AI Feminist Poetics and the Reimagining of Women's Voices in Contemporary Digital Literature

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Abstract
This essay investigates how feminist theoretical frameworks and creative AI tools intersect in digital literature to recast women's voices. Using the lens of AI feminist poetics, we explore how algorithms, generative models, and interface design enable new forms of poetic expression for women authors, particularly in electronic literature, computational remix, and interactive writing. Case studies include feminist web apps, collaborative coding platforms, and generative AI language systems. We argue that AI feminist poetics can empower marginalized voices, resist technocultural bias, and usher in epistemic co authorship. The essay concludes with critical reflections on ethics, authorship, and future directions.
Keywords: AI Feminist Poetics, Women's Voices, Computational Literature, Digital Remix, Feminist AI

Introduction

In contemporary digital literature, generative AI and computational algorithms increasingly participate in poetic creation, prompting feminist scholars to ask: what happens when women reclaim algorithmic agency? As scholars working within technofeminism observe, technology is rarely neutral it "shapes, reinforces, or disrupts gender inequalities" (Wajcman 4).[1] The experimental platform The Infinite Woman remix poetry app engages this directly: it computationally "remixes excerpts … from Edison Marshall's The Infinite Woman … and Simone de Beauvoir's The Second Sex," offering a feminist computational poetics that questions authorship norms (Schaag).[2]

In experimental writing theory, co writing with AI invites us to reflect: "it is no stretch to consider how we actively collaborate and co write with AI" (Ciston).[3] And in digital feminist critique, mythologies of silenced feminine voices endure: the ancient myth of Echo illustrates a tradition in which women's voices are condemned to "repeat the concluding sounds of any words" they hear (Dawson 3).[4]

These perspectives converge within AI feminist poetics, positing that women's voices can be reimagined through algorithmic systems that support erasure, remix, and emergent narration. This paper examines how AI tools, when shaped through feminist frameworks, can empower women's poetic voices in digital literature and resist entrenched patriarchal coding biases.

Theoretical Foundations: Technofeminism and Feminist AI

Technofeminism, as pioneered by Judy Wajcman, provides a conceptual frame for challenging gendered tech systems: technologies are cultural artifacts infused with power dynamics (Wajcman). Feminist AI studies extend these critiques by showing how algorithmic systems can reproduce sexist or racially biased logics unless actively re grounded in intersectional feminist ethics (e.g. Attard Frost trans feminist AI governance).[5]

Within literature, classical mythic silencing such as Echo's curse symbolizes women's historical erasure from narrative agency (Dawson 3). AI feminist poetics moves to invert this myth by enabling women to remix, repeat, and reconstruct language through algorithmic systems.

Computational Remix and Digital Poetic Agency

Platforms like The Infinite Woman demonstrate how algorithmic remix of canonical texts disrupts linear authorship and foregrounds women's voices. In Schaag's design, an n gram algorithm remixes fragments to evoke multiple "types of girls" and voices in circulation, enabling users to select, rearrange or erase text producing a feminist form of agentive textual construction (Schaag).[6]

Generative AI systems such as AI Nüshu echo these goals: trained on women's script traditions, AI agents collaboratively construct a new writing system that emerges from sisterhood and co authorship rather than patriarchal models (Sun et al.).[7] These computational processes emphasize voice as emergent, hybrid, and relational.

Case Studies
The Infinite Woman (Georgia Tech Capstone)

This web app intentionally remixes texts from The Infinite Woman and The Second Sex, creating a generative, scrolling poetic feed. Users co construct poems by dragging and erasing segments. According to Schaag, the process intentionally interweaves feminist poetics and computational code: "collaborative authorship, gendered algorithms, and the role of scripts … in procedurally generated writing" are all foregrounded (Schaag).[8]

AI Nüshu: Language Emergence in Sisterhood

In AI Nüshu, two AI agents trained on the corpus of Nüshu (women's script in China) and standard written Chinese collaborate to evolve a hybrid language. This experiment enacts a feminist vision of AI: language emerging through embodied, relational protocols rather than dominant linguistic logic (Sun et al.).[9]

Feminist AI Systems in Installation Art: Grace: AI

Mary Flanagan's Grace: AI is a feminist AI system trained solely on images by women artists. Though not literary, it shares poetic resonance: the system "sees" art through a feminine lens, critically reconfiguring the male dominated art canon (Flanagan).[10] Analogously, literary AI trained on women's poetic corpora could produce text that re centers female literary traditions.

Reimagining Women's Voices: Language, Agency, and Subjectivity

AI feminist poetics disrupts prevailing narrative authority: computational systems can re voice women's experiences, amplifying marginal voices through remix and generative algorithms. Voice becomes distributed across code, text fragments, and reader participants (Ciston). This fosters epistemic co authorship, where speaking subjectivity emerges through both human and algorithmic collaboration.

Bias, Ethics, and the Limits of Algorithmic Feminist Poetics

Despite emancipatory potential, feminist AI poetics must confront systemic bias within training data and interface design. Generative AI models trained on canonically male dominated corpora may reproduce patriarchal tropes unless curated otherwise. The politics of dataset selection, prompt design, and user interaction must be critically attended to in feminist literary AI practice.[11]

Moreover, authorship attribution becomes complex: who claims ownership of AI generated poetic texts? Feminist perspectives can guide ethical frameworks that recognize communal, networked authorship, and calibrate transparency in algorithmic processes (Ciston).

Implications and Future Directions

Future research should explore collaborative platforms where women from diverse cultures co train generative AI models on their own oral histories and poetic traditions. Participatory design processes could produce decentralized feminist AI narratives that resist centralized, commercial model control.

Interdisciplinary work involving digital humanities, creative coding, and feminist media studies holds promise in further developing AI feminist poetics as praxis not only aesthetic but activist, pedagogical, and epistemic.

Conclusion

AI feminist poetics presents a compelling framework for reimaging women's voices in contemporary digital literature. Through computational remix, collaborative generation, and feminist attention to power and bias, digital platforms can support emergent voices that resist patriarchal narrative structures. Case studies like The Infinite Woman and AI Nüshu demonstrate paths forward: poetic systems that are co authored, situated, and situated in feminist contexts. While challenges of bias, governance, and authorship persist, the ethical re grounding of generative systems in feminist praxis offers new possibilities for women's digital narratives.

Works Cited

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