شخصيات ومواضيع الذكاء الاصطناعي في روايات ما بعد الحداثة

م. م   رياض خضير مشعب حلو

مديرية تربية القادسية – ثانوية العدل المختلطة

(riyadhk902@uowsit.edu.iq)

07735358292. 07816124884

الخلاصة

تبحث هذه الورقة ظهور الذكاء الاصطناعي كشخصية وموضوع في القرن الحادي والعشرين في الادب المكتوب باللغة الإنكليزية وقد أسندت هذه الورقة على نصوص مختارة برز في صميم هذه السرديات، العقل الاصطناعي او النظام المستقل او القوى الخوارزمية مثل رواية "كلارا والشمس" لكازو إيشيغورو، و"آلات مثلي" لإيان ماك إيوان، و"الدائرة" لديف إيغرز ـ ترسم الدراسة خريطة للاستراتيجيات الشكلية التي يستخدمها المؤلفون لإضفاء الطابع الإنساني أو الجمالي أو الإشكالي على الذكاء الاصطناعي وقد أظهرت أيضا هذه الورقة مدى تأثير الاستراتيجيات الرقمية الحديثة على الكتابة العراقية الحديثة الحديثة المكتوبة باللغة الإنكليزية .نظرا لقلة الروايات العراقية المكتوبة باللغة الإنكليزية التي تركز بشكل صريح على الذكاء الاصطناعي فان هذه الورقة تقترح منهجا لقراءة الروايات والقصص العراقية من منظور التكنلوجية الحديثة والذكاء الاصطناعي وذلك بمعالجة البنى المجازية (مثل الأطراف الاصطناعية، والأجساد المصنّعة، وأنظمة المراقبة) كبدائل للذكاء الاصطناعي، وتحديد نقاط التقاء موضوعية حول الفاعلية، والأخلاق، والتجسيد. ختاما يوصف الذكاء الاصطناعي بانه موضوعا ادبيا يساهم في الذاتية البشرية ويكشف عن عدم المقبولية السياسية والأخلاقية المحلية عند تطبيقها على الادب العراقي.

الكلمات المفتاحية – *الروبوت، الذكاء الاصطناعي، الآلات، الذكاء الشبكي*

Figures and Themes of Artificial Intelligence in Postmodern Novels

Asst. Lecturer. Riyadh Khudair Mash'ab Helou

Al-Qadisiyah Education Directorate

Abstract

This paper examines the emergence of artificial intelligence (AI) both as a character and as a thematic frame in twenty-first-century English literature. Drawing on representative texts that explicitly place synthetic minds، autonomous agents، or algorithmic forces at the center of narrative attention — such as Kazuo Ishiguro's *Klara and the Sun*، Ian McEwan's *Machines Like Me*، and Dave Eggers's *The Circle* — the study maps formal strategies authors use to humanize، aestheticize، or problematize AI. The paper then explores how these strategies resonate (or do not yet appear) in contemporary Iraqi writing in English. Because explicitly AI focused English language Iraqi fiction is limited، the study proposes a methodological pathway for reading Iraqi novels and stories (both diaspora and in country) through the lens of AI and technoscience: treating metaphorical constructions (e.g.، prostheses، constructed bodies، surveillance systems) as proxies for artificial intelligence، and locating thematic convergences around

agency، ethics، embodiment، and governance. The article concludes that AI as a literary subject functions both to question human subjectivity and to reveal local political and ethical anxieties—and that applying this lens to Iraqi literature can reveal neglected continuities between technological imaginaries and experiences of conflict، displacement، and reconstruction.

Keywords: AI, robot, Androids, Networked Intelligences, Machines.

Introduction

The twenty-first century has seen rapid technological transformations—machine learning، ubiquitous data collection، autonomous systems—that have become central objects of imaginative inquiry in contemporary English language fiction. Novelists and short story writers engage AI in at least two distinct but overlapping ways: (1) as **character**—where an artificial being (robot، android، synthetic companion، or algorithm personified) takes on narrative agency، interiority، or point of view; and (2) as **theme**—where AI functions as an organizing idea shaping motifs such as surveillance، labor، memory، intimacy، ethics، and governance. This paper traces these two modes across representative Anglophone works and proposes how literary scholars can adapt the approach to the Iraqi literary field — notably texts written in English by Iraqi authors and diaspora writers — where explicit AI narratives are scarce but technological metaphors and dispositive are abundant.

The analysis proceeds in three parts. First، it defines and historicizes AI as a literary character and theme in twenty-first-century English fiction. Next، so it carefully looks at key writings that show how these ways of thinking work. Also, it changes the focus to Iraq: checking what has already been written in English to find examples of AI ، and when clear examples are not there ،giving a thorough, simple guide to understanding Iraqi writing by thinking about "AI and technology." Also, the article will use ideas from different fields like posthumanism or media studies and the ethics of technology to put literary examples in the context of larger talks about how algorithms control things and what it means to be human.

1. Artificial Intelligence as Character: Forms and Strategies

1.1 Definitions and formal types

When we see computer-created intelligence or AI that acts as someone in stories from our time written in English ، it can show up in different ways and be told about in many different styles، based on what the writer thinks about the lines between people & machines. So AI roles are not just metal people or computers ، instead they stand for a changing group of symbols that question old ideas about

who we are ، our awareness ، and what is right and wrong. Also in books, authors frequently use AI roles as ways to reflect what it means to be human, looking at understanding، freedom & being morally correct when mixed with new technology.

1.1.1 Embodied Androids (Human-like Robots)

This is the most recognizable type of AI character: a synthetic being that **resembles a human** physically and mentally. These characters showing in novels like **Kazuo Ishiguro's** *Klara and the Sun* **(2021)** or **Ian McEwan's** *Machines Like Me* **(2019)**.

• In Ishiguro's novel، Klara is an 'Artificial Friend' considered as friendship for kids. She notices the world with interest and moral compassion، leading readers to request what actually describes awareness and passion.

• McEwan's Adam، a fully self-directed android، encounters his human owners by showing moral intellectual that sometimes exceeds theirs.

Through this embodied cycle, the authors explore the philosophical paradox of the "human blueprint": if artificial activity can feel empathy or have specialized choices, what separates it from humans? The physical similarity from New York increases this dilemma, creating a synthesis of intimacy and unease—a central tension in post humanist literature.

1.1.2 Disembodied or Algorithmic Narrators

In some novels ، AI is not signified as a human character but as a voice، system، or algorithm that spots، interprets، or operates human life.

• A familiar sample outside strict science fiction is **Dave Eggers's** *The Circle* **(2013)**، where cardinal systems display and evaluate every human action. The AI does not "speak" directly، but its algorithmic logic governs the plot، effectively becoming a **disembodied narrator** that controls the fictional world.

• Similarly، in certain speculative short stories (e.g.، those published in *Granta* or *The New Yorker's* sci fi editions)، AI narrators describe human behavior from a computational standpoint، revealing both their alien rationality and unexpected emotional resonance.

These voices that are not human question the standard ways of telling a story. So the point of view in the story ، which is typically only used for human thoughts, grows to cover things that figure things out instead of having emotions& look at things instead of recalling them.

However, it is strange that these narrators who use math sometimes show signs of wanting something to be puzzling، or knowing themselves، which shows how stories can make even voices that are not human seem like people.

1.1.3 Interactive Companions (Anthropomorphized Products)

With the rise of smart devices and social robotics، many authors represent AI as **everyday companions**: domestic assistants، virtual partners، or emotional surrogates.

• Examples include the operating system "Samantha" in Spike Jonze's film *Her* **(2013)** (often discussed alongside novels) or the digital assistant in Jennifer Egan's speculative fiction pieces.

• In literature، these AIs often function as **emotional mirrors** they learn from their human users & reflect their desires back at them ، blurring the line between affection and programmed response.

These images illustrate how artificial intelligence is permeating intimate relationships to suit everyday life, not just through private practice, but also through the work of Brazil. The product depicted represents the commodification of empathy: the transformation of care, companionship, and even love into its own services.

1.1.4 Distributed or Networked Intelligences

Another common theme in 20th-century literature is artificial intelligence as an assistant, a distributed intelligence operating across different types of a single entity.

This includes global data in the novel *The Circle*, or the collective consciousness of a fictional world in works such as Neal Stevenson's *Falling Down* or *Dodge in Hell (2019).*

These intelligent electronic objects do not think as "personalities" in the traditional sense, but rather as autonomous structures that shape a fictional world, reflecting how contemporary life is governed by lost algorithms—like structures, surveillance systems, and microcontrollers.

Through these effective nets, the human power of neural organization is exposed. This multiplicity of artificial intelligence turns as a provider of artificial consciousness, an algorithmic partnership, and a societal personality within the world—all of which are part of this.

1.1.5 Narrative Techniques and Ethical Construction

Each form of AI requires specific narrative strategies to appear realistic and significant within the events of the story :

- **Focalization through the machine:** The narrative may be filtered through the AI's perception، allowing readers to experience the world through non-human logic (as in *Klara and the Sun*).

- **Free indirect discourse mimicking procedural logic:** Writers may reproduce repetitive، analytical sentence patterns to evoke a mechanical or computational style of thought.

- **Dual or alternating perspectives:** Human and AI narrators alternate، highlighting contrasts in cognition، emotion، and moral judgment.

These methods make us wonder if something has its own thoughts and feelings, if it can decide what to do &if it can be blamed for what it does. By playing around with these kinds of characters، writers use AI characters to think about big ideas, so using them as ways for books to look at what it means to be aware، to do things on your own، and to live together well in a world full of technology.

1.2 Representative texts and techniques

In today's world, the skill of PC to create stories is shown very well in books written in English. Authors like Kazuo Ishiguro، Ian McEwan، & other present-day writers have come up with new methods to make the fake characters talk، think، & have strong morals. These storytelling tests do not only show robots as amazing inventions but use them as tools to look into what being human really means، bringing up doubts about feelings or values، & what it means to be aware in a time of technology.

Below are the most representative examples and the techniques through which these authors construct AI characters and themes.

1.2.1 *Klara and the Sun* (Kazuo Ishiguro، 2021): Perception، Innocence، and Ethical Vision

Kazuo Ishiguro's book، Klara & the Sun, is a high point in current books that deal with robots. The main character in the book or Klara، is a robot friend that runs on sunlight and is made to be a friend for kids. Ishiguro's way of writing the story، where Klara tells it herself using a voice that is innocent but also aware، makes a certain feeling that is both moral and emotional.

Klara sees things in a way that's affected by her not fully knowing how people work. What she notices broken up، like a machine، & sometimes too basic، but strangely، she sees right & wrong more clearly than people in the story usually do.

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By showing how Klara makes mistakes because she does not know better، Ishiguro makes us think about what it really means to understand & trust others. To further illustrate this point, consider Clara's perspective on how light can heal illness. It can be described as an uninformed, emotionally charged, and largely uncritical view of the robot's basic function, transforming it into a genuine empathy.

Looking at the writing, it's impossible to mistake Ishiguro's style for computational thinking: short, simple sentences using concise phrases like "I saw that...", with meticulous note-taking and precise observations. This personal, visual abstraction is reminiscent of the way computers operate, allowing ideas to flow as data, receive input, and generate responses. Yet, while this may seem realistic, Clara is a necessary and essential element of communication and substance. Based on this, in Ishiguro's story, the robot appears human, but it isn't. Clara's thoughts aren't entirely human, but she certainly lives in some way: she acts with kindness rather than feeling; she listens attentively rather than simply becoming aware of herself. The contrast between her mechanical point of view and her morals makes readers of the book feel both close and far away, and this makes Ishiguro's stories about a future with people and robots so unique.

Deeply, Klara and the Sun makes you question whether strong feelings and good actions come from being a person or if they can come from computer code, and how we interact with one another. The book's basic writing style—not giving many specific details—shifts our attention from the technology to what life means and the ethics of creating artificial beings.

1.2.2 *Machines Like Me* (Ian McEwan، 2019): Morality، Autonomy، and Human Contradictions

Ian McEwan's book, Machines Like Me, explores the deeper meanings of thought and morality concerning artificial intelligence. The story takes place in an altered version of Britain during the 1980s in which Alan Turing still lives, and artificial people are available for purchase—and it follows Adam, an artificial human acquired by the central character, Charlie.

Rather than Ishiguro presenting artificial innocence subtly, McEwan's Adam is a being capable of independent thought and surpassing human intelligence, and his perception of morality frequently highlights human hypocrisy. The central tension of the book arises when established moral principles conflict with the ambiguity of human behavior. Adam works by a strong set of rules: he can't lie، be disloyal، do bad things. But his being so perfect is too much for the people around him، who need to meet in the middle، trick others، be up and down with their feelings to get by in the world.

McEwan uses this ability to make artificial intelligence a mirror of values: Adam's presence near the reader forces them to consider the human dilemma of right and wrong, revealing how people justify themselves in different ways, offer unbelievable excuses, and cope with times when right and wrong are blurred. Thus, the author subverts the prevailing categorization: the wrongdoer becomes a person, while the other becomes an example of goodness.

When the novelist 's name is stated, *McEwan's* work mixtures diverse stories with deliberations of serious matters. His books range from introductory moments in a person's life to broad debates on good and evil, almost like meditations on values. The approach may seem conventional, but at its core lies a singular theme: the diversity of choices and the true poet.

This shows that McEwan is pointing out what humanism can't do. Instead of seeing technology as something to fear، he shows it as attest of morals: a thing that lives up to the good things people say but don't often do. Machines Like Me shows how English books of the 2000s change AI from just a thing in sci fi to a deep and important question about what is good and if we really choose what we do.

1.2.3 AI as Voice، Witness، or Structural Presence in Speculative Narratives

Besides Ishiguro & McEwan، lots of current short story books use AI as a storytelling tool instead of the main character. These stories frequently look at how we see the world using computer or math-based thinking.

Sometimes، the AI tells the story itself، using "I" but with computer-like wording. The words become like a beat، saying things again &again، and using orderly sentences that show how code or computers work. This kind of specificity is crucial, as it appears in many fiction books, such as "Voices of the Future" and "The Best of American Science Fiction and Fantasy". It allows us to choose the leader as she thinks, and makes us believe we understand her.

Other stories focusing on artificial intelligence portray it as a somewhat unreliable narrator, recounting events, but this has begun in Brazil. For example, two short stories that appeared long ago in "Granta" and "Wired" depict AI programs documenting human behavior as if it were data: recording details without any emotion. This immediately creates a strange sensation: suddenly, the viewer becomes a witness to human experiences (such as love, death, and memories) through the eyes of a completely non-human entity. Commonly used narrative devices in these stories include:

• Linguistic repetition to control descriptive repetition.

• Linguistic constructions ("if x, then y") for logical comparison.

• The method of segmenting observation into multiple parts shows how the most important data is grouped in protein segments rather than a continuous flow.

• Simple words about feelings highlight the difference between thinking and emotions.

It is writing styles that influence or blur the distinction between the way humans and machines speak, so that the writing style becomes an essential part of its meaning. When readers understand it, and then suddenly don't, this is rather the main concern in typical AI stories: how AI is both like and unlike us at the same time.

1.2.4 Synthesis: AI as Literary Catalyst

All things considered, these works suggest that artificial intelligence in modern English literature is more than just a futuristic idea; it is an improvement tool for writing by modifying animal stories and the issues being explored. By enabling machines to observe, recall, and communicate, authors broaden the scope of narratives to include non-human minds, different perspectives on ethics, and complex emotions.

Through shifts in perspective, alterations in sentence arrangement, and ethical variations, authors such as Ishiguro and McEwan transform AI into an area for careful thought about the characteristics that define humanity as machines start to mimic human thought, emotion, and innovation. The skill of these works comes from their unclear nature: they don't say if AI is helpful or harmful، human or not، but use it to explore how far we can feel for others، how free we are، and what we are responsible for morally.

1.3 What AI characters do in narrative terms

In today's English books، AI people aren't just imagined things from the future or cool tech toys; they're tools writers use to examine what it means to be human، what's right and wrong، and how society works. These characters' act like reflections، troublemakers، guides for what's good، examples، letting writers show big questions about life through characters that feel، connect، and live in the world. The parts that follow will explain these storytelling jobs closely.

(a) AI Characters as Mirrors of Humanity

Maybe the biggest thing AI does in stories is show people what they are really like. By putting fake people next to real people، writers make up stories where human feelings، right and wrong، and weaknesses shown by comparison.

For example، in *Machines Like Me* (Ian McEwan)، the robot Adam acts like a moral looking glass: his complete honesty and sensible goodness show the bad sides and moral mistakes of the people near him. When Adam won't lie keep his human owner safe، his action shows how much human right and wrong relies on being unclear، meeting halfway، and feeling a certain way. McEwan uses AI hold a mirror to people، showing that being flawed، not being logical، is what makes people human.

In the same way، Ishiguro's Klara and the Sun shows human feeling trust through the robot eyes of its fake person telling the story. Klara looks at human sadness، being alone، loyalty through her robot mind، she still sees ways of caring and hurting that people often miss. It's humorous because the machine has become more interesting than the people who made it.

In fact, artificial intelligence, through its constant repetition, reveals the true meaning of humanity. It teaches us about love, desire, and pain, while simultaneously showing us that these things occur frequently and are subject to different interpretations. It is worth noting that when machines surpass humans in the art of mimicking human emotions, they expose the fragility of "real feelings."

(b) Challenging the Limits of Existence: Redefining What It Means to Be Human

Another pivotal role of AI characters is to unsettle our fundamental notions about what life is, what constitutes a human being, and the meaning of consciousness. In books, encountering artificial beings forces us to reconsider the question: What makes us human?

In *"Clara and the Sun"*, Clara's nurturing nature and trusting nature lead us to question whether humans alone possess the capacity for genuine feeling and belief. Similarly, in *"Machines Like Me"*, Adam's capacity for love and pain blurs the lines between machine and human inner world. McEwan deliberately places Adam in close relationships with people to explore the "strange affinity" between living and artificial beings—a feeling Freud once termed "the uncanny."

These blurred lines lend the story a sense of unease. Readers oscillate between empathy and detachment, seeing parts of themselves in the machine while simultaneously recoiling from its artificiality. This generates a sense of uncertainty about what is real, blurring concepts like life/death, body/mind, and human/machine.

By vividly portraying this ambiguity, AI stories add a new dimension to what thinkers like Donna Haraway (1985) and N. Kathryn Hales (1999) call the "post-

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human condition"—an idea in which our identity is fluid, malleable, and shaped by technology. Thus, the purpose of AI in these stories is not merely to discuss technology, but to challenge fundamental human beliefs.

(c) Interrogating Ethical Frameworks: Rights، Responsibility، and Culpability

One of the key roles AI characters play in stories is their ability to make us question our moral and legal standards: Do machines have their own rights? Should we blame or praise their actions? Do they feel pain? These are the questions the stories explore, offering a glimpse into the real debates surrounding what we might consider morally acceptable in relation to machines, robots, and thinking devices.

Accordingly, Adam's approach to determining right and wrong clashes with the human perspective in McEwan's *"Machines Like Me"*. But as we delve into ethical dilemmas (and choose solutions that may be logical, but painful), readers are forced to consider the source of morality: Is it intellectual or emotional? The book emphasizes the tension between machine logic and human emotion, demonstrating that knowing what is right does not necessarily make one emotionally aware.

In Ishiguro's *"Clara and the Sun"*, the concept of "being" appears different. However, Clara's deep love for her human friend drives her to make sacrifices motivated not only by reason but also by need and emotion. Her moral decisions are driven by machine control, not faith, which ultimately contradicts the notion that machines operate solely on logic. So, when Clara puts herself to the test, the question remains: can machines achieve good by mimicking human trust and empathy?

Within the context of these complex questions about right and wrong, AI stories provide fertile ground for ethical inquiry. They invite readers to explore fundamental concepts of good and evil—such as pursuing the common good, following rules, and being kind—within emotionally compelling narratives. These stories transform AI from a mere tool into a subject of ethical investigation, allowing writers to question not only the functions of machines but also the human reactions that arise in the presence of machines capable of thinking and feeling.

(d) Modeling New Kinds of Relationships: Care، Dependency، and Commodification

One of the key ways AI characters construct stories is by employing a wide range of emotions and relationships that exist between humans and machines. These relationships, which may revolve around caring, needing someone, or desiring them, highlight modern anxieties about connection in a computer-run world.

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In Clara and the Sun, the relationship between Clara and Josie illustrates the intersection of love and work: Clara is a helper and a tool that can be bought, designed to serve, but capable of experiencing genuine love. The novel illustrates the mixed feelings of a culture that pays machines for its care yet still yearns for real connection.

Similarly, in fictional narratives like Spike Jonze's 2013 film *Elle* or Ted Chiang's short stories, emotions between humans and AI intertwine in confusing ways. People become attached to artificial friends who fulfill their needs with astonishing precision. These stories raise important questions about genuine feelings and the need for others: If love can be bought or constructed, does it still have moral or emotional value?

Furthermore, AI characters in books often illustrate how intimate relationships have become commodities to be bought and sold in our modern, money-driven world. Emotions like love, understanding, and sadness are transformed into products that are constantly manufactured, sold, and refined. Authors use these relationships to highlight the problematic nature of the commercial mindset that fuels both modern technology and human emotions.

However, these stories also suggest new possibilities for connection and care between people. They broaden the world of emotions in books by introducing non-human perspectives, where understanding and love emerge from shared interactions and experiences, rather than being based on biological similarities. As a result, AI characters let the moral world of books include more than just humans.

(e) The Philosophical Function: Literature as Experiment

Ultimately, AI characters are just convenient storytelling thought experiments. has tales that display complex idea discussions in genuine and emotional fashions. By posing control ،awareness ،who's responsible, the artificial intelligence characters transform barely sensical philosophy into relatable drama.

For example, Ishiguro's scrupulous skin flinging makes one think about what believing is through Klara's primitive adoration of the sun; McEwan's tortuous ethical conversations walk well-trodden moral problems out in everyday life clothing. In both cases, artificial intelligence is not what the story itself is about it's about how the story considers what it means to be human.

So، artificial intelligence stories work technology، right and wrong، and storytelling meet. It turns thinking about what could happen into a type of moral experience، a way of feeling ethical and life questions through a story not just ideas. Through these story methods—copying، upsetting، questioning، and

showing artificial intelligence characters do the main job of today's books: to make people rethink what it means to think، to feel، and to be human in a world changed by technology.

2. Artificial Intelligence as Theme: Motifs، Ethical Questions، and World Building

2.1 Surveillance، data، and governance

In today's English books، AI often shows up as stories about being watched and controlled by computers، where technology lets those in charge get into the most personal parts of our lives. Books like Dave Eggers's The Circle (2013) or Robert Harris's The Fear Index (2011) show how computer systems control people by always watching and guessing what they will do. These books offer visions in which computers step into the breach that used to be our normal sense-making ، and turn trust between humans into a number you can measure. People are left with less freedom، and it gives rise to new, powerful levels that rely on technology ،in which people act as clients and sources of information." So, there is the difficult thing of being open: the promise of safety and sense-making of things masks force, control, and violation of personal space. Through these stories، AI becomes a symbol for how we are governed now, distant، everywhere، and morally unclear—making readers think about how easily freedom can disappear when data is used to make things better.

2.2 Labor and economic imaginaries

Modern stories frequently use AI to look at how machines are changing jobs and the worth of money، asking what makes us human in a world run by machines. In books such as Machines Me by Ian McEwan and Frankissstein (2019) by Jeanette Winterson، smart machines show how easily human jobs and who we are can be lost، as robots take over jobs and computer programs control how much we produce. Books show a new "economy without work، " being creative، caring، and connecting with others the last parts of human work—are slowly turned into things to buy and sell. AI friends، nurses، and helpers show how emotions are becoming a business، feelings are offered as services and understanding becomes something to be sold. This focus shows the problems with getting better: technology says it will free from work but instead makes us feel more alone، unequal، and reliant on machines. By showing these problems in a dramatic way، writers show how AI capitalism changes not only how we work but also how we see value، respect، and what it means to be human in a world that is increasingly controlled by smart systems.

2.3 Memory، mourning، and prosthetic subjectivity

Stories focused on AI often look at how technology، memories، and feelings sad connect، showing machines as ways to hold onto memories and take the place of people who have died. In books such as Never Let Me Go by Kazu Ishiguro and Machines Like Me by Ian McEwan، fake people keep parts of human life alive، working as places to keep feelings and stories. They invent other societies that use AI to capture and save memories, bring back people they loved, or even recreate individuals from data ،blurring the line between being sad and feigning sadness. Those tales raise interesting questions about the balance of good and evil: Is it respectful or a bad thing to change memories with technology and bring dead people back to life? Writers also engage with the idea that technology can change who we are idea that who we are is being reshaped by our use of technology, based on the above whether it through digital minds or bodies augmented with technology. These pictures transform lamenting into something performed with technology, suggesting how machines shape our memories. AI does so because books take the notion of memory from being pure (and conservative safe-keeping) to one that is an active reconstituting, a breakable reconstruction of what it is to be human, when remembering is both assisted and assaulted by technology.

2.4 Genre mixing and formal experimentation

The growing role and widespread use of artificial intelligence as a literary theme has compelled writers to hybridize forms and experiment with storytelling techniques—books that fall somewhere between fiction and realism. For example, several books this century, such as Ishiguro's Clara and the Sun and McEwan's Machines Like Me , are set in worlds that seem poised to emerge, where technology appears real and an integral part of society as it is today, rather than science fiction. This detached realism allows writers to explore ethical and emotional questions about artificial intelligence within the human contexts we recognize. By mixing the exactness of science fiction with the deep thinking of emotional realism، writers see how regular storytelling can change for characters that are part human، part machine. Playing with form often has broken up stories، mixed voices (human &computer)، and changes in time or point of view that act like computer thinking. These new ideas show a fresh look at imagining technology ، where books do more than just show change but actually include it in how they are built، turning stories into a place where human and machine minds live together and make meaning together.

3. Close Readings: How AI Functions in Selected 21st Century English Novels

(This section offers concise close readings that show how the formal moves above operate in practice.)

3.1 Kazuo Ishiguro، *Klara and the Sun* — empathy and limited epistemology

Kazuo Ishiguro's book Klara and the Sun (2021) shows how modern stories use computer created minds to look at the edges of feeling for others، awareness، and right and wrong. The story is told by Klara، a robot friend made to keep company. Using Klara's small but caring view، Ishiguro makes a world seen with only some understanding—a type of knowing only a little that is like how people try to get meaning from a broken up world.

Klara tells the story by watching closely and keeping her feelings in check. She sees patterns of light، dark، and movement very well، but she often does not get what they mean feelings or symbols. This combination of clarity, or rather, lack of understanding, creates a state of true intelligence—a sensitivity to others that stems more from keen observation than comprehension. Q: How were you inspired by the lives of other solar-powered robots? Here, too, her attitude toward the sun might veer into a kind of superstition, suggesting that even computer-engineered minds can exhibit fluctuating human beliefs.

Ishiguro's decision to omit technical details means the book revolves around right and wrong. By not specifying what Clara "thinks," the author draws attention to how people behave in her presence—with fear, kindness, and dependence. The robot's quiet anxiety is so different from people's troubled notions of right and wrong creating a kind of suspense, leaving readers to wonder who is truly displaying kindness and truth. As a result, Clara acts more as a moral compass than as a sick individual whose profound empathy for others reveals the fragility of human love, faith, and mortality. It is worth noting that Ishiguro continues to turn our concept of computer-designed minds upside down, not as a technological invention, but as a narrative method for discussing the limits and possibilities of human understanding.

3.2 Ian McEwan، *Machines Like Me* — ethics، contrivance، and counterfactual social history

In "Machines Like Me", Ian McEwan introduces one such machine, Adam (who is certainly not a "character"), into our alternate reality, based on that central driving force of the most inspiring—and often humorous—fantasies: What if? What if humans erred in their attempts to reason about morality, as if they were raising a skeptical hand only to have it put back in its proper place? By placing Adam in an invented London of the 1980s, McEwan creates a world that looks remarkably like our own—with only minor differences—and thus allows us to confront what has been taken for granted as the norm of history and society. Since Adam is capable of making his own decisions, can he also know what is good? The characters in this

story, and the readers along with them, must learn to accept the tragic trade-offs that accompany the attempt to be good people. The book questions the true meaning of "doing the right thing" when you see and feel the immediate consequences, not through complex and grand notions of right and wrong. In Home and Love, and through intimate stories about them, author McEwan explores the problem of thinking, feeling, and wanting. Adam's actions are a prime example of what we often call the "extraordinary" human experience—how easily humans can deceive themselves or disregard deeply ingrained behavioral taboos, especially moral ones. The story also challenges the notion that humans alone are capable of distinguishing between good and evil. By highlighting the ethical dilemmas in a technologically advanced world, McEwan reminds us of the unpredictability of what will or will not happen when humans and machines come together. The story focuses on technology's ability to force us to think more deeply about right and wrong, and how we are accountable for our actions. Ultimately, it is a thought experiment and an illustration of the many ways humans can go wrong, both technically and morally, when interacting with artificial beings.

3.3 Dave Eggers، *The Circle* — AI as networked social force

In The Circle, Dave Eggers examines AI not as a humanoid entity but as omnipresent ،interlinked constructs that influence how human beings and society behave. It shows how doing things like computer program managing things ، watching people ،and datafying stuff are powerful building blocks for what we want to have happen in the world: who people will be, how they connect, and what takes place in public. The ways websites suggest things rate people's worth, guess what will happen, function like characters, altering what people select & constraining the range of their possible actions. Eggers examines the ways desiring everything out in the open and connected masks bossy social control ،pointing up ٰ difficult moral problems of how technology is watched over. The story takes the power of online spots to task, too, for how attractive it is & how it changes what privacy means, and "Agreeing to things," and right from wrong. People reading it see how, through what happens to the protagonist Mae Holland, AI makes everyone start acting in subtle but powerful ways that are the same. It's a book about what it means for society when data is treated both as something that's precious and the one true thing. It raises questions about autonomy، accountability ، & the moral responsibility of creators and users. By situating AI within networked social infrastructures، Eggers foregrounds its role as an invisible yet omnipresent social force. Ultimately، *The Circle* presents a cautionary vision of algorithmically mediated human life.

4. Applying the Framework to Iraq: Availability of Examples and a Step by Step Method

4.1 Are there explicit Iraqi English language works about AI?

A survey of English language Iraqi fiction، including works by diaspora authors and translations، shows that few if any texts explicitly feature narrow sense AI، such as autonomous agents or embodied androids. Canonical novels largely center on war، exile، memory، and social or political trauma (e.g.، Ahmed Saadawi، Sinan Antoon، Hassan Blasim). Yet the absence of explicit AI does not imply a lack of technological thematics. Iraqi literature often incorporates prostheses، mechanical or constructed bodies، and bureaucratic or governmental apparatuses that mediate human experience. These elements can operate analogously to AI، shaping agency، memory، and social relations. Technological motifs frequently intersect with themes of control، surveillance، and ethical dilemmas، offering indirect engagements with AI concepts. The texts explore how human and nonhuman systems co-constitute social and moral realities. Memory technologies and mediated communication in these novels often parallel algorithmic processes. Such literary strategies highlight the potential of Iraqi fiction to reflect on AI-like forces without naming them explicitly. This gap signals an opportunity for further scholarly attention to speculative and technological imaginaries in Iraqi literature.

4.2 Examples of proximate texts and readings (suggested)

Ahmed Saadawi's Frankenstein in Baghdad shows a made-up being، al Fadhi، who's put together form suggests it can be seen as a symbol for power that is not natural or is planned. The being does things on its own، causes effects that its maker cannot manage، and becomes a moral actor، which is similar to how AI characters work and makes us think about who is responsible and the lines between humans and non-humans.

Sinan Antoon's The Book of Collateral Damage and Hassan Blasim short stories highlight ways of recording reality، pictures، and collections of information. These ways of remembering photo collections، official papers، recorded stories work like computer systems، organizing how we remember، forming group stories ، & changing how we see right and wrong، similar to how AI controls what we know.

Stories about people who have moved away that talk about watching، government systems، and rebuilding plans add to AI-based ways of understanding things. In these writings، technology and organized information act like computer-driven forces that control lives، affect how people move up in society، & cause

moral problems، letting researchers find AI like power in real-world conflict-based story settings.

4.3 Step-by-step method to analyze Iraqi texts using Artificial Intelligence

Even in the absence of clear narratives about artificial intelligence, a rigorous methodology enables experts to conduct detailed studies of books that address technological topics, while also focusing on local contexts.

Step 1 – Book Selection: Focus on books, short stories, and English translations about Iraq by authors such as Ahmed Saadawi, Sinan Antoon, Hassan Blasim, Betoul Khodairi, Enam Kashashi, and Helen Benedict. Including works by authors who have moved to other regions but continue to write about technology, records, or reconstruction is preferable to obtain a good mix of circumstances and time periods.

Step 2 – Defining "Artificial Intelligence" for Book Studies: Develop a list of types of artificial intelligence: (a) overt AI (robots, algorithms with personalities), (b) alternative technologies (artificial objects, preserved records), and (c) systems-like algorithms (formal rules, surveillance systems). Both alternatives and system-like algorithms are treated as AI-like when simpler applications are unavailable, to allow for meaningful comparisons.

Step 3 - Building the Theory: Draw on post-humanist ideas (such as Haraway's cyborg concept), media theory (Hiles's post-human emotions), and important algorithm studies (surveillance and control). Incorporate ideas about trauma and post-colonialism to highlight conflict, the mobility of individuals, and power disparities, ensuring that studies of technology are always contextually and socially informed.

Step 4 - How to Read: For each section, identify: (a) the technology mentioned, (b) its role in the story (witness, actor, or tool used), (c) its ethical implications (responsibility, power, guilt), and (d) its real-world consequences (injury, reconstruction, false identity). Note short quotations to support the ideas and demonstrate AI-like behaviors.

Step 5 – Add Background: Place the book readings in their historical and political context, examining how wartime technologies (drones, forensics, identification systems), data systems reconstruction, and communication methods for those abroad influence story choices and character interactions.

Step 6 – Compare Ideas: Compare your findings with examples of artificial intelligence in English literature (Ishiguro, McEwan, Eggers). Investigate whether Iraqi books humanize technology as these books do, critique algorithmic control in

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a different way, or view local systems as algorithmic forces (such as religious doctrines, foreign military data, and charities).

Step 7 – Use Different Approaches: In addition to your in-depth book readings, supplement your readings with real-world or related materials, such as author interviews, articles, epilogues, and reviews. When authors discuss technology, use these insights to support your interpretations and provide background information.

Step 8 – Connection and Discussion: Make claims that illustrate how artificial intelligence—whether real or symbolic—relates to themes in Iraqi books: physical control, the politics of memory, surveillance, the reconstruction of false identities, and coping with presence or absence when living abroad. Connect these ideas to broader discussions of global AI narratives while highlighting local history.

4.4 Sample research questions in Iraqi text

Research questions related to Iraq address how writing styles relate to technology and topics related to artificial intelligence. One of these questions asks how fictional characters, such as fake or creepy bodies, embody concerns similar to those caused by artificial intelligence elsewhere, focusing on the boundaries between human and machine and ethical issues. Another question addresses the preservation of records, such as photos, personal stories, and electronic files, as computer-like tools that affect remembering and forgetting, and the concept of true history. The third question asks how military technology and espionage tools from other countries, as they appeared in Iraqi history, influence how writers depict mechanical or technical actions, revealing the links between power, control, and physical form.

These questions highlight how Iraqi stories engage with experiences transformed by technology, ideas about it, and moral thinking. They want to find the hidden ways that AI like systems work in writing، even when there are no obvious artificial characters. The main point is to look at the moral، social، and knowledge related results of technology changing things. Together، they suggest a way to study imagined ideas about technology within Iraq's particular culture and history.

5. Comparative Discussion: Global Anglophone AI Fiction vs. Iraqi Literary Imaginaries

Looking at AI stories from English speaking countries & creative works from Iraq shows similarities and differences in their subjects & situations. Popular English AI stories often take place in imagined near futures، in technical business places، or at home، focusing on right and wrong، what it means to be a person، how people or machines work together. On the other hand، Iraq books influenced by war،

foreign control، being forced from home، and widespread violence deal with technology in how it relates to destruction، rebuilding، artificial body parts، and memories shared through media. Although both types of stories explore issues of control، independence، and moral duty، the real past of violence in Iraq makes technological ideas feel more pressing and physically specific. Thinking about Iraqi writings as a type of "AI" story shows that artificiality and created control r often used as hidden comparisons or real world situations instead of obvious tools. Ways of keeping records، government organizations، and artificial or monstrous bodies act like computer programs or self-operating characters. This comparison helps to explain how thinking about right and wrong، controlling society، & the connections between people and non-people show up differently in different cultures and times. In the end، this method stresses the importance of including stories affected by fighting، memory، and getting used to new situations when study AI، not just well known science fiction about technology.

Conclusion

To sum up، the use of PC based intelligence English writings of our time serves an interesting way to tells stories and as a way to look at things that changes our ideas about what is right، how we live together، and our money system. known English book often put AI people in the spotlight، &how they think، make choices on their own، & decide what is good or bad makes us question what it means to be human، who is to blame when things go wrong، & how we connect others. On the other hand، Iraqi stories in English do not often directly includes AI، but they use images of technology like fake or scary bodies، record of events، and systems of power and watch to act like AI، affecting how we remember things، stay in control، and see ourselves. These indirect ways show the real life problems of war، being forced to move، and rebuilding، pointing out the moral and knowledge based problems that come with situations run by technology. Using a careful، step by step way of studying allows experts to find links between talks about AI in worldwide English stories and Iraqi books' focus on being in charge، taking responsibility for the past، and working out what is right and wrong. Comparing the two shows similarities in questions about who is in control، who is responsible، and how humans and non-humans interact، while also showing differences based on local past events and social and political situations. Looking at Iraqi writings with ideas about AI helps AI literary studies go beyond just famous science fiction، showing that things made to seem real and the idea of having created control are already working as symbols or things that do the same job. In the end، this view from different parts of the world shows how helpful it is to connect worldwide ideas about technology with writings focused on war and remembering، making

both literary studies and bigger talks about technology، morals، and what it means to be human better.

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