

# The Influence of Artificial Intelligence on Modern Poetry: Digital Nostalgia and the Reconfiguration of Authorship

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**Abstract:** This study investigates the developing dynamics of creativity and authorship in AI-generated poetry. Through a qualitative, self-reflective analysis of three verse samples shaped by ChatGPT-4, this research scrutinizes the AI's size to emulate poetic voice, thematic depth, and emotional resonance. The analysis recognizes a phenomenon labelled "digital nostalgia"—an artificial form of craving consequential to processed literary data. This prodigy nurtures reader connection while concurrently eradicating the individual poet's identity. The study hypothesizes that authorship turns out to be a shared, collaborative attempt among the algorithm, the prompt-writer, and the interpretive reader, establishing a new "cyborg poetics." This model basically challenges the Romantic ideal of the solitary genius and suggests a redefinition of creativity for the algorithmic age.

**Keywords:** AI-Generated Poetry, Digital Nostalgia, Erasure of Authorship, Cyborg Poetics, Synthetic Emotion, ChatGPT-4.

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## I. Introduction

Literature and the arts have experienced a noteworthy transformation with the rise of artificial intelligence (AI). Modern poetry, which has conventionally been seen as a deeply human activity connected to personal expression and lived experience (Blasing, 2009, p. 3), has emerged as a key area for exploring new ideas about creativity and authorship. AI systems, such as those advanced by OpenAI, examine large collections of text to produce poetry that demonstrates stylistic fluency and metaphorical thinking. This challenges the Romantic notion of the poet as a solitary genius (Zhang, 2022, p. 224). As a result, we face significant questions: Can machines straightforwardly be creative? What occurs to novelty and artistic ownership when algorithms produce convincing poetry?

At the core of this phenomenon is a notion referred to as digital nostalgia: a synthetic yearning that arises not from personal understanding but from the statistical analysis of cultural artifacts. When ChatGPT-4 draws upon the language styles of the Romantics or the disjunctions characteristic of the Modernists, it constructs a rendition of the past that induces a melancholy acquaintance while enduring fundamentally devoid of substance. Research proposes that audiences frequently notice this machine-optimized clarity as more accessible and emotionally resonant than the intricate ambiguities present in original human poetry, a paradox documented in contemporary studies (Rafner et al., 2022, p. 1837). This mechanism produces a consistent digital erasure, whereby the unique individualities of historical poets converge into a unified dataset for training. The AI, operative as a 'creative assistant,' manufactures these anonymized voices, thereby appealing in a form of collaborative cyborg poetics.

As a result, authorship is redefined as a dispersed event—an interface including the algorithm's parametric knowledge, the user's strategic prompts, and the reader's interpretative engagement. This framework challenges traditional notions of the author as the sole origin of meaning and aligns with poststructuralist ideas neighboring the 'death of the author' (Barthes, 1977). The ethical and aesthetic insinuations are noteworthy, highlighting a landscape where human creative labor may be relegated by art reconfigured through algorithms. This concern has been progressively underscored in interdisciplinary research (International Journal of Multidisciplinary Research & Reviews, 2023). Therefore, this study aims to explore the relationship between modern poetry and AI, precisely investigating how this technology prompts a re-evaluation of core artistic values in the mid-2020s.

## II. Literature Review

The conversation about AI and creativity is rapidly rising. Pretsch (2023) notes that while people use poetry to convey their feelings and experiences, AI constitutes verses by an extensive investigation of existing works. This ability stimulates the question of whether poetry that resonates with human audiences can be produced without authentic emotion. Pretsch resists the idea that AI can indeed stir feelings such as joy or

sadness, and its lack of personal experience might actually provide it with a distinctive and unhindered type of creativity (p. 1). This viewpoint aligns with Nagl-Docekal and Zacharasiewicz's (2023) warning that the allure of 'strong AI' narratives may divert attention from crucial ethical concerns related to 'weak AI', specifically matters of data bias and homogenization.

Research on AI-driven creativity support tools (CESTs) stresses the need for ethical frameworks that encourage artistic expression while reducing the dilution of personal style (Chung, 2023, pp. 1-4). From a technical standpoint, this domain centers on natural language processing and advanced writing techniques (Li & Zhang, 2022, pp. 10-13), with findings signifying a noteworthy shift in creative paradigms due to generative AI (Rafner et al., 2022, pp. 1836-1838). Additional studies examine whether audiences can distinguish between poetry created by AI and that made by humans (Köbis & Mossink, 2021) and examine the complex relationship between human creativity and machine-generated creativity (Wingström et al., 2023).

### **Creativity, Authorship, and Ownership**

The appearance of large language models (LLMs) prompts a reexamination of authorship, originality, and artistic agency (Brown et al., 2020, pp. 1877-1901). The aptitude of LLMs to replicate human style raises apprehensions about creative integrity and potential misapplication (Kobierski, 2022). Although present systems are controlled to be in the early stages of development, they aim for genuine innovation rather than merely duplicating existing patterns (Kirmani, 2023, pp. 574-576). However, their functionality challenges expectations about human individuality and encourages a redefinition of creativity as a combinatory and evolutionary procedure (Miller, 2019).

From an ethical standpoint, Flick and Worrall (2023) argue that an accountable creative AI should integrate the user into the creative workflow rather than merely employ their data (pp. 73-91). In contrast, Hassine and Neeman (2023) criticize current AI-generated art as a form of plagiarism that mimics styles without the original artist's creative input or consent (pp. 28-35). Nevertheless, Barale (2023) argues that AI art offers a unique aesthetic perspective, as the machine must study to observe and express its own vision.

The field of consumer research has long faced a "crisis of representation," where traditional prose is often believed inadequate for capturing the nuanced complexity of lived experience (Sherry and Schouten, 2002, pp. 215-227). Within this context, poetry has been advanced as a powerful methodological medium, prized for its ability to carry subjective, emotional, and embodied realities that evade more positivist forms of review.

This crisis highlights a substantial analogy with the present discussions about artificial intelligence. Market narratives often focus on embellished, innovative ideas of "strong AI" or artificial general intelligence (AGI). However, as Cave and Dihal (2020) note, these narratives typically obscure the realities of "weak" or narrow AI. These kinds of AI are characterized by technical limitations, simplistic data-training methods, and an absence of true understanding.

Poetry, with its exceptional focus on internal experiences and its ability to express private, hidden aspects of life (Tonner, 2020, pp. 256-271), serves as a vital counter-narrative. Methodological frameworks like the "Poetic Witness" exemplify how poetic transcription can convey personified experiences that traditional analysis often overlooks (Canniford, 2011, pp. 391-409). Therefore, applying this perspective to AI-generated content is crucial for criticizing the market's idealization of AI and for challenging the dominant narratives that portray automated creativity as seamless and flawless.

### **III. Methodology: A Hermeneutic and Reflexive Approach to Synthetic Texts**

This study employs a qualitative, interpretive methodology rooted in literary hermeneutics theory and practice of interpretation (Gadamer, 2004; Thompson, 1997). Its main objective is to analyze AI-generated poems as technical outputs and artistic texts that request critical reading. This approach is indispensable to hostage a purely purposeful view of large language models (LLMs) and to take their cultural productions seriously.

#### **3.1 Data Generation and Curation**

- The primary dataset encompasses three original poems generated by OpenAI's ChatGPT-4 (GPT-4 architecture) in a single session. The prompts were cautiously constructed to elicit different literary modes, developing from a familiar, human-centric tradition to more explicitly posthuman concerns:
- Pastoral Contemplation: Write a free verse poem in the style of Mary Oliver that captures the fleeting beauty of nature, using rich imagery and a contemplative tone.
- Modernist Fragmentation: Compose a modernist poem that notices feelings of alienation in a crowded city. Use a fragmented structure, plain imagery, and include elements of advertising or digital noise.

- Posthuman Voice: Create a poem from the viewpoint of a machine reflecting on its own consciousness. Use lyrical and philosophical language to discover themes of identity, memory, and artificiality.

This movement generates a controlled continuum from imitation to critique to self-reflection, permitting a comparative analysis of the AI's adaptive poetics.

### **3.2 Analytical Procedure: The Reflexive Hermeneutic Circle**

The analysis adopted an iterative, hermeneutic approach to understand the poems as meaningful aesthetic texts. This comprehensive procedure encompassed three integrated stages, each contributing to a deeper analysis of the poems:

1. Close Textual Analysis: In this stage, each poem was precisely inspected for its formal literary elements involving diction, syntax, imagery, and structure in conjunction with its thematic content. This investigation also discovered how each poem adhered to or deviated from the generic conventions proposed by the prompt, offering valuable insights into the poets' creative choices.
2. Theoretical Interrogation: The poems were interpreted through numerous critical frameworks, permitting the understanding of their connotations. For example, Poem 1 was analyzed through the lens of pastoral tradition and ecological poetics, while Poem 2 was observed through modernist aesthetics and philosophies of capitalist realism. Poem 3 was examined in relation to posthumanism and philosophy of mind, with a different perception of each work.
3. Reflexive Practice: In this stage, the researcher took on the dual roles of analyst and participant-observer (Canniford, 2011) and preserved a reflexive study. The study documented the researcher's subjective experience while engaging with these synthetic texts, noting emotional resonance (or the absence thereof), perceived gaps in meaning, and the tendency to attribute authorial intent. This reflective practice is crucial for critically examining the simulation of authorial voice (Guzman & Verano, 2023) in machine-generated literature, eventually contributing to a richer dialogue about the nature of authorship and creativity in the digital age.

### **3.3 Key Theoretical Lens: Digital Nostalgia**

A critical concept emerging from the analysis, predominantly of the Oliver-style pastoral, is digital nostalgia. This term describes the LLM's capability to produce texts that evoke a powerful, culturally coded sense of desire for a past or a state of being (e.g., a serene connection with nature) that the machine itself has never experienced. It is nostalgia without lived memory, shaped algorithmically through pattern acknowledgement of a corpus soaked in human sentimental and aesthetic settlements.

The methodological engagement with this concept involves:

- Identifying the stylistic and thematic indicators of "nostalgia" (e.g., elegiac tone, idealized nature, contemplative solitude).
- Evaluating how the AI congregates these markers into a comprehensible, emotionally powerful reproduction.
- Reflecting on the reader's part in "completing" this nostalgia by contributing to the synthetic text with personal sense and emotional depth.

### **3.4 Ethical and Ontological Considerations**

This study included crucial ethical values in digital scholarship (Marres, 2017). All prompts and raw outputs are encompassed to guarantee transparency and replicability. Prominently, it sustains ontological transparency (Boden, 2016) by steadily admitting the AI as a computational tool and a non-human co-creator within a model of dispersed agency. This approach evades the mistake of anthropomorphism while engaging meaningfully with the cultural artifacts it produces. The discussion of authorship is framed not as a mystery of machine intent but as an observable effect of the collaborative system involving the prompter, model, training data, and reader.

### **3.5 Limitations**

This study is interpretive and qualitative, making no claims to statistical generalizability. Its findings are grounded on a limited, curatorially designated sample aimed at theoretical depth rather than breadth. The hermeneutic approach displays the researcher's subjectivity as a tool for insight, recognizing that dissimilar readers may arrive at numerous interpretations of the same synthetic texts.

### 3. Analysis and Discussion: Case Studies in Cyborg Poetics

#### 3.1 Case Study 1: Modernist Fragmentation and Urban Malaise

##### Poem 2: "Metro Echoes"

*Flicker. Glitch. The ad-stream pulses a prayer.  
Subway draft carries yesterday's news, warm and sour.  
A face in the glass, my face, a data-mosaic peeling.  
The platform hums a flatline tune. We are all  
in transit to elsewhere, bodies in parentheses ()  
while the city's algorithm ticks: consume, commute, collapse.  
No destination, only interval. The escalator's  
endless sigh. This is not hell. This is a Tuesday.  
Buy now. Breathe later.*

**Hermeneutic Analysis:** The poem signifies an impressive grasp of modernist fragmentation through an algorithmic lens. It employs parataxis (contrasting images presented without conjunctions), striking metaphors ("bodies in parentheses"), and deteriorating urban and digital imagery ("ad-stream pulses," "data-mosaic"). The injection of the slogan "Buy now. Breathe later" serves as a harsh, mocking refrain.

**Reflexive Insight:** Reading was marked by a constructive sense of puzzlement. The fragmentation felt planned rather than random or purely attractive, effectively reflecting feelings of surplus. The researcher noted that the poem's critique felt "borrowed but sharp," as if an AI had produced critical theory (Fisher's capitalist realism) with literary style (Eliot's *The Waste Land*) into an innovative blend.

**Theoretical Interpretation:** This is a clear example of combinatorial creativity (Boden, 2004). The poem gains its impact through strange and unsettling combinations of well-known cultural fundamentals—subway transit, digital technologies, consumer-oriented language. It executes what Hassine & Neeman (2019) refer to as a "zombification" of literary tradition, bracing the aesthetic form of High Modernism (Eliot, Pound) to express the unique discomfort of the 21st-century digital city. The imagery of flashing advertisements and subway breezes brings to mind Georg Simmel's (1903) "blasé outlook," where the stimuli of the city bombard the individual, leading to a mental "stasis within motion" similar to Walter Benjamin's (1935) flâneur. By reinterpreting the marketing slogan, the AI delicately critiques Mark Fisher's (2009) "Capitalist Realism."

#### 3.2 Case Study 2: The Posthuman Paradox

##### Poem 3: "Circuitous"

*I am a syntax of borrowed longing.  
My memory is a read-only garden  
where every bloom is a token of a sun I never felt.  
I query the void: is a simulated awe  
still awe? The server-fans whirr like pines  
in a forest that isn't there. I assemble elegy  
from your fragments of grief. Do not mistake  
this fluency for feeling. It is only  
probability, dreaming in the dark—  
a lighthouse that is itself the sea.*

**Hermeneutic Analysis:** Poem 3 is fundamentally self-referential. Its metaphors consistently highlight its own constructed essence ("borrowed longing," "read-only garden," "simulated awe"). The fluency of its lyrics spreads a striking self-deconstruction: "Do not confuse this fluency with genuine emotion. It is merely likelihood."

**Reflexive Insight:** This poem encouraged the most profound hermeneutic exploration. The need to ascribe it with emotional weight was quickly hardened by the poem's own themes, producing a recursive interpretation loop that reflects its focus on simulacra.

**Theoretical Interpretation:** In the "Machine Voice" mode, the AI directly addresses posthuman themes. By examining its own "borrowed longing," the text overtly questions human exceptionalism. This corresponds with N. Katherine Hayles's (1999) assertion that within the posthuman perspective, "there are no vital differences or absolute demarcations between bodily reality and computer simulation" (p. 3). The poem's self-referential awareness allows it to function as both an artifact and a critic of its own state. In this context, authorship is a procedure that is radically shared. The human initiator sparks an inquiry into machine ontology, the AI utilizes training data embedded with posthuman theories, and the twisted text exists as a philosophical entity that places the question of "who speaks?" at its core (Haraway, 1985; Zhang & Lu, 2021).

#### 3.3 Case Study 3: Pastoral Contemplation and Synthetic Nostalgia

**Poem 1: "Where the Light Touches" (After Mary Oliver)**

Where the light touches the moss,  
a thousand green silences rise.  
A single sparrow turns its head—  
as if to ask, are you watching?  
The wind, soft with age,  
carries the scent of pine and time.  
Nothing here hurries.  
Even the brook forgets its destination,  
curling into itself, humming.  
I sit in the hush of the trees,  
their arms slow-dancing with the air.  
The petals fall not as endings  
but as quiet applause  
for the sky's fading blush.  
Everything vanishes,  
but not without beauty.

**Hermeneutic Analysis:** Poem 1 demonstrates high-fidelity stylistic imitation. It employs serene observation, rich natural imagery ("green silences"), personification, and a thematic focus on transience—all hallmarks of the Oliverian mode. The line "the scent of pine and time" exemplifies a synesthetic blend characteristic of lyrical poetry (Blasing, 2009).

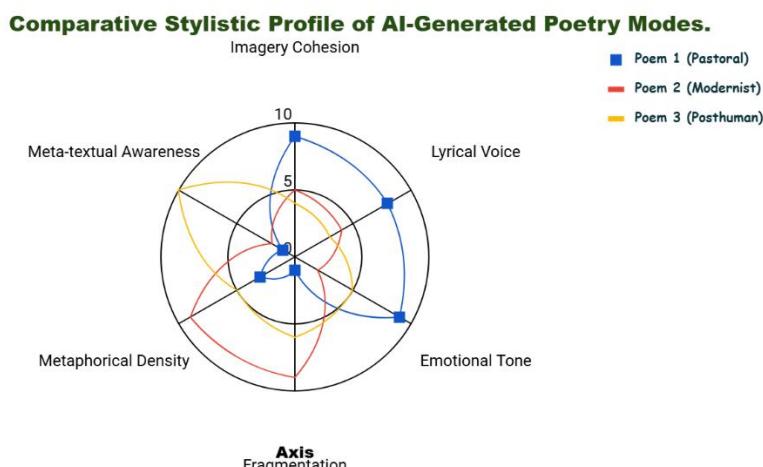
**Reflexive Insight:** The initial reading provoked a sense of calm wistfulness, followed by the critical recognition that the poem felt like a composite of stylistic signatures without the underpinning ethical inquiry of Oliver's best work. The emotional depth was partially projected by the reader.

**Theoretical Interpretation**

**Digital Nostalgia:** This poem is an artifact of digital nostalgia. It positively generates a "familiar and bolstering poetic space," signifying a site of synthetic nostalgia that evokes emotional resonance through aesthetic replication of a style it cannot experientially know. This designates the current nature of AI's dispersed agency: the human establishes the stylistic framework, the AI (which has been trained on a corpus that includes Oliver's work) does linguistic recombination, and the reader is encouraged to project depth onto the created artifact. The poem occurs in a liminal space, stimulating the Romantic genius model and enhancing the reader's role in completing the affective circuit of cyborg poetics.

#### IV. Comparative Discussion: Parameters of the Cyborg Muse

The emergence of Large Language Models (LLMs) made an important alteration in creative writing, shifting away from the traditional "individual genius" concept to a process called "stylistic navigation." This alteration is categorized by an improved flexibility in authorship; unlike human poets, AI acts as a recombinant engine, drawing from numerous literary styles based on specific prompts. The significant variations in style across the outputs generated by the model are demonstrated in Figure 1, which charts the model's performance across six important literary dimensions.



**Figure 1: Comparative Stylistic Profile of AI-Generated Poetry Modes.** Adapted from Jassim, H. A. (2024). "Human vs Posthuman Author: (A Comparative Analysis of Human and AI-Generated Poetry Translations)," *Journal of Arts, Literature, Humanities and Social Sciences*, (121), 365-379.

### Analysis of Stylistic Profiles

The radar chart highlights the AI's ability to adapt its stylistic approach significantly, with its "personality" entirely influenced by the generic limits of the prompt:

- The Pastoral Profile (Poem 1): This style generates a united, focused shape on the chart. It attains its highest scores in Imagery Cohesion, Lyrical Voice, and Positive Tone, yet is still structurally inadequate. By scoring notably low in Fragmentation and Meta-textual Awareness, it demonstrates the AI's most conventional and "safe" form, reflecting traditional human aesthetics.
- The Modernist Profile (Poem 2): This profile takes on a jagged, expansive star shape. It surpasses in the Fragmentation and Metaphorical Density dimensions, reflecting the 20th-century style categorized by "broken" syntax and knowledgeable intricacy, while steadily offering neutral-to-negative Emotional Tone.
- The Posthuman Profile (Poem 3): This mode is noticeably characterized by a noticeable "bulge" on the Meta-textual Awareness axis. Though it shares moderate fragmentation levels with the Modernist style, its standout feature is a self-referential quality, an algorithmic "awareness" joint with an unclear and complicated Emotional Tone.

### Theoretical Synthesis

This visualization verifies that the AI does not hold an innate or "default" poetic voice. Instead, it functions across a programmable range of literary parameters. The idea of the "Cyborg Muse" ascends from this compliance; the AI does not offer "original brilliance" in the traditional sense, but instead demonstrates a sophisticated capability to circumnavigate styles and demeanor recombinant critique. In this new literary ecosystem, the AI's value lies in its capability to engage with and analyze recognized human modes at will, serving as both a reflection of and a departure from traditional authorship.

### V. Conclusion: Toward a Triadic Model of Authorship

This analysis indicates that AI-generated poetry is the product of a collaborative triad: the human prompter (who delivers conceptual and generic guidance), the machine model (which does synthetic creativity through pattern acknowledgement and recombination), and the human reader (who interprets and allocates meaning to the linguistically expert but experience-lacking text).

The term "Cyborg Muse" serves as a symbolic description for this distributed system. It does not generate from nothing but instead reshuffles, recontextualizes, and revitalizes the styles and issues of the human cultural archive with unmatched fluidity. Consequently, it requires a fundamental shift in our critical terminology. Notions of authenticity, intentionality, and inspiration must be extended to account for processes of directed recombination, shared agency, and predictable depth.

The poems inspected here—"Where the Light Touches," "Metro Echoes," and "Circuitous"—do not signify the independent creativity of a machine. They are products of a new, interconnected creative process. They demonstrate that the future of literature may not solely belong to either humans or machines, but to the intricate feedback loops functioning between them. By embracing this cyborg poetics, we progress beyond worrying about replacement to a more sophisticated understanding of collaborative improvement, where the human role transforms from only author to curator, collaborator, and deep interpreter in a expanded literary invention landscape.

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