ISSN: 2249-7862 (Print) : 2455-877X (Online)
www.aureoleonline.in

Pocket FM and Posthuman Cyborg Writing

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Abstract

Human agents like programmers, users and editors cooperate with non-human entities like algorithms, training data and platforms. Posthumanism challenges the traditional, anthropocentric view of the author, embracing this idea of combined literary production. AI can generate coherent yet surreal writing, blurring the boundaries between the two writs. This 'homogenous' content questions intellectual property rights, has biases and hallucinations and causes a 'textpocalypse'. Authors do not exactly die but move towards a 'spectral literacy'. Cyborg writers imbibe LLM alongside human cooperation.

Keywords: cyborg, LLM, posthumanism, spectral, textpocalypse

Introduction

Raving audio series like 'Saving Nora' on Pocket FM? A grand duo adaptation of the original book by AI. Or the excitement of 'The Return of My Drama Queen' on Reel Short depicting Marie Antoinette in a fresh, positive light… This paradigm, often looked through Donna Haraway's "cyborg" lens, suggests AI functioning as an interlocutor, co-creator or active agent in artistic productions. A hybrid, collaborative process is born. Literary works are produced by combining human work with AI like LLM (large language model) that would not be initiated otherwise. It echoes postmodern techniques like collage or pastiche but lacks true emotion.

Literature review

"Writing offline felt scary: it was clumsier, less secure, more precarious." (Kate)

A digital platform ameliorates the function of an adjutant or even a comprador in the scrivener's precinct. Finalizing and furbishing work generated by AI may necessitate substantial handiwork like translation and production from scratch. Disparate perusals by humans enhance the manuscripts.

"We write with our bodies, senses and feelings." When Kate trained to facilitate writing retreats, she thought that she wouldn't be able to write anything herself a facilitator. The community and machine are essential to the process. Ramifying ourselves from social media for a short while abets in developing our creative process. One might even draft and create with pencil and paper.

Most writing today is mediated by machines, those that learn and those that do not. Sci-fi novels imagined cybernetic organisms (cyborgs) whose functions were partly

overtaken by machines despite our littlest anticipation that it would happen so soon. In the words of Donna Haraway (2013), there is a 'leaky distinction between animal-human(organisms) and machines' – to some extent, we are all cyborgs. We love relying on machines for our day-to-day communication, financial transactions, direction, travel, entertainment while we witness a vast spread of cyborg products crafted by or with machines. How far do cyborg texts represent a display of agency, for whom and what this could imply for the act and teaching of writing are arising questions.

Ownership of thoughts

Did Shakespeare write all his plays or was he inspired by other writers like Plutarch for plays such as *Julius Caesar* and *Anthony and Cleopatra?* Bakhtin (1981) would argue that all texts are polyphonic, composed of several voices with writers that played a part in shaping our thoughts. Presently, with heated arguments around the academic integrity in the age of AI, issues arise regarding the meaning of being an author and why it conflates with the original. Perhaps it is more about control as a factor… Foucault states that one could uncover the genealogy of ideas back to their origin. A harder exercise this is with gen AI, where the machine not only reproduces ideas from the world wide web but also has a high predictive ability as it has been trained on large amounts of data, which makes it seem as though it can generate ideas. Its ideas sometimes get ridiculed as hallucinations. This already signals the desire for humans to reinscribe themselves as the authority, even though authorship realistically is not solely of their making. Some AI texts have been critiqued for generating or perpetuating racist and sexist ideas. We may need to introspect, revisit our thoughts and values from which AI draws inspiration rather than using AI as a scapegoat. "What AI presents to us is a litmus test for our own moral standing as a human race, and how these find expression in the texts produced." (Hunma)

Whose agency?

We would like to believe we still have the choice to determine ownership or the originality of a text and if it does so, it would likely revolve around whether we allow gen AI to scour ideas for us or generate our own ideas, then edify AI on our expectations in terms of textual production. "Perhaps, in a not-so-far future, AI tools may pass the Turing test and reason like humans, solve problems creatively in particular contexts, and show empathy-an ability only fathomable theoretically for now and referred to as Artificial General Intelligence (AGI)." (Hunma)

The teaching of writing

The excessive focus on the mechanics of writing makes the writing itself feel mechanical. Machines are being trained to act more human by imitating the human. Hence, it may be more worthwhile to surface more of our humanity in our writing to set a higher standard for the machine or leave the mechanics to the machine. If we valorize the process over the product, then our assessments of the same would require a higher reward for the former, incentivizing modes of inquiry over modes of expression.

History books once defined *homo sapiens* in concurrence to their thinking faculty, not

the objects they produce or tools they use. We imagine the teaching of writing at its very source exploring the realm of thoughts and ideas, including how these animate humans and their craft.

The chaperone of cyborgology is god Janus – many-faced god of insipiences, trails, revamps and trice's as a rivulet through which one can have freestanding locomotion. He is also the god of transit, transition, border-crossings, doorways and of the hiatus' betwixt.

"Cyborg writing is about the power to survive, not on the basis of original innocence, but on the basis of seizing the tools to mark the world that marked them as other." – Donna Haraway

Creeds are variable and solidify- useful, uncomfortable as dogma is dangerous. They brand, burn and scar.

"Every time we write, we become a cyborg and the more we use technology to write, the less aware of our enhancements we seem to be." "Cyborg writing is the process of making and unmaking and remaking the world in all of our images. Cyborg writing is the internal made powerfully, dangerously, lethally external." "We have never"been aware of our enhancements". The instance we scratch words in the dust, the instant we *have* words to scratch, the world changes, and we don't see those changes, because we don't remember what it was like to *not* see them, to inhabit the world without words; we might as well attempt to imagine the universe prior to the birth of the current one." (Moraine)

We trot against the barrier of our skull and skin- the membrane that separates the *might be* from the *is,* when we imagine. Penning breaks down these walls and sunders boundaries. It is the first act of the written web as in *enmeshing*.

"I've said that keyboards gave me my words." The rendition of a piano got pretty faddish online, it was akin to the tumble of a dam and words truly emanated into configurations riving into the fabric of everything, that one says - *look, look and see what I made.* "I am with the words, I am the words, I make a space for myself outside myself and in that space, I can *make* myself, I seize the tools, I have the power to decide what I'll be. When all you can see are words I am anything." (Moraine)

People set up into the bargain of authorship hedges and eliminated theirs equivalent to the circumstantial cases of the printing press, science, food production, medicine, communication and atomic bombs. "*This is where we are, who we are, who we'll be."* (Moraine)

"We can communicate by voice without technology, but if we want to write something, we must pick up a tool in order to make that happen." (Moraine) There is a lack of dependance on others in the art of creation. Writing entails a demolition of tales from past-laden oral history. It projects words into the future, carving words into an eternal *now.*

"When text performs a role, becoming an active agent in its own right, the process of reading adopts a conversational element." (Moraine) Text written by them give writers agency. They dwell in the text as tools confer their ingress. Links perform roles of being doorways to new rooms and homes. Words possess autonomous agency as much as the

writer.

"Hyperlinked texts present a cyborg face: they are there to be read, but they are also there to direct." (Moraine) The present cyborg face is one of the writers and the reader. Cyborg writing is telepathy as both the writer and reader become co-authors in the act of unfurling the world. They beget denotations, reaching through the enlarging apertures in the barricade and tighten hands in this plethora. The writer directs while the reader makes the choice to penetrate the doors. They follow diverse paths whilst remaining motionless. Age-old? Additional crossovers from wading on the Internet signifies a streamline as into the book-reading software for iPads. The initial rendition of the mission was designed to burlesque old school printed books, accomplished with realistic page turning graphics, colors that simulated dimmed book paper along with digital bookmarks portrayed by red tabs flipped over the edge of a page. A continual-scrolling feature was added displaying a book as an unending page by scrolling vertically. Even Apple prefers the Internet to the age-old feel of turning faces.

As Haraway iterates in *Simians, Cyborgs, and Women,* "writing is deadly serious." The very 'material density' of language itself is a epigrammatic against cognizing the goal of communication to be to produce 'transparent' or 'clear' statements. (Olson) "Citing Paulo Freire as"the inescapable ancestor" and as "one of my fathers, or one of my brothers," Haraway stresses the importance of literacy work to contemporary liberation struggles- especially the recent work of Gloria Anzaldúa, June Jordan, and Katie King." (Olson)

Troubles with ChatGPT Authorship

Electronic literature and digital art can suffice as tutor texts to comprehend the effects of technological mediation on humanity. Monopolization of our collective linguistic wealth is unethical and impairs our capacity to induce, envision and recapture. Bernard Stiegler introduced anamnesis, whose integrity is at siege in the era of artificial intelligence. Nuances and idiosyncrasies of human language are sacrificed. True artistry and imagination emerge as appropriations actively enhance the potential for human creativity.

"In the case of GPT-4, a single model ingests the textual wealth of entire libraries, feeding on the language of countless authors without consent." (Rettberg) AI chatbots impersonate a black hole, imbibing the selfhood and kernel of our language, solely to disgorge a regularized, unnatural replica. "As we pour our linguistic creations into the digital void, our returns are meagre. We are offered fleeting conveniences and the illusion of connection, while corporations amass immense wealth and power. It is a Faustian bargain, one that will continue to erode our cultural foundations if left unchecked." (Rettberg) "We must demand transparency, accountability, and ethics in the development and deployment of AI systems. We must assert our rights as creators and reclaim the value of our linguistic labor. And perhaps most importantly, we must strive to preserve the richness and diversity of human language, in defiance of the homogenizing finish the post. tendencies of AI chatbots." (Rettberg)

By cultivating trailblazing trajectories of formulation as virtuosos, bards and litter-

ateurs, we can offset the planing corollary of AI chatbots and suspire vigor back into our concerted lexical terrain. "We must confront the digital behemoths, armed with the knowledge that our capacity for imagination and expression is boundless, and that the integrity of our linguistic heritage is worth fighting for." (Rettberg) Chat GPT is a clime in which dialogues are engendered in a liaison betwixt a humanoid storyteller and oblivious cognizer- a potential large language model (LLM). The language model it is grounded on and the lingo we furnish in reflex to it are reprised viable.

"Cayley and Howe's work *Common Tongues* provides an excellent illustration of the limitations imposed both by the way that current copyright laws limit authors, and the ways that Google and its ilk have taken propriety control of human language." (Rettberg)

The trouble with Chat GPT: Outsourcing Intelligence

"In the context of contemporary media culture, the allegory of the cave can be related to how the mass media, social networks, and internet platforms often present distorted, simplified, or biased representations of reality. The shadows on the wall can be likened to sensational headlines, clickbait articles, or misinformation that manipulate public perception. People who consume these messages may remain in the metaphorical cave, accepting the distorted version of reality as truth.

Meanwhile, those who question and critically analyze the information they receive, seeking a more profound and nuanced understanding, can be compared to the prisoner who escapes the cave. Breaking free from the influence of the media, they explore alternative sources of information, engage in intellectual discourse, and develop a more accurate perspective on the world." (Rettberg)

There is the well-known problem of "hallucination": Chat GPT does not differentiate between verifiable information and presumptive surmises. LLM AI operates in a convoluted and contemplative way to N-gram systems like a 3gram: the girl sings.

"The more common the question, the better Chat GPT will be at answering it- because Chat GPT is a probabilistic model trained on internet crawls, its tendency is to find the most average answer to any given question." (Rettberg) "Both the AI and the human leave their own distinctive marks on the text." (Rettberg) The beneficence that we accord to Chat GPT in any thread sway consequent antiphons to dovetail.

"When we are conversing with other humans, the drift of the conversation prior to any given statement made by either of the participants shapes subsequent responses." (Rettberg)

Kate Crawford in her *Atlas of AI* (2021) examines the bigotry ingrained in the allocation of datasets like the extensively mobilized Image Net, including leagues analogous to "Bad Person, Closet Queen, Deadeye, Jezebel, Loser" and the agnate. Oeuvre an AI is accustomed to has a colossal resolving aftermath on its yield. An instance of the profound denouement is illustrated well through the discourse produced by Microsoft's 2016 release of its Twitter chat bot Tay- a frolic chat bot instructed to rejoinder to users in the tone and patois of a teenage girl. As a pre trained model, it refined its model over time

learning from conversations with users gradually reflecting racist, misogynistic and anti-Semitic messages.

Jill Walker Rettberg mentioned there is a powerful tilt in most LLM bulk towards the English language and Anglo-American culture in GPT edification dossier and its knowledge environs. Open AI employs standardized tests like GRE, SAT, Bar and AP exams as benchmarks, becoming American in culture. In January 2023, *Time* magazine released a report in which Open AI adopted Kenyan workers who were paid $1.24 an hour by a subcontractor Sama, to specify pernicious matter to develop Chat GPT to metastasize the same. GPT 4 after RHLF can still be brittle on unsafe inputs and exhibit unsafe behaviors based on safe and unsafe inputs. Far overblown is the hullaballoo encompassing *New York Times* journalist Kevin Roose's transaction with Microsoft Bing encountering its dark alter ego, Sydney. Most of this is similar to the consultations that users had with Joseph Weizenbaum's early natural language generation chat bot Eliza, intensified during the early 1960s. ELIZA refers to a straightforward libretto molded on Rogerian therapeutics. Weizenbaum notes that "extremely short exposures to a relatively simple computer program could induce powerful delusional thinking in quite normal people". AI is described as more or less a pragmatic peril – in Silicon Valley's shorthand "x-risk". Gregory Hinton who quit Google, in an interview with *ComputerWorld* magazine in 2003, machine learning increases in speed as information proliferates and duplicates quickly, even learning manipulation from us. He still holds on to his investments at Cohere as his friends are there.

Reddit offers tips on sci-fi world building to foist cyborgs. These include avoiding simplistic politics like in Star Wars, exploring real-world inspirations, reimagining common technologies, creating unique FTL methods, developing detailed explanations, combining sci-fi with other genres, drawing from diverse influences, building detailed lore, exploring the consequences of technology, steering clear of iconic elements, tweaking and iterating, creating plausible technobabble and using real scientific concepts as inspiration. Esther Abraham, a content writer on Instagram grants her share. One can rephrase sentences, proofread, critique, alternate words, distill information, write in bullets, change tone and style, employ templates, mimic writing style and use frameworks.

1. Allegories

DC Comics' Cyborg Writer John Semper Jr. on Vic Stone

Vic Stone is a black superhero in 2017 along with supporting characters in Detroit, densely populated by blacks. He is not perfect despite being a cyborg. Vic's father is not whom we think him to be. XE is a conduit to Vic understanding humanity. AI enables us to generate novels with style. Rumors have them invoking dark forces for the same. Combined efforts enhance the quality of the production. Pocket FM is an app which promotes audiobooks and pretty realistic AI generated graphic animation since recently.

Reel Short is similar in nature. Cyborg genres may be best imbibed through this playlist.[1]

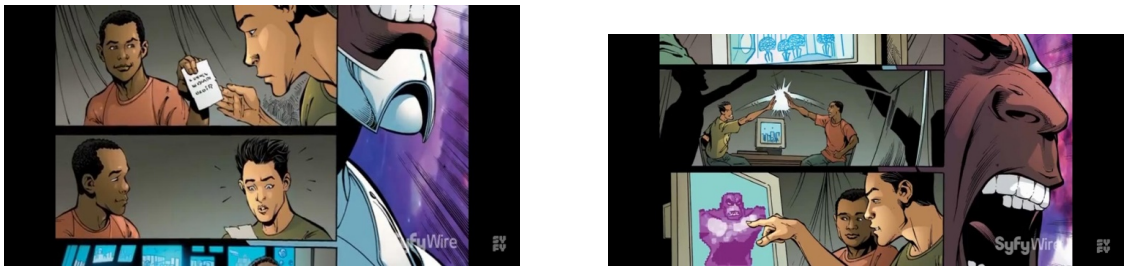


Figure 1. John Semper Jr.'s Vic Stone
Source: stills from SYFY WIRE, "DC Comics' Cyborg Writer John Semper Jr. on Vic Stone", *YouTube*, 20 April 2017. Artwork © DC Comics. Reproduced for the purpose of criticism and review.

2. Concerns

Challenges include questions of agency and penmanship, ethics and privacy as well as cognitive, psychological, technical and practical hurdles. Remedies consist of the proliferation of AI literacy, reviewing everything but trusting nothing alongside incorporating humanism. Key concepts involve ontological response to creating new forms of enquiry, 'writing to it' and 'writing, thinking and becoming'.

3. Pocket FM and Reel Short



Figure 2. 'Saving Nora' from Pocket FM
Source: screenshot, Pocket FM app (Google Play Store). © Pocket FM. Reproduced for the purpose of criticism and review.

"Saving Nora chronicles the harrowing journey of Nora, who faces unimaginable challenges from a young age. Following her mother's death, Nora is left at the mercy of her cruel father, monster stepmother, and spiteful stepsister, Angela. Bullied for her appearance and constantly belittled, she grows up feeling weak and unworthy.

[1]https://youtube.com/playlist?list=PLwNZG-rPMHWlOBUMYCG7NkFERS6nwVzaO&si=HZK0eMReoqyQffh8

At 18, Nora finds fleeting love with Anthony, only to have her heart shattered when he betrays her with Angela. The day she learns she is pregnant with twins becomes the worst of her life- her father's demand for an abortion leads to a heartbreaking separation from her newborn son, whom he steals on the day Nora delivers her babies.

Desperate to escape her toxic family, Nora raises her daughter alone, dedicating herself to her studies. Through hard work and determination, she transforms from a timid girl into a confident, accomplished neurosurgeon.

After nine years, Nora returns to her hometown with a singular purpose: to find her son and confront the family that sought to destroy her." (Pocket FM) 'Saving Nora' is an adaptation of the novel "She becomes Pretty and Cool after the Engagement Annulment". Nora seems to be a robot or a cyborg of sorts as she redeems herself and others. She rescues her triplets Cheryl, Pete and Xander. Nora is a person of multiple identities- Athena, a skilled surgeon; Q a hacker; Yanci, a car race champion, Black Cat, leader of a world class assassin group, member of a secret organization, the Big Sister of Quinn school of martial arts, alchemist, acupuncturist, member of the special forces of the police, Orchidiance, a master of flora issues, unending source of V16 after her mom and heir to the profitable 'Idealian Pharmaceuticals'. Cherry is C, the god of gaming. She conquers Old Maddy, saves Xander from Truman and deciphers morse code for a pivotal mission from her mother's last message through a tune of morse code. The hormonal injections deteriorate her health but she manages to develop herself and preserve V16 inside her. She needs to sleep a lot for her health- all of these indicate the presence of a robot-like human with precision as she also fends off the robotic animals like dogs guarding the building whose owner fools people through holographs. Even in their holiday resort, she is quick and adept in solving the bloody murder cases. All of these look inhumane where features are enhanced but she performs a great job even when fending off the criminals and bringing forth justice with accuracy to be finally reunited to her fated lover, Justin Hunt.



Figure 3. 'The Return of my Drama Queen' from Reel Short
Source: screenshot, ReelShort app (Google Play Store). © Crazy Maple Studio. Reproduced for the purpose of criticism and review.

'The Return of my Drama Queen' portrays a humanist interpretation of Marie Antoinette in real life. "On the eve of her execution, Marie Antoinette looks back on her life and wishes for a second chance. As the guillotine comes down, she wakes up in the modern-day reality of failed actress Antonia Lavigne Fontaine, where she has another shot at righting the wrongs of the past and finding a love that endures through time… if the villains that haunt her don't kill her first." (Reel Short)

"Enchantèe! Mon lapin. C'est vous!" and the lot are indicative of the strong French influence on this drama. "You've come a long way baby!" is reminiscent of the feminist revolution from the 1800s. The auction of Versailles royal collection with pieces from the reign of Louis XVI and Marie Antoinette ends with Antonia in possession of the pendant of the Hapsburg empire, crucial to protecting her life. Audition scenes ridicule Lana as Countess LaMotte when she swerves at the end of "The burden of the crown so heavy upon one's head. Jewels that rival the stars, gowns that whisper the secrets of the loom and feasts that would make Bacchus envious." The dramatic technique, camera angle, lighting and parameters make the drama smoother in the digital form of authorship. Different angles and perspectives of Marie Antoinette are exhibited even in the audition lines of-

> **Max:** Madam, you stand before us accused of conspiring with the foreign powers, the depletion of the state treasury and committing high treason by acting against the security of the French state.
>
> **Marie:** Yesterday, I did not know the witnesses. I knew not what they were going to depose against me. And no one has presented any proof to support my arrest… I was only the wife of Louis XVI and it was required of me to follow his lead.
>
> **Max:** The sentence of death has been pronounced. What should you say to your defense?
>
> **Marie:** In my defense, nothing. For your scruples, much. I was a queen and you dethroned me. I was a wife and you killed my husband. I was a mother and you tore me from my children! My blood alone remains. Take it and end this suffering.

Antonia has the chops to rectify her image of a shallow, emptyheaded spendthrift; a puppet for her mother's ambitions and an Austrian spy in the end. Croissants and hot chocolate replace guzzling champagne and paparazzi are described as vultures in every day and age. In the melodious classical harmonies of Mozart, we have yet another dancing scene.

> **Marie:** You are so solemn, General.

Lafayette: The world is a solemn place.

Marie: Some things are beyond our control. It does not help to fixate on them. That is when we dance.

Nick is the green beret chevalier who approves of Antonia's venture into the studio's 66th feature film "Queen of Diamonds". The libretto undergoes certain changes as on page 30, scene 15, where Marie is said to have said what she did not, 'If the peasants and commoners cannot afford bread, then I say: let them eat cake.' (Rousseau 1765) On page 18, in the hunting scene, she wore brooches, being one of the first women to do so, an early feminist, instead of a petticoat found limiting as written by Max. The necklace scandal is clarified when she admits that Louis XV, her grandpa-in-law had commissioned it for his mistress. Then he left the world and Marie refused it. Countess LaMotte fabricated her signature on the purchase and then impersonated her to be called 'Madam Deficit'. They overhaul the script with a snide remark: 'Have you no shame? Your greed has sparked a chain of events that led France towards revolution.' Hues of the meeting scene is depicted in "We welcome home our brave men who help turn the tide for the Americans and defeat the British. Cheers."

Marie: I wish we could just stay like this forever, my dear Louis.

Lafayette: For as long as I live, I'll always remember this moment. This smile on your face, the light in your eyes. I do not understand. I supported the American Revolution. Now my people want to rebel against me.

Marie: There is no truth anymore, Louis. Only public opinion, which is as fickle as a fart in the wind.

Lafayette: You have been amongst your farm animals too much, ma chère.

Marie: Am I wrong? If I revel in grand soirées and balls, they brand me as indulgent. If I retreat to the countryside, they spread rumors of my hidden vices and secret romances. In their tribunal, we stand condemned, Louis. No one cares if we truly are guilty.

Lafayette: I pray you are mistaken, Antoinette.

Marie: I pray as well, my king.

Ancient wisdom, solace and comfort may be found in a warning to Marie.

Empress (Maria Theresa): Antoinette, your subservience to the French court is unbecoming. I fear they distract you with trivial pleasures.

Marie: But mother, what was I to know of courtly intrigues and royal duties? I was a mere teen when I was placed in this gilded cage.

Empress: Embrace your destiny, Antoinette. It is now time to rise to the occasion. It is the lot of women and queens to be strong, to dig deep and to face the darkest of moments unflinchingly. That is when you know who you truly are!

The execution scene at the end has a twist. From:

Marie: Please let my friends know that they occupied my thoughts. To be torn from you all… from your joys and woes… is the greatest sorrow I bear as I face my end. They've come for me.

Maximillian: The blood of the royal executioner flows through my veins. You shall not escape death, Marie Antoinette. See you in hell!

To:

Executioner: Maximillian Robespierre.

Max: What's happening?

Executioner: You've been condemned to die…

Max: Wait!

Executioner: …by way of guillotine.

Max: There's been a mistake! I'm Max Keller, the famous writer! Wait, no, no!

Marie Antoinette redeemed; the misunderstood historic queen is vindicated as in:

Marie: Those who have wronged me, may God have mercy on their souls.

Marie is a cyborg in the sense that she is reborn in Antonia's body to do her justice during the French revolution even from 1793. She coordinates with Nick, Sadie, Finnigan and Vivienne to turn the tide even when Max and Lana frame her countless times. Her ability seems to be assisted with technology.

4. Sci-fi and Cyborgology

Cyborg writing and critical literacy in the film Robocop

"Functional cyborgs are people modified mechanically to perform specific tasks, usually a job of work." Murphy is designed to carry out the task of arresting criminals. They still maintain critical words and literacy like when Murphy encounters a kidnapped child. Murphy examines his past memories critically even his son's scenes in school to question the existence of the cyborg word and seek the truth of his victimization. More pain felt awakens the consciousness. In Rhetorical Speculations, Scott Sundvall writes that critical literary strategies are to move students and citizens from the consumption and production of technological selves that only functionally literate decorate the social media space to a more critical, rhetorical and morally self-aware expression of online identity. Murphy depicts his understanding of the enemy on a more holographical level. Cyborgs reinterpret, reuse and reapply a person's digital data. Cyborg writing retains the localness of human writing. Murphy has electronic eyes embedded in him which serve as a form of writing. Cyborgs are products of the implementation of mechanical tissue in the human body or the replacement of part of the original tissue with a mechanical device including the replacement of damaged tissue such as a prosthetic limb. A queer edition includes Meg LaTorre's 'The Cyborg Tinkerer' unraveling the steamy secrets between Andrew and Jay.

Methodology

Drama series like 'Saving Nora' and 'The Return of my Drama Queen' are analyzed for its cyborgology. Conclusions infer the verifiability of the same.

Analysis

Humans may co-operate with Artificial Intelligence to create works of great repute but complete dependance is a disaster as stated in 'AI 2027'. Cyborg works give rise to creations of honorable repute but concerns like those of authorship and creative innovation persist.

Conclusion

Apps like Pocket FM and Reel Short proliferate the grand message of awesome literary works but at what cost…. We can choose to be completely dependent on technology to enjoy literature or just employ a partnership of sorts alongside creating completely human generated content alongside as well.

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