed by human and artificial

intelligences, thereby contributing to interdisciplinary discourse across literary studies, philosophy of mind, posthuman theory, and AI ethics.

HYPOTHESIS

This research proposes that even though the AI-generated and AI-mediated narratives can tell stories like humans, they lack in phenomenological depth, ethical intentionality, and experiential consciousness which are typical among human-authored narratives. It also suggests that as AI becomes involved in the process of creating narratives, authorship and agency will be reconfigured, creating a distributed form of narrative authority among human and non-human systems. The epistemic and affective constraint on machined consciousness when compared with human subjectivity is hypothesized to be uncovered within the literary formations of artificial consciousness, as seen in *Klara and the Sun*. Furthermore, it is assumed that AI-mediated stories will have ethical asymmetry, since AI agents can act empathetic without being morally responsible or accountable for their actions. Based on this, the study introduces the concept of the “mind–world interface” as a key factor in the creation of meaning and consciousness in the process of human–machine narration interaction. On the other hand, the null hypothesis posits that there is no significant difference between the emotional, ethical, and narrative consciousness of the AI-generated and the human-authored narratives.

SCOPE AND LIMITATIONS OF THE STUDY

This research takes an interdisciplinary path, combining literary studies, philosophy of mind, posthuman theory and AI ethics to explore the interaction between AI and narrative consciousness within the context of the “mind–world interface.” It is qualitative and interpretative analysis of the novel, *Klara and the Sun*, by Kazuo Ishiguro, as well as some selected AI-generated texts, in order to examine the ways in which meaning, subjectivity and ethical responsibility is built in human-written and AI-generated texts. Although the study offers a comprehensive theoretical analysis and contributes meaningfully to interdisciplinary debates on technological mediation and cultural production, it is not without certain limitations. The research primarily relies on a single major case study and adopts a predominantly qualitative and non-empirical methodology. Furthermore, its theoretical framework is largely informed by Anglo-Western perspectives and English-language scholarship, which may limit the scope for incorporating diverse cultural and epistemological viewpoints. Moreover, the study's results might not be applicable in the long term, since AI technologies are changing quickly, and legal and policy aspects of AI governance are not discussed in depth. Even with these limitations, the study still makes a valuable conceptual contribution, highlighting the importance of narrative as a lens through which to examine the ethical and epistemological implications of AI.

REVIEW OF LITERATURE

Artificial Intelligence, narrative production, and ethics have become a central topic of interdisciplinary research, receiving a constant stream of interest from literary theory, the philosophy of mind, media studies and critical posthumanism. This discourse is fundamentally shaped by the tendency to position the human as the exclusive locus of creativity and consciousness, thereby necessitating a critical re-evaluation of authorship, agency, and the processes of meaning-making within the algorithmic age. The concept of the author was countered by early theoretical works, particularly Roland Barthes' “Death of the Author” and Michel Foucault's “What Is an Author?”. Both of them suggested that the text was a place of various interpretations as a result of reading and discourse. These frameworks are not necessarily new to the rise of AI-generated content, but they are important conceptual

resources for thinking about the increased authorial diffusion in the age of machine-generated narratives. But current AI advancements have taken these debates beyond the realm of interpretive plurality to concerns of ontological authorship, and the “author” could be anything but a human being, but rather a collection of data, algorithms and training corpora.

On this foundation, post-humanist thinkers like N. Katherine Hayles have greatly influenced the evolution of a new understanding of the human mind and computational systems. It is Hayles's critique of the privileging of disembodied information over embodied experience that leads to the posthuman condition as a product of the entanglement of human and machine intelligences that is central to *How We Became Posthuman*. This is especially pertinent in the case of AI-generated narratives, as the production of text is now removed from lived experience, and consciousness and subjectivity in the machinic output is called into question. The same goes for Rosi Braidotti's posthuman subject in *The Posthuman*, which is understood as a relational, distributed subject, located within networks of technologic and eco-telegrammatic dependency. Her work highlights the need to go beyond the anthropocentric perspective and yet remain ethically engaged with human and non-human life.

The ethical implications of AI have been well theorized by researchers like Luciano Floridi, who has written extensively on information ethics, which form the basis for understanding the ethical aspects of artificial intelligence. The Ethics of Information proposes a new term, the “infosphere,” in which people and machines share in the production and dissemination of information. In this expanded moral space, one of the questions of responsibility, accountability, and agency can be more complicated, especially if the AI systems produce content that affects social and cultural discussions. Floridi's focus on ethics from a human perspective reflects a broader worry regarding the accountability of AI technologies to human values.

In literary studies, contemporary works of fiction have played a significant role in exploring the impact of artificial intelligence on narrative structures and notions of consciousness. Novels such as *Klara and the Sun* by Kazuo Ishiguro, *Machines Like Me* by Ian McEwan, and *Neuromancer* by William Gibson employ forms of artificial or technologically enhanced consciousness to interrogate the shifting boundaries between human and machine subjectivity. These novels have not only portrayed technological anxieties but have also served as an opportunity for the examination of ethical issues pertaining to AI through narration. According to scholars in the field of digital humanities, such novels play an important role in helping us understand how culture and human imagination interact with technology.

Simultaneously, new academic research into literature created by AI machines highlights the potential and limitations of computer-written texts. Although AI programs have proven themselves capable of creating a text structure and style like human writing, the absence of phenomena and intentional qualities is the major disadvantage of machine-written texts criticized by scholars. Such an argument echoes the traditions of phenomenology, especially its approach to the body as an indispensable part of human existence. The lack of emotional and ethical intentions in computer-written texts raises questions regarding the significance of distinguishing simulation from experience.

However, despite the remarkable achievements made in this area, there is still an urgent need to incorporate these approaches into an integrative model of the relationship between the human and artificial narrative agents. In this context, the proposed study will attempt to fill this void by introducing the idea of the “mind-world interface.” The theoretical framework

adopted in this research assumes that narrative functions as the locus of intersection for cognition, representation, and ethics. As such, the research paper does not only add to the ongoing theoretical conversation but takes it further by highlighting the moral and experiential aspects of storytelling in the context of an age dominated by artificial intelligence. The paper will show how, despite the value added by approaches based on posthumanism and information theory, there is a need for new focus on humanistic considerations to shape the development of AI in the right direction.

METHODOLOGY

The research paper will be based on the qualitative approach in the interdisciplinary study that combines literary studies, posthuman theory, philosophy of mind, and AI ethics. Being positioned on the border between literature, AI, ethics, and philosophical questions related to human mind and consciousness, the research will aim to explore how human and artificial narratives address such key issues as agency, subjectivity, consciousness, and moral responsibility.

Firstly, the methodological approach implies textual analysis, particularly, close reading. As part of literary hermeneutics, this approach presupposes the thorough investigation of narrative voice, focalization, thematic structures, and ways of representation to reveal how artificial consciousness is represented and mediated in literary narrative. In this case, the main text analysed during research is *Klara and the Sun* by Kazuo Ishiguro that explores the issue of artificial consciousness from the perspective of an Artificial Friend. The selection of *Klara and the Sun* is informed by its central engagement with posthuman questions surrounding non-human cognition, affective labour, and the ethics of machine companionship. The novel's first-person non-human narration offers a particularly productive site for examining the limits of machinic perception and the narrative construction of artificial interiority. This enables the study to interrogate how literary form itself mediates the boundary between algorithmic cognition and human consciousness.

Apart from the detailed analysis of the texts, the methodology also involves a comparative analysis whereby the human texts are compared to the new AI texts that are generated. Through this comparison, there can be the identification of the differences between literary works written by humans and those produced through AI. There will be considerations on aspects such as the coherence of the texts, their intentions, their emotional content, the sense of agency and the overall ethical concerns that are embedded in them. These comparisons are informed by the discourses of theorists like Roland Barthes and Michel Foucault who have challenged the concept of authorship in relation to texts.

The theoretical perspective of this study is additionally guided by posthumanism and media theory. The post humanist analysis in the study will be guided by the theoretical foundation provided by N. Katherine Hayles, who gives us the basis to comprehend the relationship between information systems and embodied subjectivity by criticizing the disembodiment of information in her work *How We Became Posthuman*. This theoretical approach is important for analysing the contrast between simulation and phenomenology. Another guiding post humanist theorist is Rosi Braidotti. The ethical aspect of the analysis is based on the ideas presented by Luciano Floridi in *The Ethics of Information*, specifically his theory of information ethics. The concept of the "infosphere" that Floridi elaborates upon enables an expanded perspective on the issue of moral agency to include entities other than humans, at the same time stressing the importance of responsibility in technological devices.

Methodologically, this research is not an attempt to measure or quantify AI systems but, instead, emphasizes the interpretive and theoretical exploration of ideas. Literature is still

viewed as a repository of culture and knowledge through which technological change can be imagined and debated. In viewing narrative as a mode of mediating thought and ethics, the research develops the idea of the “mind-world interface” as both an analysis and a critique. In doing so, this research will become an explorative and interpretive study that will seek to contribute to the nascent body of knowledge regarding artificial intelligence and literature, focusing on the ethical significance of narrative creation in the age of the posthuman condition. The interdisciplinary methodology of this study will allow for a discussion about literary texts that will explore their capacity as critical laboratories that analyse the complex interplay between human consciousness, artificial cognition, and ethical responsibility. The methodology will be interdisciplinary in its very essence because the research problem that this dissertation addresses cannot be approached from either one of these perspectives alone. For example, the emergence of AI as an entity capable of generating narrative material can be discussed not only from a literary perspective, but also about technological and ethical perspectives. Finally, the methodology is designed not merely to analyse textual artifacts but to interrogate the broader epistemological transformation inaugurated by artificial intelligence. It foregrounds the necessity of preserving interpretive depth, ethical reflexivity, and phenomenological awareness in any scholarly engagement with AI-mediated narrative production.

FINDINGS AND DISCUSSION

It is through the analysis carried out in the study that several important convergences and tensions have been noted between artificial intelligence, narrative consciousness, and ethical subjectivity. All of these observations can be explained by the concept of the “mind-world interface,” whereby narrative acts as a means of mediation through which both human and machine intelligences make sense of their surroundings. There are four main themes identified from the discussion in this research: rethinking authorship; artificial consciousness; the ethics of affective deficit; and distributed narrative agency.

RECONFIGURATION OF AUTHORSHIP AND NARRATIVE AUTHORITY

Perhaps one of the key results to emerge from the research pertains to the destabilization of traditional conceptions of authorship. Drawing on the intellectual contributions of Roland Barthes and Michel Foucault, it can be argued that AI-mediated narrative creation constitutes an extension of the “death of the author” to the posthuman context, where authorship cannot be attributed to any one intentional subject but rather to a complex web of human intervention, algorithmic computation, and data analytics. Nonetheless, it must be noted that although AI-created narratives may seem to possess authorship, the former is derivative, deriving its power from the manipulation of existing linguistic structures rather than from personal experience. As such, the research paper finds that while authorship has certainly been decentred in the age of digital technologies, it has not been wholly displaced but reconfigured as a hybrid formation comprising humans and non-humans.

ARTIFICIAL CONSCIOUSNESS AND THE LIMITS OF MACHINIC PERCEPTION

Klara and the Sun highlight the knowledge limitations inherent in artificial consciousness. Klara’s perspective of narration is indicative of a mode of thinking that is extremely observant but limited by computational reasoning. This cognition involves identifying patterns and making segmented analysis of situations to make predictions; although such capabilities may enable effective processing of external phenomena, they do not allow for the comprehension of complex emotions felt by humans.

As N. Katherine Hayles argues, computation is different from embodiment, and therefore, there are inherent differences in how one experiences events compared to what can be represented through technology. Klara is incapable of understanding some aspects of affective experiences due to the limitations of her cognition. As such, the reading demonstrates the limitation of epistemology associated with machinic consciousness.

SIMULATION OF AFFECT AND THE ETHICAL DEFICIT

Another significant finding relates to the simulation of affect in AI-mediated narratives. The behaviour of Klara indicates an example of programmed empathy, where affects are simulated through computational rules rather than actual emotional involvement. The implications of this discovery are significant from an ethical perspective, as it implies that there is a fundamental issue of authenticity of relationality between humans and machines. Utilizing the principles of information ethics proposed by Luciano Floridi, the research reveals an "ethical deficit" in AI technologies, i.e., the absence of the ability to manifest moral intentionality on the part of the system while having the potential to affect humans' emotions and decisions. Even though the AI technology can simulate caring behaviour, it is not possible for it to bear responsibility.

DISTRIBUTED AGENCY AND THE POSTHUMAN NARRATIVE CONDITION

The paper further highlights the rise of distributed agency as an important element of posthuman narrative. Both literature and AI literature now lack the presence of a central human actor whose actions form the plot of the story. Instead, distributed agency occurs among various participants, including technological machines, which has been theorized extensively in post-humanism by scholars such as Rosi Braidotti.

Within post-humanist discourse, the "mind–world interface" is conceptualized as a site of co-production in which meaning emerges through the dynamic interaction between human and non-human entities. However, the findings of the analysis suggest that such agency remains asymmetrically distributed. Human consciousness continues to retain a distinctive position owing to its capacities for self-reflexivity, ethical deliberation, and the experience of subjective depth—qualities that contemporary AI-generated literature has yet to meaningfully replicate or embody.

NARRATIVE AS AN ETHICAL EPISTEMOLOGY

Moreover, the paper shows how narrative works as an ethical epistemology a type of knowledge making that involves cognitive processing along with emotional and ethical considerations. Literary narratives like Klara and the Sun are not just descriptions of artificial intelligence but also serve as ethical inquiries into this phenomenon, providing a context for ethical deliberations beyond technologically focused conversations. In contrast, narratives created by artificial intelligence, even if structured and intelligible, cannot fulfil this role because of their dependence on pattern recognition. As a result, their ability to address ethics is severely constrained.

SYNTHESIS OF FINDINGS

These collective observations reveal that the inclusion of AI in the process of narrative composition produces a multifaceted reconfiguration of authorship, consciousness, and ethics. While there are many ways through which an AI can approximate the workings of the human mind to produce stories, one thing is certain; AI lacks the human ability of embodiment and ethics. This brings out the significance of the term "mind–world interface" as a way of analysing the interactions between man-made intelligence and human

consciousness in the generation of meaning. The research paper, therefore, highlights the importance of retaining the human-oriented perspective of ethical concerns when developing AI technology, especially where such technology can be used to create new knowledge about the world. This shows that literature plays a crucial role in this respect.

CONCLUSION

The present study seeks to formulate a theoretical framework for understanding the evolving relationship between artificial intelligence, narrative consciousness, and ethical subjectivity through the conceptual lens of the “mind–world interface.” As demonstrated in the earlier sections of the paper, narrative functions as a mediating structure through which the increasing entanglement of human and AI consciousness becomes intelligible. This emerging convergence necessitates a critical re-evaluation of conventional notions of authorship, agency, and consciousness within the context of the post-human condition.

The analysis of *Klara and the Sun* by Kazuo Ishiguro has proven that although an artificial mind can be constructed and represented narratively, it is ontologically different from the human mind. Klara's viewpoint, conditioned by the algorithmic nature of her perceptual apparatus, emphasizes the limitations of AI cognition by highlighting its inability to comprehend affective depth, moral intentionality, and bodily experiences. This distinction highlights one of the main arguments of the study: although AI can generate creative content, it functions through simulation and programmed patterns rather than genuine human experience or lived consciousness.

On the other hand, it has been pointed out that AI-created stories and AI storytelling practices bring about changes in the broader context of narrative authority and textual production as well. The idea of authorship has traditionally been considered the process of expression by an individual, a single human being. In the contemporary context, authorship can no longer be perceived as the exclusive domain of an individual human creator; rather, it emerges as a distributed process shaped through the interaction of both human and non-human agents. However, this decentering of authorship does not imply the erasure or irrelevance of the human subject. Instead, it calls for a renewed conceptualization of the human within increasingly technologically mediated frameworks of creativity, agency, and meaning-making.

Additionally, ethical considerations should not be ignored when examining AI-created stories and storytelling practices. Drawing upon scholarship in information ethics and posthumanist theory, the study demonstrates that the absence of genuine moral intentionality in AI systems produces an inherent ethical asymmetry that cannot be disregarded. Although AI technologies may simulate empathy and participate in affective interactions with users, they remain incapable of exercising moral agency, assuming responsibility, or engaging in ethical judgment. Consequently, accountability for the ethical dimensions of AI ultimately resides with human actors involved in the design, deployment, and interpretation of these systems. It is thus clear that the notion of the “mind-world interface” can interaction between humans and machines. The notion of the mind-world interface also underscores the necessity of transcending simplistic dualisms such as man versus machine to appreciate the dynamic processes underlying modern narrative production.

In conclusion, the present study underscores the indispensable role of the humanities in mediating the socio-cultural and ethical complexities generated by the rapid advancement of artificial intelligence. The literary texts examined in this research function not merely as representational narratives, but as critical epistemological sites through which the ethical, philosophical, and affective implications of technological transformation may be

interrogated. The analysis further demonstrates that meaningful engagement with AI necessitates an interdisciplinary framework that brings together literary studies, philosophy, ethics, and technological inquiry. As AI increasingly shapes narrative practices and cultural production, its future development must remain anchored within a rigorously human-centered ethical paradigm—one that safeguards the depth, complexity, and moral significance of narrative as a distinctly human mode of interpreting and understanding the world.

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