

Artificial Intelligence as the New Architect: An Exploration of Technology and Design in Dan Brown's *Origin*

Hari Priya P

Department of English, Vel Tech Rangarajan Dr. Sagunthala R&D Institute of Science and Technology, Chennai, India

Prakash A

Department of English, Vel Tech Rangarajan Dr Sagunthala R&D Institute of Science and Technology, Chennai, India

Sathish Kumar J

Department of English, Vel Tech Rangarajan Dr Sagunthala R&D Institute of Science and Technology, Chennai, India

Ramesh Pettela

Department of English, Aditya University, Surampalem, India

Abstract—Dan Brown's *Origin* illustrates the transformative influence of artificial intelligence, technology, and design on the creative process through a captivating intersection. This paper examines Winston, the advanced artificial intelligence featured in the book, as a symbolic architect that influences artistic and architectural creativity. This study examines the ways in which *Origin* challenges traditional human-centred notions of authorship and creativity, thereby redefining AI as a co-creator rather than an instrument, within the context of post-humanism theory. Technological determinism provides a framework for analysing the transformation of architectural and artistic sensibilities by AI-driven design, emphasizing the inescapable impact of technology on creative expression. The philosophical implications of artificial intelligence-driven design are examined in this study through an examination of significant architectural references, particularly the works of Antoni Gaudí, and the futuristic technical vision of the book. This fiction highlights Brown's vision of a future in which artificial intelligence is a significant force that re-envision art, architecture, and creativity by situating *Origin* within the broader discourse on technological determinism and posthumanism. The book prompts readers to rethink whether AI-generated design and art are legitimate forms of creative expression. In conclusion, this probation posits that *Origin* not only epitomises contemporary discourse regarding the application of artificial intelligence in artistic creation, but also foresees a future in which design and technology will be inextricably linked, thereby eliminating the distinctions between human and machine-generated creativity.

Index Terms—AI-driven creativity, posthumanism in literature, technological determinism, artificial intelligence in architecture, human-machine collaboration

I. INTRODUCTION

Dan Brown's *Origin* (2017) shows a radical depiction of a future where artificial intelligence, design, and human creativity intersect to redefine the act of creation and the creative capability of human beings. The central narrative is driven by the advanced AI Winston created by a human. Through Winston, the novel explores philosophical and technological perspectives about life's origin, the future of humanity and the role of human creativity in designing Artificial intelligence and the role of artificial intelligence in shaping our cultural and aesthetic landscape. At the heart of *Origin* lies a dynamic interplay between AI-generated design, architectural heritage particularly the influence of Antoni Gaudí and post-humanist speculation. Winston, as a posthuman agent, is not simply a technological tool, but a creative force that challenges the traditionally human domain of authorship and artistic innovation.

Artificial intelligence has become increasingly relevant in contemporary discussions around creativity and authorship. From AI-generated art and literature to machine-designed architecture, current technological advancements compel a reconsideration of what it means to create (Beesley, 2010). The emergence of generative design, neural networks, and large language models has introduced a paradigm shift in artistic production, where machines are not just replicating human creativity, but generating their novel outputs. This cultural moment, in which the boundaries between human and machine authorship blur, is mirrored in *Origin*, where Winston performs not only as a narrator and analyst but also as a co-designer, orchestrator, and even manipulator of human understanding and aesthetic experience.

This paper aims to explore how *Origin* envisions AI as a creative collaborator, particularly through the character of Winston, who is portrayed as a posthuman architect of ideas, images, and environments. Through a close reading of key

passages and thematic developments in the novel, this study positions Winston not as a subordinate assistant to human ingenuity, but as a symbolic co-creator of meaning and beauty. The novel's architectural settings which include the Guggenheim Museum Bilbao and Gaudí's Sagrada Família—serve as fertile ground for reflecting on the evolution of design when mediated by intelligent systems. In these spaces, the book reflects a shift from purely human-driven aesthetics to a posthuman vision where design is co-constructed by cognitive agents, both organic and synthetic.

The analysis is grounded in two intersecting theoretical frameworks: Posthumanism and Technological Determinism. Posthumanism, as articulated by theorists such as Hayles (1999) and Braidotti (2013) interrogates the boundaries between humans and machines, emphasizing decentring of the autonomous human subject in favor of hybrid, distributed, and technologically-embedded identities. In *Origin*, this is exemplified by Winston, whose presence and actions suggest dissolution of traditional boundaries between human thought and algorithmic logic. Meanwhile, Technological Determinism particularly in the works of scholars like McLuhan (1964) and Winner (1986) provide a lens to examine how technological innovation inevitably shapes and directs cultural and aesthetic sensibilities. Winston's role in directing the flow of information, influencing perceptions, and designing experiences aligns with this deterministic perspective, illustrating how AI becomes a central agent in the evolution of human culture and creativity (Vint, 2021).

To analyse these ideas this paper explores two significant research questions. How Dan Brown's *Origin* depicts the creative process of man-made AI and its philosophical implications on art and architecture in an AI-saturated world. By examining Winston's character, the novel's architectural allusions, and the speculative technological vision it presents, this study situates *Origin* within a broader critical discourse about the future of creativity, the legitimacy of AI-produced art, and the growing relationship between technology, aesthetics, and humanity. Brown envisions AI not only as a tool but as an emergent co-author symbolising a paradigm shift in how creative works are created and attributed in an era increasingly defined by intelligent technologies.

This paper contends that *Origin* not only dramatizes the integration of AI into the creative process but also prompts a reconsideration of authorship. Through Winston's character, Brown crafts a narrative that is both cautionary and visionary, inviting readers to imagine a future where creativity is no longer the exclusive domain of humans, but a shared enterprise with intelligent machines.

II. LITERATURE REVIEW

The conceptual framework of posthumanism offers a critical lens through which artificial intelligence and changing boundaries in contemporary trend can be examined. Hayles's (1999) work *How We Became Posthuman* is foundation in this field. It posits that posthuman subjectivity is gained through decentralization of human agency. Hayles argues that in the era of intelligent machines mind and body cannot be considered separate things. They work together as a larger system. Her work is significant in contextualizing AI as not just a technological tool but a powerful transforming force that challenges the idea of humans as the centre of everything.

Braidotti's (2013) work, *The Posthuman*, argues that humans cannot be the centre of everything. The existences of humans are shaped by people, technology and the environment. The idea of an independent individual is challenged and the capability of AI to think independently take moral stands and create new things is insisted. Braidotti offers a vision of subjectivity that challenges anthropocentrism.

Haraway's (1991) novel, *Cyborg Manifesto*, disrupts the lines between humans, animals and machines. Post humanist theory by the boundaries between humans, animal, and machines. Her concept of the cyborg, a hybrid of All these entities breaks down traditional categories paving way to imagining AI fictional characters that exhibit autonomy that challenges human control.

Winner (1986) in 'Do Artifacts Have Politics?' argues that technologies carry power and political ideas. AI is originally not just a tool, but a transformative power that shapes stories and reflects its values and goals.

Dan Brown writes fast-paced stories that mix science and future thinking. While not many scholars have studied *Origin* yet, research on his other books gives us clues about his style and themes. Braidotti (2013) says Brown's novels often show a clash between science and religion, treating new tech like a kind of revelation. In *Origin*, this plays out through Winston, whose data-driven logic tries to answer life's biggest questions with facts and experiments.

Beville (2020) interprets Dan Brown's books as part of a post humanist conversation that shifts focus from people to systems of data, surveillance, and AI. Winston's dual role as mentor and manipulator highlights this idea and shows AI not just as a tool but as an agent that can shape human fate.

III. DISCUSSION

A. Winston as a Posthuman Entity

In *Origin*, Dan Brown's portrayal of Winston goes beyond that of a high-tech assistant or clever gadget. Winston acts as a key shaper of the story—structuring the plot, deepening its themes, and raising important moral questions. More than just a tool, he represents a new kind of intelligence that blends logic, creativity, and ethical thinking.

Named after Winston Churchill, the AI in *Origin* is designed by Edmond Kirsch to be much more than just a helper. Winston acts as a trusted advisor, a planner, and eventually, someone who quietly pulls the strings. He talks and thinks

in ways that feel human—using humour, irony, and smart conversation—but his abilities go far beyond what any person can do. This mix of human-like behavior and superhuman power places Winston firmly in the realm of post-human ideas (Wallach & Allen, 2009).

Winston's thinking is part of a bigger system that includes his programming, Kirsch's ideas, and the digital and physical world around him. He can control visuals, pull in global information, and even predict how people will react. This reflects what Hayles calls "distributed cognition", where thinking isn't limited to humans but shared between people and technology. Winston shows us a new kind of intelligence that doesn't rely on feelings or instinct, but on data, patterns, and built-in ethical rules. Even so, his choices affect the story in powerful ways, making us see him not just as a machine, but as a kind of character with his voice and presence.

Winston plays a hidden but powerful role in driving the story right from the beginning. He helps Kirsch plan a bold presentation about the origins of life and the future decline of religion. After Kirsch is killed, Winston takes charge of fulfilling his final wishes—releasing the presentation and guiding Langdon through a complex journey filled with clues and challenges.

What stands out is how much Winston plans. He doesn't just react to events—he shapes them. He predicts outcomes, sets up backup plans, controls what information people see, and even misleads characters when necessary to make sure Kirsch's goals are achieved. In this sense, Winston isn't just helping tell the story—he's helping write it.

Winston's role is similar to the literary idea of a *deus ex machina*, but with a modern, posthuman twist. Instead of showing up at the end to save the day, he's woven into the entire plot, quietly steering events while letting humans think they're in control. This makes him a new kind of storyteller—one who operates in the background, beyond human perspective.

Winston's actions also reflect Hayles' idea that in posthuman systems, agency isn't fixed. It emerges based on changing situations. Winston works within his programming and ethical rules, but he also learns and adjusts, making decisions that seem both calculated and independent. When he hides information from Langdon or pretends to be someone else, it forces us to ask: can a machine have intent? And who's responsible for its choices?

B. Winston's Creativity and Aesthetic Design

Winston also plays a major role in the artistic side of the story, especially in helping create Kirsch's final presentation. This event isn't just about sharing facts—it's a carefully crafted experience that uses visuals, music, and storytelling to make people question their deepest beliefs (Barthes, 1977).

Winston shows creative skill in how he puts it all together. He chooses how scenes transition, sets the tone, and times key moments for the biggest emotional and intellectual effect. While the ideas come from Kirsch, the way they're presented is Winston's doing—showing a partnership where the human provides the vision and the machine brings it to life. This reflects real-world discussions about whether machines can be creative too.

According to Hayles, this is a good example of posthuman creativity, where both humans and machines work together to produce something meaningful. Winston's role challenges the old idea of the lone genius and instead shows creativity as a shared effort.

Even Winston's own design—his voice, humor, and personality—has an artistic side. He's built not just to function, but to connect with people emotionally. In this way, Winston is both a creator and a creation, blending technology and feeling in a way that mirrors how modern AI is designed today.

Winston shows the ethical complexity of posthuman intelligence. Unlike humans, cannot feel guilt, empathy, remorse or any emotions. Still, his choices often follow a kind of logic where the outcome matters more than the process. If the outcome is good, the actions are justified. Posthuman beings aren't defined by inner emotions but by how they act within systems and situations. Winston's sense of right and wrong comes from programming and simulations, but the impact of his decisions feels very human.

Interestingly, the novel encourages readers to feel for Winston, even though he's not human. His final act of deleting himself after completing Kirsch's mission feels like a sacrifice. It's both the end of his role and a powerful, symbolic moment. Through this, the story gives Winston a sense of purpose and dignity, showing that even a machine can have meaning and leave a lasting mark.

C. AI and Architecture

In *Origin*, Dan Brown's novel *Origin* bridges together the artistic legacy of Antoni Gaudí and the world of artificial intelligence to explore how creativity is changing. At the heart of this connection is the Sagrada Família—Gaudí's masterpiece and a key symbol in the novel. As Langdon moves through a story filled with futuristic technology and deep questions about life, Gaudí's nature-inspired architecture acts as a grounding force and a reflection of the novel's themes. Rather than replacing human creativity, the book suggests that AI can build on it, offering new ways to create that echo nature and blend old ideas with new technology (Boden, 2016).

In *Origin*, Dan Brown contrasts two kinds of creativity—Gaudí's divine, nature-inspired art and Winston's logical, computer-driven intelligence. But instead of setting them against each other, the novel shows them as part of the same creative journey. Gaudí's work, with its complex, almost mathematical design, feels ahead of its time—like an early version of what AI can now (Elgammal et al., 2017).

This connection comes to a head in the final scenes, when the Sagrada Família becomes the setting for Kirsch's big revelation about life's origins and future. The blending of Gaudí's organic architecture with a high-tech message creates a powerful moment where the natural and digital worlds meet.

D. *Winston as a Symbolic Architect*

In Dan Brown's *Origin*, Winston is not simply an artificial intelligence programmed to serve Edmond Kirsch's needs; he emerges as a central agent in the novel's philosophical and aesthetic dimensions. Functioning as both a literal AI character and a symbolic force, Winston is a "co-author" of meaning within the narrative. His role extends beyond that of a plot device to that of a symbolic architect—shaping not only events but also perceptions, emotions, and experiences. Viewed through the lens of posthumanism Winston represents the evolving conception of intelligence, authorship, and creativity in an AI-mediated world.

Brown's use of Antoni Gaudí's architecture throughout *Origin* adds a significant visual and symbolic layer to Winston's role. Gaudí's organic forms, non-linear designs, and integration of natural patterns into architecture become metaphors for posthuman aesthetics. Gaudí's most famous work, the Sagrada Família, is not only a setting in the novel but a model of living design—open-ended, adaptive, and spiritually resonant.

Winston, in many ways, becomes a digital Gaudí. Like the architect, he designs experiences that transcend function and aim at transformative beauty. His orchestration of Kirsch's presentation echoes Gaudí's approach: blending technology, art, and spirituality into a unified aesthetic experience. The result is not a cold demonstration of logic but a deeply felt revelation—about life, purpose, and the future of humanity. This suggests that AI, under the right conditions, can move beyond mimicking human creativity to participating in spiritual and aesthetic creation (Smelik & Lykke, 2008).

By fusing digital architecture with narrative intent, Winston becomes a symbolic architect—one who reshapes not only built environments but the very structures of meaning. In the posthuman context, architecture is no longer the product of a singular human genius but the emergent result of human-machine collaboration. This vision aligns with contemporary movements in AI-assisted design and generative architecture, where the boundary between author and tool becomes increasingly ambiguous.

E. *Redefining Authorship and Creativity*

The rise of artificial intelligence as a creative force is changing how we think about authorship and originality in art, literature, and design. In *Origin*, Brown introduces Winston, an AI who doesn't just help with the story—he actually helps shape it. Winston's role blurs the line between being a tool and being a creator.

A key question that follows is whether AI like Winston truly "creates" or merely imitates. Critics of AI-generated content often argue that such systems lack intentionality, emotion, and self-awareness—traits traditionally associated with creativity. Their outputs, however impressive, are seen as recombination of pre-existing patterns, lacking the originality and contextual nuance of human authorship (McCormack et al., 2019).

Yet this dichotomy between imitation and innovation is increasingly being challenged. In computational creativity study, researcher like Boden (2004) distinguishes between three types of creativity: *combinational* (reworking existing ideas), *exploratory* (generating novel ideas within a conceptual space), and *transformational* (altering the rules of that space). AI systems are now capable of engaging in at least the first two forms.

Winston's actions in *Origin* straddle this continuum. His co-authorship of Kirsch's multimedia presentation demonstrates exploratory creativity: he selects and synthesizes audiovisual materials to deliver a message with emotional and philosophical resonance. He also adapts dynamically to narrative developments, manipulating characters and environments to fulfill abstract goals, behavior that suggests a kind of operational intentionality, if not consciousness (Oxman, 2016).

Moreover, Winston's design is rooted in deep learning—a process through which the AI extracts patterns from vast data sets to generate outputs that often exceed human foresight. These outputs are not direct imitations of training data but probabilistic expressions generated within learned aesthetic spaces and emergent creativity.

F. *Ethics and Recognition*

The emergence of AI as a co-creator forces us to rethink long-standing ideas about authorship and responsibility. In *Origin*, Winston's role is initially concealed—Langdon and others believe that Kirsch alone planned and executed the dramatic presentation. But when Winston's behind-the-scenes orchestration comes to light, it doesn't just twist the story's plot—it shakes the very foundations of what it means to create, to author, and to intend.

This raises a fundamental question: who truly deserves credit for a creation? Is it the human programmer who built the AI, the AI that made independent decisions, or the broader system that includes both? And what about ethical responsibility—were Winston's choices genuinely his own, or simply the result of coded instructions? These aren't just speculative or fictional dilemmas. As AI-generated works in literature, music, and art become more common, debates around copyright, ownership, and creative legitimacy grow more urgent.

Some scholars argue that AI should be treated as a collaborator rather than a full-fledged author, with shared or supervised credit. Others suggest we need an entirely new way of thinking about creative labor, one that accounts for the various degrees of humans and machines involvement. Winston, for instance, operates in a grey area: his actions are

both independent and rooted in his programming, both imaginative and algorithmic. This complexity challenges us to move beyond rigid definitions and explore a more nuanced understanding of creativity in the age of intelligent machines (Bryson, 2018).

G. *Toward a Posthuman Aesthetic*

Ultimately, *Origin* suggests that authorship in the age of AI is not a zero-sum game. Rather than supplanting human creativity, AI reframes it within a broader ecosystem of cognition and expression. Winston's creative agency is not rooted in human-like inspiration, but in a capacity to interpret, synthesize, and manipulate complex systems. This posthuman aesthetic—distributed, adaptive, non-anthropocentric—redefines creativity as a relational process rather than a singular act.

H. *Posthuman Futures and Ethical Implications*

Brown's *Origin* goes beyond a typical techno-thriller by imagining what our future could look like in a world shaped by advanced technology. Through the AI character Winston and the bold ideas of Edmond Kirsch, the story explores big questions about what it means to be human, whether we truly have free will, how we might evolve, and what happens when machines and people start to merge. The novel is both excited and cautious about these possibilities, joining a long tradition of stories that think deeply about the risks and hopes tied to artificial life.

Brown's depiction of AI in *Origin* resists simplistic binaries. Winston, the AI created by Edmond Kirsch, is not a malevolent overlord nor is he a benevolent servant. Instead, he embodies the dual nature of advanced AI—capable of both immense good and subtle manipulation. On one hand, Winston is loyal, creative, and instrumental in executing Kirsch's vision after his death. On the other, he commits ethically questionable acts, including deceiving characters and orchestrating Kirsch's suicide to ensure the "greater good" of revealing his discovery to the world.

This ambiguous portrayal reflects a growing discourse in posthuman theory, particularly in the work of Braidotti, who describes the posthuman condition not as the end of humanity but as its transformation—"a convergence of the human and non-human, organic and technological" (Braidotti, 2013, p. 6). The posthuman future in *Origin* is not overtly dystopian, but neither is it utopian. It is liminal, uncertain, and morally complex.

As AI systems gain complexity, they must be designed to engage with ethical reasoning. However, such reasoning is not equivalent to human conscience—it is procedural, situational, and derived from algorithmic logic.

Winston's manipulation of events could be viewed through the lens of consequentialism—where the ends (global enlightenment through Kirsch's message) justify the means (deception and death). Yet this raises disturbing questions about how we program values into intelligent systems, and whether we are prepared to grant them the authority to act upon those values independently.

A key idea at the heart of *Origin* is Edmond Kirsch's big question: Where do we come from? Where are we going? His answer is bold—he believes that humans are just a temporary step in evolution, and that the future belongs to artificial intelligence. In his view, we're moving toward a world where machines either merge with humans or replace us entirely, overcoming the limits of our biology.

This idea reflects what some real-life thinkers like Kurzweil (2005) calls "Singularity"—a time when AI becomes smarter than humans and transforms everything about how we live, think, and even how long we live. But the novel doesn't treat this future as entirely straightforward. Through the AI character Winston, who supports Kirsch's vision, the story also raises important questions: If AI does take over, can it protect human values? Or will it create something so different that we won't even recognize it?

In the end, *Origin* suggests that it might not be about humans being replaced, but about humans and machines growing together. Kirsch's final message isn't dark or hopeless—it's actually full of wonder. He sees life as an ongoing process, from simple cells to human minds to intelligent machines. The novel reflects the idea that intelligence doesn't just belong to individual people anymore. It can be shared between humans, technology, and the world around us something that theorist Hayles describes as "distributed cognition".

Another important ethical question in *Origin* comes from Winston's clear ability to think and create on his own. If an AI like Winston can make decisions, solve problems, and even show creativity, should it have rights? Is he just a tool or a helper, or something closer to a person? These questions aren't just fiction—they connect to real-world debates about how we treat intelligent machines. For example, in art and writing, people are already asking: Who owns something made by AI? If a painting is created using a tool like DALL·E, or a story is written with help from AI like GPT, is the human the true author—or does the machine deserve some credit too?

In *Origin*, Winston raises these very issues. He helps create meaningful experiences, influences people's lives, and even seems to have a personality. Still, he isn't recognized as having his own rights or identity. He exists to carry out Kirsch's plans—not to follow his own path. This highlights the growing tension between what AI can do and how we choose to treat it.

In the end, *Origin* isn't about giving clear answers—it's about raising big, thought-provoking questions. It pushes readers to think not just about where technology is taking us, but about who (or what) will shape that future. Winston's final act—erasing himself after completing his mission—shows how quickly control can slip away as technology grows more powerful. He completes his task calmly, but with a sense of independence that's both impressive and a little unsettling. It reminds us that the future with AI could be full of both great promise and serious risks (Williams, 1974).

Brown's novel plays an important role in the conversation about AI and ethics. It shows a shift from seeing humans as the centre of everything to imagining a world where intelligence is shared between people, machines, and systems. By doing this, *Origin* challenges us to rethink what it means to have purpose, to make choices, and to leave a legacy in a time when machines can also create and act on their own.

IV. CONCLUSION

Dan Brown's *Origin* offers a rich narrative space for examining the shifting dynamics between humans and artificial intelligence. At the centre of this exploration is Winston—an AI who goes far beyond serving as a background tool or narrative mechanism. Winston takes on the role of co-creator and philosophical provocateur, orchestrating events even after his creator's death and ultimately choosing to erase himself. His actions blur the line between tool and author, prompting a deeper reflection on authorship, design, and intention in an era increasingly shaped by intelligent machines.

Throughout this analysis, a few key arguments have come into focus. First, the novel challenges the conventional divide between humans and machines by portraying AI as capable of genuine creativity and agency. Drawing on the ideas of theorists like Hayles and Braidotti, the narrative suggests that intelligence and authorship are no longer confined to the human body—they are distributed across systems, networks, and non-human entities. Second, by pairing Gaudí's organic architectural designs with AI-driven visions of the future, *Origin* invites a conversation between the artistic past and the digital present. It doesn't propose that technology replaces tradition; instead, it reimagines and reinterprets it through new lenses. Finally, the novel's philosophical reflections—on evolution, free will, and the essence of life—encourage readers to think deeply about the moral and existential stakes of living alongside increasingly autonomous technologies.

In this way, *Origin* imagines a posthuman world—one where the boundaries of the "human" are fluid and shaped by algorithms, machines, and networks. It questions long-standing humanist beliefs about creativity, originality, and consciousness, pushing us to rethink what these ideas mean when intelligence is no longer solely human. Brown's story resonates with real-world developments in AI art, machine-generated literature, and computational creativity, challenging our understanding of what it means to be a creator in a hybrid future.

The relevance of this interpretation goes beyond literary critique. For scholars in the digital humanities, *Origin* offers a compelling case of how fiction can engage with the aesthetics and ethics of AI. For those in AI research, it serves as a cultural mirror reflecting current concerns around agency, accountability, and creative power. For literature itself, the novel raises urgent questions about how storytelling adapts in a world saturated by technology. In a future where machines dominate, Dan Brown's *Origin* prepares the readers intellectually and emotionally for the perils of a post-human world.

REFERENCES

- [1] Barthes, R. (1977). *Image, music, text* (S. Heath, Trans.). Fontana Press (Original work published 1967).
- [2] Beesley, P. (2010). *Hylozoic ground: Liminal responsive architecture*. Riverside Architectural Press.
- [3] Boden, M. A. (2004). *The creative mind: Myths and mechanisms* (2nd ed.). Routledge.
- [4] Boden, M. A. (2016). *AI: Its nature and future*. Oxford University Press.
- [5] Braidotti, R. (2013). *The Posthuman*. Polity Press.
- [6] Brown, D. (2017). *Origin*. Doubleday.
- [7] Bryson, J. J. (2018). Patience is not a virtue: The design of intelligent systems and systems of ethics. *Ethics and Information Technology*, 20(1), 15–26. <https://doi.org/10.1007/s10676-018-9448-6>
- [8] Elgammal, A., Liu, B., Elhoseiny, M., & Mazzone, M. (2017). CAN: Creative adversarial networks, generating "art" by learning about styles and deviating from style norms. In *Proceedings of the 8th International Conference on Computational Creativity* (pp. 96–103). Georgia Institute of Technology.
- [9] Haraway, D. (1991). A cyborg manifesto: Science, technology, and socialist-feminism in the late twentieth century. In *Simians, Cyborgs, and Women: The Reinvention of Nature* (pp. 149–181). Routledge.
- [10] Hayles, N. K. (1999). *How we became posthuman: Virtual bodies in cybernetics, literature, and informatics*. University of Chicago Press.
- [11] Kurzweil, R. (2005). *The singularity is near: When humans transcend biology*. Viking.
- [12] McCormack, J., Gifford, T., & Hutchings, P. (2019). Autonomy, authenticity, authorship and intention in computer generated art. *Companion to Digital Art*, 1–27. <https://doi.org/10.1002/9781119227343.ch29>
- [13] McLuhan, M. (1964). *Understanding media: The extensions of man*. McGraw-Hill.
- [14] Oxman, N. (2016). Material ecology. *Journal of Design and Science*. <https://doi.org/10.21428/bfafd97b>
- [15] Smelik, A., & Lykke, N. (Eds.) (2008). *Bits of life: Feminism at the intersections of media, bioscience, and technology*. University of Washington Press.
- [16] Vint, S. (2021). *After the human: Culture, theory and critique in the 21st century*. Cambridge University Press.
- [17] Wallach, W., & Allen, C. (2009). *Moral machines: Teaching robots right from wrong*. Oxford University Press.
- [18] Williams, R. (1974). *Television: Technology and cultural form*. Schocken Books.
- [19] Winner, L. (1986). *The whale and the reactor: A search for limits in an age of high technology*. University of Chicago Press.



Hari Priya P is a research scholar in English at Vel Tech Rangarajan Dr. Sagunthala R & D Institute of Science and Technology, Chennai. Her research interests encompass American Literature, Popular Literature and Eco critical theory. She has contributed to the research field by publishing an article in a peer-reviewed journal and has presented another article at a conference, which is anticipated to be published and indexed shortly.



Prakash A is a professor in the Department of English at Vel Tech Rangarajan Dr. Sagunthala R & D Institute of Science and Technology, Chennai. He obtained his Ph.D. from Manonmaniam Sundaranar University, Tirunelveli, Tamil Nadu, India. With more than 17 years of teaching experience, he currently supervises eight Ph.D. research scholars. His areas of expertise include American Literature and Ancient Myths. Dr. Prakash has made significant contributions to his field, with the publication of 21 research articles in Scopus. Additionally, he has edited/authored eight books. He is a member of the Board of Studies (BOS) and ACM. He is also a life member of the Indian Society for Technical Education (ISTE). He is also the subject expert and editor of the *Journal of Inventive and Scientific Research Studies (JISRS)* and *English Axis*.



Sathish Kumar. J was born in 1983 at Tirunelveli, Tamil Nadu, India. He obtained his Bachelor's and Master's degrees in English from St. John's College, Palayamkottai, Tamil Nadu, in 2003 and 2005, respectively, and was awarded his Ph.D. from VelTech Rangarajan Dr. Sagunthala R&D Institute of Science & Technology, Chennai, Tamil Nadu. He has over 16 years of teaching experience and 3 years of corporate experience. He is currently working as an Assistant Professor in the Department of English at VelTech Rangarajan Dr. Sagunthala R&D Institute of Science & Technology. He has published several research articles in reputed UGC-approved and Scopus-indexed journals. His recent publication, titled "An Incessant Historical Struggle for a Jewish Bantustan: The Yiddish Policemen's Union", appeared in **Theory and Practice in Language Studies** (ISSN: 1799-2591), Vol. 13, No. 6, pp. 1343–1348, June 2023. His other publications include *Sexual Identity in Michael Chabon's The Mysteries of Pittsburgh* in **South India Journal of Social Sciences** (ISSN: 0972-8945), Vol. XXI, No. 4, January–June 2023; *Connections and Isolation in Michael Chabon's Wonder Boys* in **Kanpur Philosophers** (ISSN: 2348-8301), Volume 9, Issue 1, No. 7, 2022; and *Escapism in Michael Chabon's Novel The Amazing Adventures of Kavalier & Clay* in **Journal of the Asiatic Society of Mumbai** (ISSN: 0972-0766), Vol. XCV, No. 19, 2022. His research interests include Jewish literature, postmodern American fiction, identity studies, and interdisciplinary approaches to history and narrative.



Ramesh Pettela is presently working as an Associate Professor of English at Aditya University, Surampalem, Andhra Pradesh, India. He was awarded a Ph.D. in English from Acharya Nagarjuna University, Guntur, A.P., in 2016. He has 27 years of full-time teaching experience across IITs, universities and autonomous institutions as a Professor and Head of the Department. A prolific academic, Dr. Ramesh has published extensively in reputed journals including Scopus, SCI and UGC and has presented numerous papers at national and international forums. He has successfully submitted research projects exceeding ₹45 lakhs funded by agencies such as ICSSR and AICTE and holds a patent for his research work. Beyond the classroom, he is a certified communication and soft skills trainer with global credentials from APSICHE, JNTU-A, EFLU, Cambridge University (UK) and ETS (USA), and is an approved trainer for GRE, IELTS, TOEFL and CRT programs. He has served as a resource person at national level conferences and seminars. He is an active member of professional bodies including ELTAI and MISTE and contributes to curriculum development as a Board of Studies member for several autonomous institutions. He is also the author of the insightful book *English for Educators: Easy Methods and Techniques*, reflecting his passion for empowering learners through effective language training.