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Artificial Intelligence Beyond Borders

Abstract: The present paper revolves around the concept of artificial intelligence and its impact on literature, culture and creative industries. Tools like ChatGPT, MidJourney and GitHub Copilot generate text, images and other media by modeling data patterns, improving efficiency in content creation, research and marketing. However, AI lacks emotional depth, moral discernment and individualized creativity. The aim of the paper is to situate AI within literary and philosophical frameworks, highlighting its algorithmic and fragmented nature, while emphasizing that human subjectivity, imagination and reflection remain irreplaceable. It calls for critical engagement with AI to balance technological benefits with the preservation of human creative expression.

Keywords: Artificial Intelligence; Culture; Construction; Information; Simulation.

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DOI: 10.24193/cechinox.2025.49.26

Introduction

Generative artificial intelligence is an artificial intelligence system capable of generating text, images, music, computer programs, and other media functions from certain instructions entered by a human user, as Ray Kurzweil states[1]. He considered that AI was created with the aim of imitating human imagination and creativity, using certain processes, techniques, and advanced machine learning models, while also assimilating patterns and relationships in the data and information it has assimilated. The same idea is echoed by Roger Penrose, who noticed that Artificial intelligence models are programs that analyze data in a modeling and predictive manner, using the information to produce new data with similar characteristics[2]. In this way, the internal functioning of individual generative artificial intelligence tools differs somewhat, relying on generative adversarial networks (GANs) to create novel examples, modules, or projections, generating content.

Currently, generative artificial intelligence is most effectively applied in marketing and sales, customer operations, as well as in software design, research, and

development, being used primarily to save time and resources in generating social media posts, articles, graphics, and other types of content. It can be said that generative AI technology has a wider applicability in fields with practical and creative resources than in other areas, being adopted by those fields where written content is necessary.

Of course, generative artificial intelligence cannot surpass human creativity in its emotional and sentimental aspects, as manifested in literary and artistic creations (poems, dramatic texts, songs, scripts, reports etc.). It can be said that narratives generated by artificial intelligence and AI-powered art generators are sanctioned by artists and creators. For example, musician Nick Cave considered a song created by ChatGPT in his style to be simply a mockery about what it means to be human, as he responded to a fan on his blog, "The Red Hand Files".

The most important generative AI tools are ChatGPT, Notion, Microsoft 365 Copilot, Midjourney, GitHub Copilot, YouChat, Chatsonic, GrowthBar, Scribe, and GhostWryter. From the industrial revolution to the invention of the internet and 5G data, there have been supporters and detractors, while generative AI technology has become an integral part of the digital industry landscape. In the future, artificial intelligence technologies will have the opportunity to become increasingly sophisticated, depending on the choices of users who benefit from their services, with all that this entails for AI consulting in content generation. Generative artificial intelligence tools have advantages and disadvantages, and the test of time will decide their viability and usefulness. An important point is that artificial intelligence cannot be ignored: as businesses increasingly adopt AI technology, which is used for tasks that can also be performed by humans, it is a not entirely unjustified fear that generative artificial intelligence, now in its infancy, is on the verge of replacing human workers.

General Remarks

At present, Artificial Intelligence plays an important role in our destiny, in culture, in literature, and in current debates, with writers interested in the possibility of exercising the influence of Artificial Intelligence in the creative process, by imitating human capabilities, through simulation and coagulation of information, skills, and perceptions. Computer systems are now known to have the ability to learn, plan, and process information, solving problems based on data that is assimilated and exploited through the prism of previous behaviors that enable or even guarantee the ordering, configuration, and construction of language schemes, imaginative-situational networks, or symbolic games with a high degree of predictability. The possibility of conceiving literary works through the functionalities of artificial intelligence is quite high, even if the creative mechanisms are based on complex networks and architectures of information found in the online environment. However, text generation has a significant degree of automatism and the fictional universe of literary works cannot be shaped by an imaginative consciousness that is not endowed with sensitivity, emotions, feelings, and a repertoire of sentiments that can humanize the process writing. On the other hand, it is difficult to assume that generative mechanisms of this

type are supported by moral principles or an axiological compass that could humanize the work.

In another conceptual configuration, it can be said that there is a similarity between artificial intelligence configurations and the anarchetypal representations theorized by Corin Braga, who emphasizes that the anarchetype is "an anarchic, fragmented, or exploded archetype"[3]. Using a cosmological analogy, the author compares the anarchic archetype to "galactic dust before it coagulates into a solar system or to the cloud of debris born from a supernova explosion"[4], with the significant clarification that "anarchic chaos does not imply the complete disappearance of archetypes, but only the incoherent coexistence of fragments and residues of archetypes, just as the nebula resulting from the disappearance of a supernova is composed of gas and dust from the original star"[5]. Corin Braga explains and interprets several "schematic metaphors" that he dedicates to the anarchic archetype (the cluster, the domino game, the LEGO game, the mycelial network), revealing anarchic archetypal possibilities in the sphere of creative mechanisms or marginal genres. Starting from this idea, artificial intelligence can be likened to the anarchetypal representations, as both of them incorporate creative mechanisms.

AI applications and programs extract information, data, automatisms, and reflexes from the vast and complex universe of the internet, where the created and the uncreated, the technical artifices and the deep mechanisms of a text stand alongside another space of simulacra, simulations, and fictional representations that human beings must carefully and discerningly monitor. Absent from AI-generated writing is the human self: the interior consciousness, the subtle flow of emotions and reflection from which original literary works arise, echoing the universe's own complex and elusive design. A major drawback of artificial intelligence languages is the automated pattern of the processes they initiate and coordinate, as the operations involved in configuring discursive structures are mechanical, based on hi-tech and they lack the involvement of affective-rational or moral dimensions, despite continuous, artificial algorithmic refinement that does not ignore depths, ambiguities, or nuances.

Therefore, original literary works arise from emotional fluency, imaginative ambiguity and metaphor, whereas AI-generated texts still remain referential and denotative, constantly limited by the absence of experience and creative individuality. From this perspective, AI is far from incorporating the essence of human intimacy, being unable to circumscribe the vast expanse of human experience, with all the challenges, facilities, and advantages it confers on human knowledge, especially in the fields of information technology, engineering, medicine, and art. In the sphere of art, photography, and film, AI can retouch images and generate simulacra of reality, with numerous connections between different spheres of our mind, yet it fails to reconfigure the human condition, the intensely individualized chemistry of our thinking, writing, and literary language. Its identity is a borrowed one, made up of many faces, sides, and representations taken from the vast sphere of virtual reality.

Literature generated by programs must be perceived appropriately, with lucidity and moderation, taking into account

the risks, advantages, and disproportions in its functioning. Kurzweil noticed that the field of translation seems to be quite consistently marked by artificial intelligence, not only in terms of academic, scientific, or technical book translations, but even in translations in the field of literature, where the performance of the translation focuses on the correct use of language, vocabulary, dialogue, and description[6]. Even if the stylistic imprint, expressiveness, and inflections of the author's profound voice remain untranslatable by AI tools, there is a visible risk of standardization of the translated version and of authors: this has generated dissatisfaction among some publishers, like the Danish Publishers Association, who demand that translations be done by translators only, without the interference of AI applications.

In fact, it is well known that literature has undergone numerous paradigm shifts, depending on technological, cultural, and social changes. In *The Death of the Author*[7], Roland Barthes challenges the central position of the author in the creation and interpretation of literary texts. The emphasis of textuality shifts from the author to the reader, through a grid of deconstruction, which even suggests a symbolic disappearance of literature. Jorge Luis Borges, in an allegorical narrative entitled *Pierre Menard, Author of Don Quixote*[8], presents the idea that the meanings of literary texts can be configured and reconfigured by readers, independently of the author's intention, thus becoming pretexts for interpretation. Likewise, in another narrative, *Tlön, Uqbar, Orbis Tertius*[9], the writer suggests that fiction can become reality, as the universe takes on a fictional architecture, the imaginary and the real being like communication vessels.

For David Shields[10], literature is shifting towards other forms of expression, in which fiction and non-fiction intersect through the lens of authenticity and transformations in the sphere of literary discourse. Writer and essayist Jonathan Franzen reveals, in his collection of essays *The End of the End of the World*[11], that technological progress and the emergence of digital representations are affecting the way readers perceive literature, to the point where we can even speak of the end of literature, due to the dilution of public interest and the trivialization of literary works, which have been adapted and standardized from a commercial perspective, with greatly diminished aesthetic standards. At the same time, Milan Kundera laments the fate of literature in the face of a proliferation of technological resources and online media applications, with literary works in danger of being completely subsumed by entertainment and precarious public taste, with the risk of abandoning the essential resources of literature[12]. From another point of view, Jean-Michel Rabaté refers to the "crisis of narrative authority"[13] through which literary works abandon their essential relevance, that of exploring the profound identity of the human being, which was undermined in postmodernism by fragmentation and the dissolution of the center.

On the other hand, now, in the era of globalization and interculturality, literature itself is in a paradigm of renewal in which digital narratives and interactive discursive practices participate in a complex virtual reality. It involves authors, readers, and literary critics in the fabric of multisensory connections that artificial intelligence presupposes, as an exploration of diverse fictional worlds

through practices, programs, applications, or discursive forms of bewildering diversity based on interaction and visual diversity (podcasts, audiobooks, graphic novels, transmedia literature, comics, hypertext fiction). In other words, devices such as the Kindle have unique features, such as

> biometric and facial recognition sensors, as well as an AI program, which will allow the impact of each sentence or passage of the book on the reader to be assessed and their degree of satisfaction evaluated. As a result, the AI system will suggest books that it knows will satisfy or interest you. The impact on the exact sciences (mathematics, astronomy, physics, chemistry, biology) will be direct, through the development of increasingly complex and powerful computing and experimental equipment. But the most spectacular and accessible field, because it affects us all in terms of quality of life, is medicine. New fields of engineering have developed, such as medical engineering, which trains engineers to design, manufacture, and maintain medical equipment. They have designed and built increasingly sophisticated equipment based on new physical principles, the most relevant being those in the field of imaging and surgical robotics[14].

The biometric sensors on the Kindle collect data from users as they read, with the books reading the readers, as Yuval Noah Harari says:

> The new Kindle will be equipped with biometric sensors. It will know your heart rate as you read each page. It will know what makes you laugh, what makes you cry, and what makes you angry. Soon, books will read you while you read them. And though you may forget most of what you read, Amazon will never forget anything. With this data, Amazon could choose books for you with uncanny precision. It will also know exactly who you are, how to catch your attention, and how to bore you[15].

An expression of technological transhumanism, digital discourse is distinguished by its simulative nature, by its ability to imitate processes, cognitive mechanisms, and ideological relays. However, it cannot generate an individual identity profile, moral discernment, unique sensitivity, or emotional individualization. Based on the interplay of algorithms, artificial intelligence does not have the ability to empathize, to harmonize emotionally with human beings, to be animated by consciousness, emotional individuality, or free will. Nevertheless, the future of culture and literature in the digital age will be influenced by new technologies, in particular artificial intelligence, which can generate content, offer algorithmic suggestions, or provide automated translations, even though it cannot offer us the inflections of the human voice. What has changed and continues to change rapidly is communication, which has capitalized on spectacular digital changes in devices, platforms, and online networks, from Kindle, Wattpad, and podcasts to digital storytelling, social media marketing, literary SEO, and content creators, with the possibility of rapid, global dissemination via the cloud or

streaming. Also relevant are strategies for the online representation and promotion of culture and literature (cross-platform publishing, author branding etc.), which will be able to chart the coordinates of a representative digital repository.

Living in an era of simulation, deconstructionism and globalization, we realize, along with Jean Baudrillard, that everything becomes difficult to decide in a universe of signs and codes that constantly replace and interconnect with each other. Moral and aesthetic judgments are diminished in the face of a system of signs whose hegemony we feel acutely:

> The era of simulation is inaugurated everywhere by the commutability of formerly contradictory or dialectically opposed terms. Everywhere we find the same 'genesis of the simulacra': the commutability of the beautiful and the ugly in fashion, of the Left and the Right in politics, of the true and the false in all the messages of the media, of the useful and the useless at the level of objects, of nature and culture at every level of signification. All the great humanist criteria of value - the entire civilisation of moral, aesthetic and practical judgment - disappear in our system of images and signs. Everything becomes undecidable; this is the characteristic effect of the domination of the code, which everywhere rests on the principle of neutralisation and indifference. This is the generalised orgy of the system, not the orgy of prostitution, but the orgy of substitution and commutation[16].

Conclusions

Simulations and simulacra generated by artificial intelligence lead to a kind of serialization of literary texts, in which codes and algorithms can tenaciously construct and deconstruct fictional worlds that are, however, devoid of personality, individuality, and affective-emotional identity. Writing itself is the metabolization of experiences that artificial intelligence cannot assimilate because it is based on algorithmizing, on the proliferation of images and symbols. Statistical algorithms generate not only patterns and samples of thought, but also ideological constructs, which machine learning will put into circulation and disseminate for propaganda purposes in order to achieve the so-called post-truth, with relative epistemic value.

Research and documentation activities can be leveraged through artificial intelligence, which benefits from deep learning algorithms, even if AI-type tinkering, with its input and output, with its infinite possibilities for processing and permutation, cannot have the attributes of a human being (emotions, the ability to dream, to feel with the soul, etc.). Another relevant fact is that AI cannot generate philosophical ideas, cannot reflect, cannot think, despite its connections, its way of presenting information, data, connections already present in Big Data, which it accesses and from which it extracts information. However, we must ask ourselves how we can use the benefits of artificial intelligence without being overwhelmed by the amount of information, which we can perceive as valid digital knowledge tools, capable of helping us to better understand our own inner universe, the complex architecture of our being.

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