

Digital Humanities and the Transformation of Literary Authorship: A Comparative Study of George Orwell's 1984 and Death of an Author

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Abstract

This study examines the evolution of narrative intelligence from human authorship to AI-driven literary production. Situated at the intersection of Digital Humanities and Posthuman Literary Theory, it presents a qualitative comparative analysis of *1984* by George Orwell (1949), *Neuromancer* by William Gibson (1984), *Death of an Author* by Aidan Marchine (2023), and *I the Road* by Ross Goodwin (2018). Human-authored novels employ intentional narrative structures to critique surveillance, identity, and technological control, whereas AI-generated texts rely on probabilistic language models that challenge the traditional concepts of creativity and authorship. This study adopts a dual-layered qualitative methodology, integrating thematic analysis with close reading. It explores key themes, including panoptic surveillance, digital identity, technological mediation, and posthuman subjectivity, while comparing narrative coherence, psychological depth, and stylistic complexity in human-authored fiction with the fragmented structures, statistical patterns, and algorithmic textuality of AI-generated narratives. The findings reveal that AI-generated fiction is not merely an automated imitation of human creativity but a collaborative form of literary production that emerges from the interaction between human prompts, computational systems, and reader interpretation. This shift redefines authorship and demonstrates the significance of Digital Humanities in analyzing contemporary literature within a posthuman framework.

Future research may expand this comparative framework by incorporating multilingual AI-generated narratives, cross-cultural literary traditions, reader-response studies, and longitudinal analyses of rapidly evolving generative language models. Further interdisciplinary investigations integrating cognitive literary studies, computational linguistics, ethics of AI, and creative writing practices can provide deeper insights into the evolving relationship between human imagination and machine-generated textuality.

Keywords: Digital Humanities, Posthumanism, Computational Creativity, Algorithmic Textuality, Comparative Narratology, Distributed Agency, AI-Generated Literature.

Introduction

The relationship between technology and literature has undergone a profound transformation in the twenty-first century. Rapid advancements in Artificial Intelligence (AI), machine learning, natural language processing, and computational systems have fundamentally reshaped the ways literary texts are created, interpreted, disseminated, and consumed. Traditionally, literature has been regarded as a uniquely human creative enterprise rooted in imagination, emotion, lived experience, and cultural memory. However, the emergence of generative AI has introduced new modes of literary production

that challenge conventional understandings of creativity, originality, authorship, and literary consciousness (Hayles, 2005). Consequently, literary creation is no longer viewed solely as the product of an individual author's intentionality but increasingly as an interaction between human creativity and computational intelligence.

Historically, literary works have reflected the psychological depth, ethical concerns, social realities, and cultural identities of their authors. Human writers have been perceived as creative agents whose narratives emerge from personal experiences, emotional engagement, and imaginative insight. In contrast, contemporary AI systems can generate poems, short stories, novels, and dialogues by learning statistical patterns from extensive textual corpora. Although these systems lack lived experience and intentional consciousness, they produce linguistically sophisticated and structurally coherent narratives that increasingly resemble human literature. As Braidotti (2013) observes, this convergence of human and machine creativity blurs the traditional boundaries of authorship and challenges anthropocentric assumptions about literary production.

Within this evolving landscape, Digital Humanities (DH) has emerged as an interdisciplinary field that integrates humanities research with computational methodologies and digital technologies. DH investigates how digital tools influence literary production, textual interpretation, cultural preservation, and knowledge dissemination. Rather than treating technology as a passive instrument, the Digital Humanities recognize computational systems as active participants in contemporary cultural production (Gold, 2012). The growing presence of AI-generated literature represents one of the most significant developments in this field, requiring new analytical frameworks capable of examining both computational processes and literary aesthetics.

AI-generated narratives rely on neural networks, large language models, and predictive algorithms to generate human-like text. These technological innovations raise fundamental literary and philosophical questions regarding creativity, authorship, and artistic agency. If AI can produce

narratives that demonstrate stylistic consistency, thematic coherence, and emotional resonance, what distinguishes human creativity from computational generation? Can literary authorship continue to be understood as an exclusively human endeavor, or should it be reconceptualized as a collaborative process involving human prompts, algorithmic computation, and reader interpretation? Such questions challenge long-established assumptions regarding the relationship between consciousness, creativity, and literary expression (Manovich, 2008).

Human-authored literature has traditionally been valued for its emotional complexity, ethical engagement, psychological depth, and cultural authenticity. These qualities emerge from lived experience, memory, identity, and historical consciousness. AI-generated narratives, by contrast, are constructed through probabilistic language prediction rather than personal experience. Nevertheless, recent advances in generative AI have demonstrated that computational systems can produce narratives exhibiting remarkable stylistic richness, narrative coherence, and emotional plausibility. Consequently, the distinction between human and machine creativity has become increasingly difficult to define, necessitating new critical approaches to literary analysis.

Posthuman Literary Theory provides a valuable conceptual framework for examining this transformation. Rejecting the anthropocentric assumptions that have traditionally dominated literary criticism, posthumanism emphasizes the interconnectedness of humans, machines, and technological systems. It reconceptualizes creativity, identity, consciousness, and agency as distributed rather than exclusively human phenomena (Braidotti, 2013). From this perspective, AI-generated fiction represents not merely a technological innovation but also a cultural shift that redefines narrative production and creative agency within digitally mediated environments.

Despite the growing body of scholarship on Artificial Intelligence, Digital Humanities, and posthumanism, a significant research gap remains. Existing studies primarily examine AI-generated literature from technological, computational, or ethical perspectives, while comparatively few

investigate how AI-generated and human-authored novels differ in narrative intelligence, thematic construction, authorial intentionality, and literary aesthetics using a systematic qualitative framework. Furthermore, limited attention has been given to integrating Digital Humanities methodologies with Posthuman Literary Theory to analyse the evolving relationship between computational creativity and human imagination.

Addressing this gap, the present study undertakes a qualitative comparative analysis of two human-authored novels 1984 by George Orwell and Neuromancer by William Gibson and two AI-generated novels Death of an Author by Aidan Marchine and 1 the Road by Ross Goodwin. By combining thematic analysis with close reading, the study investigates how narrative intelligence, authorship, creativity, and technological consciousness are reconfigured in the age of generative AI. In doing so, it contributes to contemporary Digital Humanities scholarship by proposing an interdisciplinary framework for understanding literary production within an increasingly posthuman cultural landscape.

Objectives of the Study

To investigate the use of digital humanities in the analysis and interpretation of contemporary literary narratives within the framework of digital culture and technical advancements.

To investigate how the application of artificial intelligence and computational technologies has altered conventional ideas of author, creativity, and narration.

To investigate how human-written and AI-generated writings interact in contemporary literature.

To analyse the authority of narration, posthuman identities, and consciousness in digital literature and electronically mediated narration.

To investigate how AI-stories contribute to emerging tendencies of posthuman textuality and digital literary consciousness while also deviating from the conventional understanding of literature.

Hypothesis

This study argues that through algorithmic

storytelling and computational creativity, AI-written narratives actually challenge the traditional human-centered concepts of authorship, creativity, and literary consciousness. Moreover, this study assumes that the Digital Humanities provide a useful interdisciplinary framework for understanding the changes in literary production and narrative structures in the era of artificial intelligence.

Scope and Limitations of the Study

Scope of the Study

In this paper, the interdisciplinary connection between Digital Humanities, Artificial Intelligence and Modern Literary Studies are examined. It focuses primarily on the Digital Humanities as an important analytical framework with which to grasp the development of literary production, narrative and creative expression in the digital age. Synchronous with these Artificial Intelligence (AI) texts are human-written texts that have been studied to investigate the development of computational technologies and literary imagination. The discussion isn't limited to the influence of AI on the traditional concepts of authorship and originality, but also includes a consideration of how AI influences notions of creativity and narrative agency in the modern literary context (Gold xi).

The paper also theorizes 'posthuman literary theory' that deals with the connection between technology and intelligent machines, and the notions of subjectivity, consciousness, and agency in literature. In the current context of the highly intertwined cultures and literatures of humans and digital technologies, a posthumanism perspective is helpful. It discusses how fictional compositions generated by AI algorithms influence the evolution of new modes of the 'post-human' text and technologically-mediated narrative (Braidotti 63).

In this paper, we also explore a few more important related aspects of algorithmic storytelling and computational creativity. It will discuss the role of NLP systems, neural networks and machine learning algorithms in the generation of literary narratives. The project will attempt to investigate how computer devices emulate, modify, and subvert the literary genres and narrative conventions of traditional literary works, as exemplified by selected

examples of AI-generated fiction and human authors. In addition, the study examines the influence of the digital technologies on the production of literary texts, on the interpretation and circulation of the literature in the modern world (Manovich 145).

The study treats, among other things, the more overarching questions of digital culture and technological modernity, as well as literary analysis. Concepts such as machine consciousness, surveillance, digital control, technological identity, and posthuman subjectivity and transformation of the narrative are the major themes of the research. The problems featured in this section are particularly significant as they reveal and articulate concerns and philosophical questions about the nature of AI, data systems, dependency of technology and the human/machine divide in the modern world of writing. This study aims to grasp the reaction of literature to the new technical realities of the twenty-first century, which include literature written by man and machine (AI-generated and human), as literature is not simply a product of humanity.

The aim of this study is to understand how the rapidly evolving technical facts of the twenty-first century affect the reaction of literature, a phenomenon that exists not only as a product of human beings but also as a product of machine (AI-generated and human-created) literature (Hayles 291). The research is thus interdisciplinary in scope, drawing from Digital Humanities, literary theory, posthumanism, media studies and the studies of Artificial Intelligence. The research feeds into ongoing academic debates on the future of literary creativity and the role of computation technologies in reshaping narrative production and cultural imagination.

Limitations of the Study

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This study has a few limitations and drawbacks however, due to its transdisciplinary value. One of its major disadvantages is that it's still a relatively new and rapidly developing field in literary studies. In this context, there are no specific research frameworks, theory or critical writing on AI fiction and computational creativity. The subject is still young and theories about machine-generated narratives evolve over time, rendering it challenging to acquire broadly agreed upon theoretical results (Coeckelbergh 84).

Another drawback is the rapid pace of AI technology evolution. The impact of AI, machine learning, and generative language technologies continues to evolve and grow faster than academic studies can understand them. This will lead to a fundamental shift in the way literary production and creation of stories using AI is done, which goes beyond the scope of this study. More complex types

of AI-generated storytelling could be introduced by future technological developments, which could change our current perceptions of authorship, creativity, and literary consciousness.

The paper ends by highlighting unresolved ethical, intellectual, and cultural issues surrounding computational creativity and artificial intelligence. There are still critical debates and a range of scholarly viewpoints on intellectual property, copyright, creativity, machine consciousness, ethical responsibility, and the legitimacy of art created by AI. This study acknowledges that its arguments are still placed in the wider and ever-changing academic discourse on AI and literary creativity (Braidotti 102).

Review of Literature

Digital Humanities (DH) have emerged as a significant interdisciplinary field that integrates humanities scholarship with computational methods and digital technologies. It examines the impact of digital tools on literary production, textual interpretation, cultural preservation, and knowledge dissemination. One of the foundational contributions to the field is Matthew K. Gold's *Debates in the Digital Humanities*, which highlights how computational approaches have transformed literary research and textual analysis. Gold (2012) argues that digital technologies have fundamentally reshaped the methods through which literary and cultural studies are conducted, offering innovative frameworks for analyzing texts and cultural artifacts.

A major theoretical foundation for understanding the relationship between technology and literature is provided by N. Katherine Hayles in *How We Became Posthuman*. Hayles examined the intersections of cybernetics, artificial intelligence, information systems, and human consciousness, arguing that digital technologies have destabilized traditional humanist notions of identity, embodiment, and subjectivity. Hayles conceptualizes the posthuman condition as an evolving interaction between biological and computational systems, providing a valuable framework for analyzing AI-generated literary texts and the changing nature of authorship (Hayles, 1999).

Similarly, Rosi Braidotti's *The Posthuman* expands posthuman philosophy by exploring the cultural and philosophical implications of technological advancement and nonhuman agency. She challenges the anthropocentric assumption that creativity and knowledge belong exclusively to humans, proposing that contemporary cultural production emerges through networks connecting humans, machines, and digital systems (Braidotti, 2013). Her work offers an essential theoretical lens for understanding AI-generated narratives as forms of posthuman textuality that redefine the creative agency.

Lev Manovich's *The Language of New Media* further contributes to this discourse by examining how algorithms, databases, interfaces, and computational media reshape narrative structures. He argues that digital storytelling departs from conventional linear narratives and embraces modularity, interactivity, and algorithmic organization (Manovich, 2001). These concepts are particularly relevant for analyzing AI-generated fiction, whose narrative structures often emerge from probabilistic language modelling rather than intentional authorial design.

Research on AI-generated literature has increasingly focused on machine authorship, computational creativity and algorithmic textuality. Ross Goodwin's *The Road* represents one of the earliest experiments in AI-assisted novel writing, demonstrating how sensor data, machine learning, and language models can collaboratively generate literary narratives. Such works challenge traditional assumptions regarding originality, intentionality, and the role of human authors in literary creation.

Recent scholarship (2024–2026) has shifted from viewing AI as a writing tool to examining its role as a collaborative creative agent. Empirical studies have investigated reader perceptions of AI-generated fiction, comparative analyses of narrative quality and stylistic variation, and the influence of large language models on creative writing. Researchers have also explored the integration of AI into literary production, emphasizing human–AI co-creativity, narrative intelligence and computational aesthetics. These studies suggest that while AI can generate coherent and stylistically sophisticated narratives, human authors continue to contribute to contextual

understanding, ethical reasoning, emotional depth, and cultural nuance.

Ethical and philosophical debates have gained prominence in recent years. Mark Coeckelbergh's work on AI ethics highlights issues of authorship, accountability, intellectual property, copyright, transparency, and creative responsibility in algorithmic cultural production (Coeckelbergh, 2020). Contemporary discussions increasingly question whether AI-generated narratives can possess intentionality, originality, or literary consciousness comparable to that of human-authored works.

Despite the growing body of literature, several research gaps remain in this area. Most existing studies focus on either the technological capabilities of generative AI or the theoretical discussions of posthumanism and ethics. Few studies have undertaken systematic qualitative analyses of AI-generated and human-authored novels using Digital Humanities methodologies integrated with Posthuman Literary Theory. Furthermore, limited attention has been paid to comparing narrative intelligence, authorial intentionality, thematic construction, and literary consciousness across human- and AI-generated texts through close reading and thematic analysis.

This study addresses these gaps by conducting a qualitative comparative analysis of 1984, Neuromancer, Death of an Author, and I the Road. By combining Digital Humanities methodologies with Posthuman Literary Theory, this study contributes to contemporary scholarship on AI-generated literature and provides new insights into the evolving relationship between computational creativity, human imagination, and narrative production in the age of generative artificial intelligence.

Methodological Framework: Toward A Posthumanist Critical Practice

The Epistemological Stance: Interdisciplinary Qualitative Inquiry

The primary objective of this investigation is to map the transformative relationship between digital humanities, generative artificial intelligence, and modern textuality. Because literary interpretation concerns itself with deep thematic resonances, formal aesthetics, and ideological subtexts rather than

raw quantifications, this study adopts an explicitly qualitative, interdisciplinary approach. Exploring computational storytelling requires analytical tools that move past the mere counting of structural frequencies or lexical tokens; it demands a method capable of parsing narrative transformations, the software logic behind these stories, and the cultural shifts they cause. Consequently, this methodology functions as an intersecting critical matrix composed of four essential pillars: thematic analysis, close reading, posthuman literary theory, and digital humanities perspectives.

Through thematic analysis, the study isolates recurring motifs such as systemic surveillance, technological authority, and digital identity across disparate text types. This macro-level categorization is balanced by close-reading protocols that unpack syntax, rhythm, and formal anomalies within both human and machine prose. Simultaneously, posthuman literary theory provides the tools to deconstruct traditional, human-centric frameworks of intentionality and agency, moving past classical concepts of textuality (Herman, 2002). This enables an evaluative critique of the profound shift in reading and writing acts driven by computational tools. Rather than viewing the computer as a passive processing instrument, this approach adopts N. Katherine Hayles's (2017) framework of the "cognitive nonconscious," recognizing that non-human algorithmic agents exercise a distinct form of structural and systemic choice.

By integrating these perspectives, the research challenges classical authorial paradigms (Foucault, 1979) and shifts the analytical focus toward what Emily M. Bender et al. (2021) conceptualized as the architectural boundaries of text production. While human textuality relies on a shared biological reality and deep communicative intent, machine-generated narratives emerge from mathematical alignments within high-dimensional vector spaces (Vaswani et al., 2017). By prioritizing this qualitative framework, the research looks beyond statistical metrics to ground both human-authored and machine-generated texts within their wider cultural, philosophical, and literary contexts, treating the text as an open, collaborative interface between computational systems and human interpretive labour.

The Comparative Axis: Human vs. Algorithmic Story worlds

The foundational technique driving this project is the comparative analysis of human-written and machine-generated novels. This analytical framework isolates two distinct historical turning points in modern narrative development, contrasting established traditions of human literary production with emerging methodologies of computational prose generation. On the side of the anthropocentric dystopia and human imagination, George Orwell's *1984* (1949) is paired with William Gibson's *Neuromancer* (1984) to map out how traditional human authorial intent constructs immersive worlds to critique external state surveillance, corporate panopticons, and the technological manipulation of objective truth. This pairing highlights the capacity of human imagination to structure complex allegories of systemic enclosure and corporate domination. On the side of the algorithmic meta-mystery and machine imagination, Aidan Marchine's *Death of an Author* (2023) a novella where 95% of the text was generated via large language models prompted by Stephen Marche is paired with Ross Goodwin's sensor-driven road novel *1 the Road* (2018). These text pairings establish a clear comparative axis of narrative architectures across distinct narrative vectors, challenging traditional literary models by analysing the exact mechanics of automated narration (Kirilloff & Carroll, 2020).

When analysing systemic origins, the human frameworks rely on top-down ideological intent, whereas the machine code is generated through bottom-up vector optimizations. Regarding their core analytical focus, the human texts emphasize somatic trauma, existential interiority, and psychological depth (Palmer, 2004). This contrasts sharply with the autoregressive fragment loops characteristic of algorithmic text generation, which mirror software constraints rather than felt consciousness. Temporally, human imagination employs strategic, non-linear flashbacks and teleological structural pacing, while machine models operate within flat context-window constraints that limit long-range thematic steering (Ma et al., 2026). Finally, subtext execution in human texts relies on managed irony, metaphoric consistency, and direct social

critiques, whereas machine prose displays accidental combinatorial links driven by probabilistic associations rather than deliberate semantic subtext. By systematically contrasting these story worlds, the methodology tracks the structural evolution of plots, maps the continuity of emotions, and probes the survival of narrative agency across different authorial modes.

Theoretical Adaptations: Digital Humanities and Posthuman Poetics

To analyse computational literature without falling into outdated, human-centric traps, this methodology combines the analytical tools of Digital Humanities with the philosophical insights of Posthuman Literary Theory. Within this framework, Digital Humanities moves past its common definition as a mere suite of text-mining software or quantitative data-visualization tools. Instead, it operates as a rigorous critical inquiry into how network architectures, algorithmic systems, and computational interfaces fundamentally reshape our contemporary reading and writing practices. Concurrently, Posthuman Literary Theory provides the indispensable conceptual foundation needed to dismantle traditional, individualistic ideas of the romantic authorial ego, solitary genius, and sovereign human intentionality (Braidotti, 2013). By destabilizing the human as the sole locus of creative output, this theoretical intersection opens an analytical path to re-evaluate identity, consciousness, and intent inside an automated narrative environment, treating machine outputs not as anomalies, but as legitimate shifts in contemporary creative expression (Mathew et al., 2026).

This dual framework views the posthuman design of text generation as an expression of distributed narrative intelligence, a collaborative configuration split dynamically between the human prompter and the generative engine. Within this loop, the human collaborator acts as a macro-curator who structures prompt inputs, adjusts hyperparameter variables, and filters automated loops through an established lens of cultural aesthetics. Conversely, the generative engine functions as a non-conscious cognitive agent, mapping mathematical distances across massive text corpora to output autoregressive strings based

on high-dimensional vector probabilities (Vaswani et al., 2017). The machine processes and rearranges these linguistic forms without possessing internal qualia, lived experience, or an autonomous model of the world (Bender et al., 2021). By acknowledging the active, synthetic agency of the machine, this integrated approach evaluates text production as a shared, decentralized phenomenon. Narrative authority is no longer localized within a single mind; instead, it moves dynamically within the gaps separating prompt constraints, algorithmic probability distributions, and the final interpretive labour of the reader (Sánchez-López, 2026).

Critical Application: Thematic Mappings and Close-Reading Protocols

The practical application of this methodology combines structured thematic analysis with strict close-reading protocols, forming a dual-layered critical approach capable of capturing both macro-textual trends and micro-stylistic signatures. Through thematic analysis, recurring conceptual clusters such as technological power, algorithmic control, corporate panopticons, and posthuman identity are tracked systematically across both human-authored and machine-generated text types. This macro-level tracking mapping charts how different historical periods and technological conditions shape the primary anxieties of the text. However, to prevent this thematic cataloguing from becoming detached from the formal reality of the prose, it is balanced by precise close reading. This protocol focuses intensely on the micro-level mechanics of syntax, tone, rhythm, lexical variety, and pacing, revealing the core differences in how human and algorithmic intelligence organize language.

When applied to human texts, close reading unpacks how conscious psychological interiority, managed irony, and multi-layered subtexts are carefully crafted on the page, relying on what narratologists term an intentional model of the reader's mental state (Herman, 2002). Conversely, when applied to machine-generated literature, close reading shifts its objective toward diagnosing what contemporary critics call the "algorithmic texture" of synthetic prose. It decodes the distinct formal anomalies such as disembodied or unanchored

perspectives, abrupt shifts in voice, physical clichés, and repetitive structural loops that explicitly expose the underlying mathematical weights, token probabilities, and parameter limits of the generating network (Kirilloff & Carroll, 2020). Rather than evaluating these machine-specific choices as simple writing errors, this approach treats them as the true formal signatures of computational production. Together, these paired qualitative strategies allow the study to balance structural rigor with deep text interpretation, providing a comprehensive, stable account of literature's evolution in a posthuman era.

Findings and Discussion

In fact, this paper illustrates that Digital Humanities not only brought innovations to literary science but also completely reshaped its definition. Owing to new technological and cultural-historical research methods, researchers have moved from text analysis to the discovery of new narratives. Classical literary criticism has focused on the author's intentions and text interpretation, while Digital Humanities has pushed the development of literary research one step further by introducing technology into the discussion. New research priorities in the field of literary studies include narrative structure, text creation processes, and cultures described in the text. According to Matthew K. Gold, the introduction of new technologies was very significant for the development of humanities research because of the new computing and analytical possibilities that appeared in the research process. Now, people not only read stories but also create, process, and analyze them in many new ways. The AI-generated literature seems to be even more impressive. Not only do intelligent algorithms work in the background, generating stories, but machines are also capable of producing them independently.

As recent research shows, AI-generated texts make us reconsider our knowledge of authorship in the field of literature. Usually, we relate literary texts to a single person who writes the text inspired by the emotions, imagination, and experience of this particular individual. Literary traditions always treat authors as geniuses whose literary works reflect their personality and vision of ethics and art. However, it is impossible to say that the same approach applies

to texts generated by artificial intelligence since it utilizes large amounts of previously written texts, finds correlations between certain words, and generates texts that are unexpectedly “human.” Thus, storytelling is a collaboration between humans and technology. Consequently, old ideas about the authors of literary texts become outdated.

The current research shows that in posthuman literary criticism, there is an opportunity to investigate the process of creating fiction using artificial intelligence and storytelling by machines. Unlike other theories founded on humanistic concepts of human consciousness, agency, and creativity as basic principles, posthuman theory explores the connection between human beings, technology, machines, and digital technology. Rosi Braidotti claims that today human identity is not formed by human beings alone; it is also shaped by technologies and digital networks (63). Thus, it creates a completely new identity and activity for the user. The analysis of fiction produced by artificial intelligence shows that posthumanism comes into play because these fictions involve human imagination together with machine capabilities. Therefore, as the results of this study show, it is impossible to regard creativity as a characteristic of human beings only because it involves human imagination and intelligent technologies.

It should be said that this study showed that the effect of digital technology on storytelling is considerable. Apart from the difference in how stories are composed and the language used, there is even a change in the structure of stories. In the case of a machine composing fiction, it is impossible to expect a story to start at point A and end at point B.; sentences can appear random and look as if they were collected randomly. The structures built by algorithms differ from those of traditional stories. According to Lev Manovich, the emergence of digital media and computing requires a reconsideration of our attitude toward storytelling and culture in general, as we now tell stories not by means of linear narratives but through data collections and interfaces. This feature of digital stories can also be seen in AI-generated stories.

Storytelling experiments similar to those described above are developing a new genre of digital literature that is profoundly influenced by

technology and artificial intelligence. This genre of literature is termed posthuman literary aesthetics, and, indeed, digital technology plays a crucial role in its development. Several motifs can be identified within the scope of the research: surveillance, control of technology, power of technology, machine consciousness, and data governance. These themes are quite common for stories by both authors and AIs. Contemporary authors tend to play on society’s fear of AIs, its domination over people, and issues related to governance and surveillance. Human-created dystopian stories depict the dangers of technological domination and, subsequently, the loss of individuality. AI-created dystopian stories describe the process of technology dominating humans. Thus, the analysis proves that contemporary literature raises philosophical, political, and ethical questions concerning new technologies.

Based on the results obtained during this research, the shortcomings of using AI-generated stories become clear. Indeed, the fact that AI can simulate human language and that its stories are meaningful is undeniable. However, a more thorough analysis demonstrates that the machine is unable to replicate human experience, which includes psychological complexity, emotional depth, ethical values, etc., since all of these characteristics are due to the presence of memory, desires, consciousness, pain, and cultural background, which are peculiar only to people. The algorithm is capable of predicting the words that will follow. Simultaneously, the development of the machine is rapid, and the difference decreases.

This paper proves how crucial the role of Digital Humanities has become for literary studies in the technocratic era. In this regard, the study enables an analysis of the impact of computer technologies on issues such as narration in literature, cultural representation in writing, authorship, and text criticism. Combining literary theory with digital technologies allows us to understand how the nature of the relations between humans, machines, and narratology changes. This is why this study does not approach AI-generated fiction from the viewpoint of a technocratic gimmick. It is evaluated as an important step forward in the literature under the conditions of Artificial Intelligence.

Suggestions

The findings of this study suggest that Artificial Intelligence should be positioned as a complementary creative partner rather than a substitute for human literary authorship. As Hayles (1999) argues, digital technologies redefine the relationship between humans and computational systems, making it essential for literary scholars to adopt interdisciplinary approaches that integrate the Digital Humanities, literary criticism, computational linguistics, and posthuman theory. Likewise, Braidotti (2013) emphasized that creativity and agency are increasingly distributed across human and nonhuman networks. Therefore, researchers should combine traditional close reading with computational text analysis to examine AI-generated literature from both an aesthetic and technological perspective. Establishing ethical frameworks for AI-assisted literary production will also ensure transparency, accountability, and responsible scholarly practice (Coeckelbergh, 2020).

Practical Recommendations

For Digital Humanities Scholars

Digital Humanities scholars should adopt interdisciplinary, mixed-method research frameworks that combine traditional literary criticism with computational approaches, including text mining, stylometry, Natural Language Processing (NLP), and machine learning techniques (Gold, 2012). Integrating qualitative close reading with quantitative text analysis can provide a more comprehensive understanding of narrative intelligence, authorship, creativity, and stylistic variation in both human-authored and AI-generated literature. Researchers are also encouraged to foster collaborations across disciplines such as literary studies, computer science, linguistics, philosophy, and data science to develop robust theoretical and methodological models for analysing computational storytelling. Such collaborative efforts will advance Digital Humanities research by offering deeper insights into the evolving relationship between human creativity and artificial intelligence in contemporary literary production.

For Educators

Higher education institutions should integrate AI literacy into literature and humanities curricula to equip students with the knowledge and critical skills required to engage with emerging digital authorship forms. Educators should encourage comparative analyses of human-authored and AI-generated texts to foster a deeper understanding of creativity, narrative intelligence, authorship, and the evolving relationship between literature and technology. Additionally, classroom discussions should address the ethical, legal, and societal implications of generative AI, including issues of originality, copyright, intellectual property, algorithmic bias, transparency, and responsible AI use in creative writing and literary scholarship (Coeckelbergh 2020). Such pedagogical practices prepare students to critically evaluate AI-assisted literary production while promoting responsible and ethical engagement with digital technologies.

For AI-Literary Research

Future research on AI-generated literature should focus on developing standardized and interdisciplinary evaluation frameworks for assessing narrative quality, creativity, stylistic complexity, emotional resonance, reader engagement, and literary value. Researchers should further explore collaborative human-AI creative models that conceptualize literary production as a process of distributed creativity involving human authors, intelligent computational systems, and reader interpretation rather than as an exclusively individual endeavor. Integrating perspectives from Digital Humanities, literary studies, artificial intelligence, linguistics, cognitive science, and ethics will facilitate a deeper understanding of computational storytelling and the evolving dynamics of authorship in the age of generative AI. Such interdisciplinary investigations will enrich Digital Humanities scholarship and provide robust theoretical and methodological foundations for future AI-literary studies (Braidotti, 2013; Hayles, 1999).

Future Research Directions

Future research should broaden the scope of comparative studies by examining multilingual,

cross-cultural, and genre-specific AI-generated narratives to better understand how linguistic and cultural contexts shape the computational creativity and literary expression. Longitudinal investigations are also needed to assess the impact of rapidly evolving large language models on narrative intelligence, literary aesthetics and reader engagement over time. In addition, integrating reader-response theory, cognitive literary studies, computational stylistics, discourse analysis, and Natural Language Processing (NLP) can provide a more comprehensive understanding of how readers interpret and evaluate AI-generated literature. Greater attention should also be given to the ethical, legal, and philosophical dimensions of AI-assisted creativity, including issues of authorship, copyright, intellectual property, transparency, accountability, and algorithmic bias, as generative AI becomes increasingly embedded in literary production (Hayles 1999; Coeckelbergh 2020). Finally, sustained interdisciplinary collaboration among scholars in Digital Humanities, literary studies, artificial intelligence, linguistics, philosophy, and computer science will be crucial for developing robust theoretical frameworks and innovative research methodologies that advance the study of human–AI collaboration and the future of literary creativity in the posthuman era (Gold, 2012; Braidotti, 2013).

Conclusion

This study demonstrates that the Digital Humanities has evolved into a transformative interdisciplinary field that redefines the relationship between literature, technology, and culture in the age of Artificial Intelligence. By integrating computational methods with literary scholarship, the Digital Humanities have expanded the scope of literary production, interpretation, preservation, and dissemination. The emergence of generative AI has further challenged conventional notions of creativity, originality, and authorship by demonstrating that computational systems can generate linguistically sophisticated and narratively coherent texts. Rather than replacing human creativity, AI introduces new possibilities for collaborative literary production, where human imagination, computational intelligence, and reader interpretation collectively

shape narrative meaning (Gold, 2012; Hayles, 1999).

The comparative analysis of 1984, Neuromancer, Death of an Author, and 1 the Road reveals clear distinctions between human-authored and AI-generated narratives. Human-authored novels continue to exhibit greater psychological depth, emotional complexity, cultural memory, and ethical intentionality, whereas AI-generated narratives are characterized by probabilistic language generation, fragmented narrative structures, and algorithmic textuality. These characteristics should not be interpreted merely as limitations but as distinctive features of computational creativity that broaden the possibilities of contemporary storytelling. Viewed through the lens of Posthuman Literary Theory, authorship emerges as a distributed process involving human writers, intelligent algorithms, and readers, thereby redefining creativity as a collaborative rather than exclusively human endeavour (Braidotti, 2013).

This study contributes to Digital Humanities scholarship by integrating qualitative literary analysis with posthuman theory to examine the evolving relationship between human and machine creativity. It demonstrates that AI-generated literature is not simply an automated imitation of human writing but represents an emerging form of narrative intelligence that complements traditional literary practices. Consequently, the future of literature is likely to be shaped by collaborative human–AI creativity rather than competition between human authors and intelligent systems.

Nevertheless, the present study has certain limitations. The analysis was restricted to four selected novels and adopted a qualitative comparative methodology, which limited the generalizability of the findings. In addition, this study primarily focused on English-language texts and did not incorporate empirical reader-response analysis, computational stylometric techniques, or quantitative evaluation of AI-generated narratives. As generative AI technologies continue to evolve rapidly, these findings should be interpreted within the technological context represented by the selected literary works.

Future research should expand the corpus to include multilingual and cross-cultural AI-generated literature, additional literary genres, and emerging,

large language models. Integrating computational methods, such as stylometry, sentiment analysis, topic modelling, and Natural Language Processing, with traditional close reading could provide more comprehensive insights into narrative intelligence. Further empirical studies investigating reader reception, ethical implications, copyright, authorship, algorithmic bias, and human–AI co-creativity will contribute to a deeper understanding of literary production in the digital era. Such interdisciplinary research will strengthen the role of Digital Humanities in analyzing the evolving relationship between human imagination, artificial intelligence, and contemporary literary culture.

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