

Poetry Criticism Through the Lens of Artificial Intelligence and Its Ilk: Touted Perfection Marred by Indeterminacy

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Abstract—In today’s climate of technological advances, literary criticism has been reoriented to utilize technological breakthroughs, with critics encouraged to abandon their traditional approaches to poetry analysis and instead embrace the use of artificial intelligence (AI) tools. Mainstream literary critics concur that AI models and tools can be used to analyze literary texts, expand our ability to decipher and understand those texts, and produce fresh ideas and angles. Despite the strides made to optimize literary criticism through AI tools and their significant benefits, this paper argues that “stupid” artificial automatons are touted as perfection, but that poems’ critical analysis through the lens of AI and its ilk generates ambiguous meanings, which cannot replace human intelligence and creativity. To demonstrate those points, this study investigates the use of ChatGPT in understanding and interpreting poems and demonstrates that while AI offers numerous benefits for writers and readers, such as a valuable tool and helpful assistant for authors generating new ideas and creating literary works, mechanical/computational AI automatons cannot replace human intelligence, imagination, and creativity or provide readers with an artistic literary taste and, in this case, a conclusive interpretation of Wordsworth’s “Ode: Intimations of Immortality”. On that basis, this paper contends that the unfeeling AI should not be permitted to replace human critics but should offer them assistance, with AI’s rise characterized as both a vice and a virtue, given its potential to overshadow the human imagination and dispossess poetry of its human touch and aesthetic beauty.

Index Terms—poetry criticism, artificial stupidity, ChatGPT, human intelligence, linguistic criticism

I. INTRODUCTION

The rapid emergence and significant uptick of interest in artificial intelligence (AI) have seen a surge in related research and use, particularly since the arrival of ChatGPT. Over the last few years, artificial intelligence has provoked considerable discussion and has become one of the most captivating areas of technology due to its resemblance to human intelligence. Many of us continue to be enamored of the idea that automated machines such as AI and robots are modern phenomena, but artificial intelligence is, in fact, deeply embedded in our culture and appeared in Western literature almost as far back as 3,000 years ago. Historians have uncovered notions of AI or automatons emerging in the Middle Ages, coinciding with the initial invention of self-propelled devices. More generally, the idea of non-natural creatures and our ability to imagine artificial intelligence date back to ancient times, myths, and legends.

Long before Isaac Asimov envisaged the laws of robotics (1968) and John McCarthy devised the term “artificial intelligence” (1995), and before self-driving cars and machine learning came to be realized, Ancient Greek myths offered up stories on the powers of intelligent humanoids. According to the historian Mayor (2018), ancient people foresaw many of the technological trends being introduced today, including human-assistive robots, and Ancient Greek myths served as the forerunners of AI. In fact, the concept of artificial intelligence can be traced back to legends and myths from as early as 2,700 years ago. Mayor (2018) opines that “Our ability to imagine artificial intelligence goes back to the ancient times [...] long before technological advances made self-moving devices possible, ideas about creating artificial intelligence, life, and robots were explored in ancient myths” (p. 55). They add that “many of the technology trends we grapple with today including androids, GPS and AI-powered helper robots” (p. 55) appeared in the works of ancient Greek poets, such as Hesiod’s story of the giant bronze Talos and Homer’s myth of the artificial woman Pandora, characters which are believed to represent automatons. These characters, and their creator, the god Hephaestus, were each imagined up and written into legend between 750 and 650 BCE, filling the imaginations of people in Ancient Greece.

In recent times, proposals to integrate artificial intelligence through language models such as OpenAI’s GPT have sparked enthusiasm and controversy in the evolving landscape of literary studies. Several scholarly books and articles have focused on different forms of artificial intelligence, and myriad methodologies have been applied in various literary genres, such as poetry, to demonstrate the potential for how “AI can solve intricate literary discourses” (Garret & Nevedha, 2024, pp. 53–54). In particular, with the recent adoption of large language models such as ChatGPT, there has been much hope and hype about what AI may achieve in literary analysis. Many different methods and tools are currently used in literary studies, such as machine learning and ChatGPT. Mainstream critics and literary analysts, such as Garret and Nevedha (2024), opine that AI “has shown great potential and revolutionized different sectors” (p. 51), including the

domain of literature and literary criticism, and that incorporating AI tools and making use of ChatGPT can allow for crunching enormous amounts of data, identifying patterns that escape our human perception, and utilizing “an opportunity to discover hidden trends, understand themes, and obtain novel perceptions on the complexity of literary compositions which might have been omitted” (p. 53). Furthermore, according to different critics and authors, recent developments in works of literature created by AI tools indicate that AI “can mimic the tools humans handle” and develop machines “that can do things as well as humans can, or possibly even better” (Nilsson, 1998, p. 2).

Beyond a shadow of a doubt, there are great potential benefits of AI in the literary field. For example, AI can enable individuals to create their own stories or become leading writers, inspire authors by generating content, and provide a valuable resource for education and research through its capacity to analyze existing literary works. The potential of AI in literary criticism, meanwhile, lies mainly in its quantitative analytical ability to source and examine enormous volumes of data, scan numerous texts, identify patterns, and generate summaries with impressive speed.

However, while the realm of interpretation remains open-ended and AI applications and tools are said to unearth a trove of surprising insights, this research paper argues that the potential of AI interpretations is limited and does not extend to replacing human literary analysis, which cannot be matched in its breadth and depth; nor can AI-driven analysis offer a more holistic, accurate, enriching, or insightful interpretation, and certainly not one that captures the essence of a poem in the same way a human can (Garret & Nevadha, 2024).

Since literary criticism is qualitative and subjective in nature, meaning it transcends objective quantitative analysis; as it involves the insight, intuition, and imagination of a human critic; and because AI lacks the personal and cultural experiences that shape human understanding, this study aims to demonstrate that while AI and its ilk can enhance the efficiency and depth of literary analysis and generate analyses of poems that are similar to interpretations created by human authors, they have certain shortcomings in literary criticism. Chiefly, AI and its ilk tend to be indeterminate, “formulaic and mechanic”, do not “possess the human creativity and emotional intelligence that is an essential constituent” of great poetry analysis, and “do not replace the critical and creative thinking of human scholars”, nor can they appreciate the subtleties of literary devices, linguistic structures, and narrative style (Rathna, 2023, p. 192).

As a case in point, this study will investigate the use of ChatGPT in understanding and interpreting poems and demonstrate that while AI can offer numerous benefits for writers and readers, such as serving as a valuable tool and a helpful assistant for authors in generating new ideas and creating literary works, “stupid” mechanical/computational AI automatons cannot replace human intelligence, imagination, and creativity, provide readers with an artistic literary taste, or, in this case, suffice for the analysis and interpretation of Wordsworth’s “Ode: Intimations of Immortality”. Quite the reverse, this paper contends that the unfeeling AI should be viewed as an assistant rather than a replacement for human critics, given its potential to overshadow the imagination we are gifted as humans and dispossess poetry of its human touch and aesthetic beauty. To reach that conclusion, this study employs a dual-lens by examining the intersection of generative AIs (GenAIs) and scholarly analysis, considering both the benefits and challenges of AI integration into poetry criticism. On balance, I argue that while AI can offer numerous benefits for literary analysis, its use should still be considered controversial and requires further exploration and discussion.

II. GENERATIVE AIs: TOUTING A PERFECT APPROACH TO LITERARY ANALYSIS

Artificial intelligence and its ilk are having an enormous impact on literary analysis, taking critics into new realms of exploration. Myriad automated tools such as ChatGPT, QillBot, Synthetica, Bard, Amazon Lex, Microsoft Bing Chat, text-mining software, natural language processing, and machine learning are enabling scholars and critics to examine literary texts in unconventional ways. For instance, by analyzing their language and style, these tools uncover patterns that the human eye might have previously overlooked. Furthermore, these tools are helping critics generate detailed reports and present their findings in a more structured and clear manner than in the past. With these new tools and untrodden paths, AI provides an innovative way to engage with literary works, transforms how we understand texts, and enables literary critics to unearth hidden meanings in poems.

Several studies have focused on the potential benefits of different forms of artificial intelligence for analyzing poems and managing the intricacy of their textual elements. Leading critics and scholars have proposed that “Artificial intelligence in literary analysis represents a groundbreaking advancement in the study and interpretation of literature” and that it has the capacity “to dissect and scrutinize literary texts with unparalleled precision and depth” (Rathna, 2023, p. 190). In particular, ChatGPT is viewed as an “invaluable tool for poets and poetry critics alike” (Frackiewicz, 2023, p. 2) because it can generate insightful and accurate poetry critiques. Dabhade and Narula (2023) describe how the use of machine learning algorithms, natural language processing, and text-mining approaches for automated literary analysis can reveal “hidden insights and patterns that could evade human scholars” (p. 3). GenAIs, the authors further contend, go through many stages in analyzing a poem. First, they break a poem into several components, then use natural language processing to identify patterns in the text and generate an analysis of the poem; this analysis includes a detailed breakdown of the poem’s structure and meaning (Dabhade & Narula, 2023).

In a similar vein, literary critics Frackiewicz (2023), Garret and Nevadha (2024) note several benefits of analyzing a poem using AI tools and ChatGPT prompts. First, the analysis generated by ChatGPT requires little time and effort, is consistent in identifying patterns across different texts, is free of human biases, is “more accurate and comprehensive than

traditional methods of poetry analysis”, and can “identify subtle nuances in the text that would be difficult to detect by a human reader” (Frackiewics, 2023, p. 2).

Second, these authors and critics also assert that AI-powered poetry and critique tools can provide “an objective assessment of a poem ... identify and explore the various elements of a poem, such as its structure, themes, and imagery” (Frackiewics, 2023, p. 4). Further benefits of using AI tools and ChatGPT prompts in analyzing poetry, according to Frackiewics (2023), Garret and Nevedha (2024), are that they can crunch enormous amounts of data, analyze literary techniques, extract underlying messages, and generate ideas for further analysis. On a similar note, they describe ChatGPT as a super-powered magnifying glass and a detective that can provide a better understanding than we would otherwise have, which is delivered via detailed feedback on a poem. In this way, ChatGPT can help “to identify the various literary devices used in a poem” and explore “the different interpretations of a poem and the various techniques used by different poets” (Frackiewics, 2023, p. 4). The authors also note a use for ChatGPT in improving the search functions on internet browsers and following up an initial search with additional information and questions, which has relevance in the poetry field. Overall, they ascribe the main advantage of using ChatGPT in poetry analysis as being its ability “to revolutionize our interactions with poetry, [providing] an opportunity to discover hidden trends, understand themes, and obtain novel perceptions on the complexity of literary compositions which might have been omitted” (Garret & Nevedha, 2024, p. 53).

By the same token, Jebaselvi et al. (2024) note that “Artificial intelligence (AI) algorithms can reveal obscure themes, linguistic subtleties, and hidden patterns that are invisible to conventional literary analysis techniques” (p. 53). The authors go further to add that the computational capability of AI, for instance, in the use of text-mining tools or sentiment analysis, can produce insights that allow for fresh interpretations and points of view, which are uncovered through an analysis of “enormous volumes of texts in the field of literary analysis, finding themes, patterns, and connections that human readers could miss” (p. 54). Likewise, Browne (2022), Smith and Jones (2020) purport that the shift toward data-driven criticism is transforming scholarly approaches to interpreting literary works by “offering new methodologies that complement traditional critical approaches [and providing] insights that might be difficult for human critics to discern” (as cited in Premkumar, 2024, p. 38).

Notwithstanding that AI and its ilk, mainly ChatGPT, are valuable tools in literary analysis, the author of this paper believes that ChatGPT has some key drawbacks to consider, including its production of interpretations of poems that appear plausible at first glance but ultimately prove inaccurate and indeterminate. Another drawback of ChatGPT is that it does not generate new knowledge or data on a poem and uses information about the poem or poet already available on the internet in the public domain. ChatGPT provides few insights, as it can only reproduce the available data and recycle extant ideas. This means that the analysis produced by ChatGPT for a particular poem is likely already available online. Its ability to create is practical and impressive, albeit an unnecessary and imitative touted perfection. Although AI tools such as ChatGPT can dissect complex layers, offer new perspectives, and contribute valuable insights to poetry analysis, they cannot delve into the intricate web of a text to interpret its messages and broader implications.

Another important flaw of ChatGPT is that themes and patterns in a poem are not always straightforward and have different layers of meaning that can only be interpreted by subjective human intelligence. All in all, while ChatGPT is a powerful tool, it should be viewed as an assistant rather than a replacement in poetry analysis because it lacks the crucial element of human intuition, which underlies the capacity to take a deep dive into a poem’s raw emotions and complexities. In the words of Marcin Frackiewics,

The integration of AI into the world of literature is not without its challenges. One major concern is the potential loss of human touch [...] While AI-generated content may be grammatically correct and contextually relevant, it may lack the emotional depth and nuance of human experience. (2023, p. 1)

III. POETRY CRITICISM: WHY AND WHEREFORE?

Before delving into how ChatGPT analyzes poetry, it is essential to discuss the differences between poetry analysis, interpretation, and criticism. Poetry analysis is the careful examination of a poem to uncover its intricate layers. It goes beyond the surface level to delve deeper into a text’s meanings and linguistic structures, break it down, summarize the content, identify themes and patterns, analyze their elements, such as figures of speech and themes, and explore the text from different perspectives.

Poetry criticism, while working hand in hand with literary analysis and interpretation, goes beyond breaking a text down and engages in a critical discussion, seeking to evaluate and make meaningful, conclusive assessments of a poem. This poetry criticism entails interpreting the meaning, structure, and style of a literary text as well as providing a critic’s evaluation, or “kritikos”. Here, the critic judges a literary text and provides readers with determinate and fresh points of view on relevant issues, often complex and controversial. In other words, in poetry criticism, more of the critic’s opinion comes through. Unlike literary analysis, which is confined to a careful, objective reading of the components in a poetic text, poetry criticism involves a subjective examination of the writer’s intention and motive, together with the objective process of gathering data from a poem to support and defend a personal thesis and opinion. Poetry criticism, as Rawlinson (1971) puts it,

can be no more than a reasoned account of the effect produced upon the critic by the book he is criticizing; criticism can never be a science; it is, in the first place, much too personal, and in the second, it is concerned

with values that science ignores. The touchstone is emotion, not reason. We judge a work of art by its effect on our sincere and vital emotions and nothing else. (p. 2)

The above discussion leads me to contend that artificial intelligence may be applied effectively to analyze poems, generate ideas, understand the writer's style and themes, dissect and uncover new patterns, and perform basic functions such as summarizing poems and describing poetic devices in a text. However, I seriously doubt that AI tools can replace human critics or handle more complex tasks such as critically evaluating a poem, analyzing texts beyond the surface level, offering quality and vital insights that may go unnoticed by human scholars, or helping unearth new meanings and all-important intentions of poets and messages in their poems. With that in mind, the case study in the following section of this research will compare AI-generated insights with a human analysis of Wordsworth's "Ode: Intimations of Immortality", aiming to highlight the capabilities and limitations of AI in poetry criticism. In this way, I will show that its touted perfection gives a false impression; instead, we should acknowledge the limitations of AI and illuminate the remarkable talent and irreplaceable depth of human interpretative skills.

IV. POETRY CRITICISM THROUGH THE LENS OF CHATGPT: WORDSWORTH'S "ODE: INTIMATIONS OF IMMORTALITY" AS A CASE STUDY

The experimental research and case study in this section of the paper employ ChatGPT to analyze William Wordsworth's "Ode: Intimations of Immortality". Here, I will demonstrate how generative GenAIs, specifically ChatGPT, are touted as offering perfection, since artificial intelligence allows for a "combination of intelligence, that is, machines capable of demonstrating human intelligence and of making decisions with human skills" (Sun et al., 2020, p. 2), but fail at unveiling Wordsworth's intention and the poem's ultimate message. To exemplify this, a human reading of "Ode: Intimations of Immortality" is offered. The case study will demonstrate that the literary interpretations of the poem generated by ChatGPT at best offer form without meaning and render meaning senseless and sterile.

The simplest way for ChatGPT to analyze Wordsworth's "Ode: Intimations of Immortality" is to type the poem's title and the poet's name into the tool. Accordingly, when I carried out this exercise, I used the first prompt to ask ChatGPT to analyze Wordsworth's poem, providing only the poem's title and the poet's name. Based on my instructions, ChatGPT's interpretation of the poem was as shown overleaf.

william wordsworth ode: intimations of immortality

William Wordsworth's *Ode: Intimations of Immortality from Early Childhood* is one of his most famous and revered poems, originally published in 1807. The poem reflects Wordsworth's philosophical and spiritual concerns about the nature of life, memory, and the soul. It explores the idea of "intimations of immortality," a belief that humans possess an innate sense of something beyond the material world, which can be most keenly felt in childhood but fades as they grow older.

The poem is divided into 11 stanzas, and in it, Wordsworth grapples with the loss of the vivid sense of wonder and connection to the divine or eternal that children experience. As adults, people tend to forget this connection, but the poet suggests that hints of it remain throughout life, albeit in a more muted form.



Key Themes of the Ode:

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Key Themes of the Ode:

1. **Memory and Childhood Innocence:** Wordsworth mourns the loss of the intense spiritual connection to nature and the divine that children experience, which seems to fade with age.
2. **Intimations of Immortality:** The poet suggests that children, in their purity, have an almost direct connection to the divine and the eternal, a connection that provides them with insights into an immortal existence. As they grow older, the "intimations" of immortality become more difficult to perceive, but they do not disappear entirely.
3. **Nature and the Spiritual World:** Throughout the poem, Wordsworth expresses a deep reverence for nature as a reflection of the divine. He suggests that through nature, one can reconnect with the eternal truths and divine forces that children innately sense.
4. **The Power of the Imagination:** The imagination, for Wordsworth, is a vital faculty that allows people to perceive the spiritual dimension of life. In childhood, the imagination is strong, but as people grow older, their ability to access these spiritual truths through imagination often

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- **Alliteration and repetition** to emphasize key emotional moments,
- **Personification** to give human qualities to elements of nature.

The Evolution of the Poet's Thought:

The poem can be seen as a journey from sorrow to acceptance. In the first stanzas, Wordsworth expresses sadness over the fading of childhood's divine perceptions. But as the poem progresses, the tone becomes more hopeful, suggesting that while the intense "intimations" of immortality may wane, a more mature sense of spiritual understanding can still be cultivated.

Ode: Intimations of Immortality is considered one of the central works of the Romantic movement, combining deep philosophical reflection with a powerful connection to nature.



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ChatGPT can make mistakes. Check important info.

5. **Philosophical and Religious Reflection:** The poem reflects Wordsworth's belief in a spiritual dimension to life, where human beings are connected to something greater than themselves. The loss of youthful vision is a sorrowful but inevitable part of life, yet the poet finds comfort in the idea that the soul, or spirit, continues to live on in some form after death.

Structure and Style:

The poem is written in a stately, reflective style and employs various poetic devices, including:

- **Blank verse** (unrhymed iambic pentameter),
- **Imagery** (especially nature imagery, such as stars, trees, and fields),
- **Alliteration** and **repetition** to emphasize key emotional moments,
- **Personification** to give human qualities to elements of nature.

The Evolution of the Poet's Thought. ↓

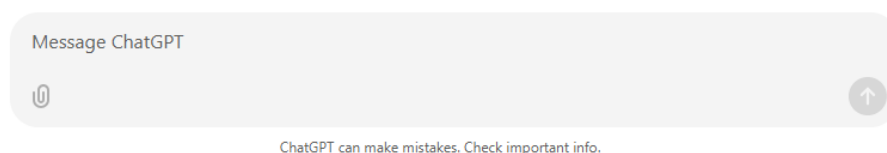


Figure 1. ChatGPT's Interpretation of Wordsworth's "Ode"

It can be observed that ChatGPT successfully produced some interpretations of the poem, commenting largely on childhood experiences, the eternal nature of the human soul, and personal loss. The analysis of the poem by ChatGPT, however, is repetitive and verbose in statements such as "the poem reflects Wordsworth's philosophical and spiritual concerns about nature... [and] Wordsworth mourns the loss of the intense spiritual connection to nature", and it does not explore whether Wordsworth is celebrating eternal life or mourning his ephemeral life. Rather than realizing that the poem highlights the idea of immortality, ChatGPT fixates on the poem's literal meaning. Furthermore, there is no attempt to identify any linguistic or structural techniques and explain how meaning was arrived at within the poem before proceeding with its interpretation.

With this in mind, and to see if ChatGPT could produce a more accurate analysis of the poem and offer a judgment and opinion, in my second instruction, I asked ChatGPT to delve deeper into the poem to explore the poet's final message, as well as asked whether Wordsworth intended to defend his belief in the inevitability of death or celebrate immortality. Here is what ChatGPT produced:

Is Wordsworth defending the inevitability of death or celebrating eternal life in his poem "Ode: Intimations of Immortality"?

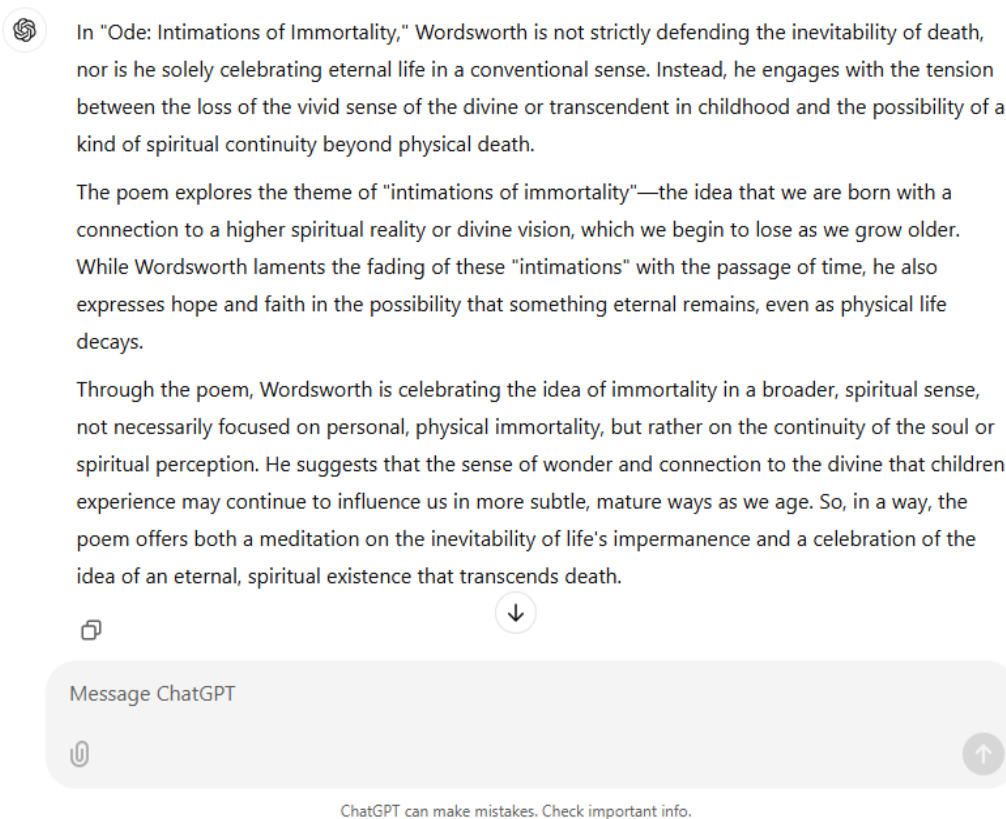


Figure 2. ChatGPT's Final Interpretation of Wordsworth's "Ode"

It is clear from the above that an analysis of Wordsworth's "Ode" through ChatGPT cannot truly reveal the poem's complexity, and the tool's output is open to attack on several grounds. Chiefly, ChatGPT's statements such as "the poem offers both a meditation on the inevitability of life's impermanence and a celebration of the idea of an eternal, spiritual existence that transcends death" can be criticized for being vague, basic, arbitrary, and inaccurate. By making general statements, rather than engaging with the details and linguistic structures of the text, the analysis fails to give a clear, determinate, and convincing conclusion on whether Wordsworth intended the poem to admit his mortality or rather celebrate eternal life. Its surface-level analysis also fails to provide a critical judgment, final opinion, or "kritikos". As such, it does not unearth the poem's deeper meaning and the poet's hidden intention by identifying any of the many linguistic techniques used by Wordsworth. Instead, ChatGPT's limited analysis of the poem is reminiscent of paraphrasing a pre-existing analysis, leaving it falling short of giving an insightful interpretation.

To go further in showing that ChatGPT's analysis of the poem is indeterminate though touted as perfection, I will offer a final, more convincing interpretation. To that end, I explored the contributions of human intelligence in critical linguistics, which yielded helpful clues that ChatGPT overlooked in interpreting the "Ode", thereby erasing any uncertainty and offering a conclusive judgment and opinion.

V. FROM ARTIFICIAL STUPIDITY TO HUMAN INTELLIGENCE: A CRITICAL LINGUISTIC INTERPRETATION OF WORDSWORTH'S ODE

While the automated analysis of a poem through ChatGPT is beneficial in dissecting its meaning, patterns, and style, a manual technical analysis with a "focus on linguistic details can add to our comprehension and appreciation of the literary text" (Ben Zid, 2013, p. 59) by unmasking important features not identified by the artificial and "automated" analysis, as is the case for Wordsworth's poem.

Interpreting a poem is a convoluted process with many interrelated aspects. For each poem, specific characteristics will come into play of its intricate language and the constituents essential to our understanding of themes, figures of speech, style, etc. However, it would be misleading to regard the interpretation of a poem as a mere result of independently determined understandings of the myriad constituents of the poem. Instead, the human interpretation of a poem through critical linguistics will help achieve something more overarching, as was the case for Wordsworth's "Ode: Intimations of Immortality".

For instance, using Deictic Shift Theory as an analytical framework, Segal (2000) suggested exploring the poem via three linguistic devices: deixis, semantic agentivity, and tense and aspect, and showed that examining specific linguistic elements helps remove the mystery of the poem, supporting a final argument for one interpretation as superior to another.

First, exploring deixis will empower us to grasp how the different scenes in the poem are described and from which perspective the events are reported or ventriloquized (Segal, 2000). Carefully analyzing the poem discloses the presence of second-person pronouns “you”, “thou”, “ye”, and “thee”, along with embedded occurrences of “your” and “thy”. Delving deeper into the poem, we also detect the presence of third-person pronouns “he” and “she”, along with “his” and “her” embedded in its verses; otherwise, the poem uses first-person pronouns (“we” and “I”) (Ben Zid, 2013, p. 59). The inference is that “the narrator, who has not retreated from the text, is not deictically detached at the personal level and does not distance himself from the scene he describes” (Ben Zid, 2013, p. 60).

In addition, the study noted that “the spatial coordinates in the poem are arranged into two different deictic spheres: the narrator’s implied ‘here’ and an embedded axis of reference within the reported scenes” (Ben Zid, 2013, p. 60). As regards the narrator’s here, “the locations given are perceived as indefinite—‘brought us hither’, ‘on a starry night’, ‘round me’, and ‘round the setting sun’—where the definite article” (Ben Zid, 2013, p. 60) is of no purpose to specify the right place. In addition, the locations “that immortal sea”, “travel thither”, and “whence he came” (Ben Zid, 2013) are identified as distant and “not here from the narrator’s place” (p. 60). It can be inferred that “there is a lack of coordinates” and accuracy, and creating distance by setting referents apart from the narrator’s here does not strengthen “the effect noted at the person’s deictic level” (Ben Zid, 2013, p. 61). Hence, I may argue that while the narrator proclaims “a lack of certainty at the descriptive level” (Ben Zid, 2013), he “disengages himself at the spatial deictic level to deliver his ideological judgments on the reported state of affairs” (p. 61).

An examination of “the temporal deixis” (Segal, 2000) in the poem also reveals that the narrative in past tense—“there was”, “what was”, and “of yore” as a deictic adverb—is designated as “‘not now’ from the perspective of the narrator’s foregrounded ‘now’” (Ben Zid, 2013, p. 62). Furthermore, because there are many linking phrases in the poem, the present tense can be found in “it is not now”, “I know”, and “lovely is the rose”, with the added ideological phrases “I know”, “To me alone”, “not for these”, “But for those”, “did seem”, and “no more shall”, deriving from “the narrator’s subjective consciousness” (Ben Zid, 2013, p. 62). The indication is that switching past for present tense marks a transition from objective reporting to professing something conceptual, subjective, or based on personal opinion (Ben Zid, 2013, p. 62).

Second, digging for agentivity in the poem serves to identify verbal and nominal forms of expression of some comprehension of agentivity (Segal, 2000), as well as determine what the speaker attempts to achieve by describing incidents from this perspective. Accordingly, the portrayal of agentivity is never innocent and reveals the speaker’s intervention in incidents and therefore his ideological viewpoint.

Using the passive in “something that is gone” and “whither is fled” also reveals the semantic concealment of the agent and the perceiver’s passivity, which is an important indication that this perceiver is “the observing and narrated child” (Ben Zid, 2013, p. 63). However, “the syntactic use of the active in ‘I only have relinquished one delight’, ‘I love the brooks’, and ‘I tripped lightly as they’ (stanza XI) in the first person” (Ben Zid, 2013, p. 63) is a crucial clue that the deictic center is that of the feeling and narrating adult.

Last, tenses can be ambiguous in a piece of narrative discourse since the writing may be canonical, with complete correspondence between “the deictic center and the ‘here’ and ‘now’ of the speaker, or displaced, where these two axes of reference do not overlap” (Ben Zid, 2013, p. 62). For instance, in the opening stanza of Wordsworth’s “Ode”, the use of the present tense in “it is not” and “I now can see” in the past-tense narrative “there was a time when meadow, grove and stream ... To me did seem appalled in celestial light” (de Selincourt & Darbishire, 1952, “Ode”, ll. 1–9) is an important clue pointing to a shift in focus from reporting to taking an experiential perspective, giving the reader access to the narrator’s consciousness.

Additionally, the presence or absence of aspectualized tenses in a poem can provide important information on how the speaker is oriented. I previously proposed that simple non-aspectualized forms reveal “an objective point of view”, while aspectualized forms “indicate a subjective point of view on the part of the speaker” (Ben Zid, 2013, p. 62). In regard to the second stanza of the poem, I added, “the speaker uses tenses in their simple and aspectualized forms when he says, ‘The Rainbow comes and goes, And lovely is the rose’” (2013, p. 63), and the same is true of “But yet I know that there hath past away a glory from the earth!” (de Selincourt & Darbishire, 1952, “Ode”, ll. 10–18). The perfective aspect in “there hath past”, as opposed to a non-aspectualized form, hints at an experiential report of what happened as experienced directly by the speaker (Segal, 2000).

The linguistic insights above lead me to note that following Geoffrey Leech’s “Style Indirect Libre” (1969), the poet has created a poetic and human voice and mixed the author’s *histoire* with a speaker’s discourse, shifting between the narrated child’s experiential and observing mode of description and the poetic and visionary discourse of the narrating adult, to ventriloquize rather than report the past, which comes alive again and intimates immortality (Segal, 2000).

Given the evidence set out, I surmise that while Wordsworth’s “Ode” conveys a quandary of mortality, the poem exposes, first and foremost, the poet’s feeling of eternal life (Segal, 2000). Wordsworth offers up a mode of regaining moments of immortality and “suggests in the ‘Ode’ that the problem (mortality) and its solution (feeling/intimations of immortality) lie with the individual—in their consciousness, choice, and struggle—as he speaks of in the prelude’s key lines: ‘I feel, that from thyself it is that thou must give, Else never canst receive’” (Ben Zid, 2013, p. 63).

VI. CONCLUSION

This paper has investigated the rise we are currently witnessing of AI and its ilk, specifically focusing on ChatGPT. It has shown these content-generating tools to be disruptors that are generating more of a curse than a charm, overshadowing the talent of human critics and the brilliance of the human imagination. The results of this research yield several conclusions. First, artificial intelligence has the potential to unmask hidden patterns in a poem, and AI tools such as ChatGPT have impressive abilities in this regard; accordingly, they may play a crucial role in poetry analysis and have already become valuable assistants, employed to uncover themes and improve our understanding of complex texts. This study has also emphasized that AI's abilities to crunch enormous amounts of data and produce insights that escape human perception make it a powerful tool, which may lend support in generating paragraphs of eloquently structured sentences and offer interpretations that would otherwise have eluded us of a poem. However, this study has also revealed that only humans can bring life and meaning to the patterns that it detects, and that AI and its ilk should not be viewed as super-powered literary detectives since they can never replace the spark of human beings. Instead, they pose the danger of stripping works of literature of their human touch and originality. As an assistant rather than a replacement, AI is not all-encompassing and lacks the crucial element of human intuition, along with the capacity to take a deep dive into a poem's complexities and raw emotions. AI will never be able to employ genuine imagination and cannot replace the boundless depth of human creativity. These assertions underscore that AI and its ilk can enhance the field of literary criticism by providing valuable data-driven insights but cannot replace the depth, empathy, and creative interpretation of human critics.

Rejecting the proposal that we should now shift from traditional to completely automated interpretations of poems, which is viewed by the author as a transition from human intelligence to artificial stupidity, this study argues in favor of combining AI tools with human knowledge and talent. In this view, humans can provide extra information about the context and a deeper understanding using the diverse data AI has generated before drawing any conclusions about a poem. In brief, the key to unlocking the potential of poetry criticism in the future lies in the collaboration between AI tools and human talent, which may serve to achieve more comprehensive insights. With joint efforts comprising experts in AI, linguistics, and literary criticism, robust frameworks for poetry analysis can be developed, using AI's computational power while valuing human interpretive skill and giving it the upper hand in poetry analysis. As this investigation comes to a close, my outlook is that, in future years, efforts to incorporate GenAIs into literary criticism will continue to open up new vistas of comprehension. To support that future insight, I recommend that researchers and scholars replicate this study with different styles of poems to determine how ChatGPT and other AI tools handle those materials. However, it is my hope that AI tools will never replace human creation or stand in the way of us appreciating the beauty of poetry. The goal of such immense technological progress is surely not for uncontrolled AI to transform into a force of creative destruction, one which would seriously threaten the field of literary criticism.

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