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POTENTIAL OF AI IN LITERARY ANALYSIS: COMPARISON OF AI AND UNIVERSITY UNDERGRADUATES' ANALYSIS OF A LITERARY TEXT

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POTENTIAL OF ARTIFICIAL INTELLIGENCE IN LITERARY ANALYSIS: COMPARISON OF AI AND UNIVERSITY UNDERGRADUATES' ANALYSIS OF A LITERARY TEXT

Abstract: AI has enormous potential for the creation and analysis of texts, which opens great possibilities for its responsible use in education, including the teaching of arts and literature. In the present study, we focus on comparing the analysis of a literary text (a modern short story by a Canadian writer Margaret Atwood "There was Once", 1992) by 100 university students and AI, determining AI's potential (speed, analysis of large blocks of texts, and ability to identify and verify explicit information and also some implicit information, grasp the gist of the whole text) and limitations (inability to decode implicit information based on extensive parts of text, and expressing attitude to a specific text in a specific situation and inability to understand microtext-related aspects) and in the literary interpretation of a fiction text.

Key words: AI, explicit questions, implicit questions, literary analysis, reading comprehension, illucination

POTENCIÁL UMĚLÉ INTELIGENCE V LITERÁRNÍ ANALÝZE: SROVNÁNÍ ANALÝZY LITERÁRNÍHO TEXTU UNIVERZITNÍMI STUDENTY A AI

Abstrakt: Umělá inteligence má obrovský potenciál pro tvorbu a analýzu textů, což otevírá velké možnosti pro její zodpovědné využití ve vzdělávání, včetně výuky umění a literatury. V této studii se zaměřujeme na porovnání analýzy literárního textu (moderní povídka kanadské spisovatelky Margaret Atwoodové Bylo nebylo) 100 vysokoškolskými studenty a AI, přičemž zjišťujeme potenciál AI (rychlost, analýza rozsáhlých bloků textů a schopnost identifikovat explicitní informace a některé implicitní informace, formulovat celkový význam textu) a omezení (neschopnost vyjádřit postoj ke konkrétnímu textu v konkrétní situaci a neschopnost porozumět implicitním aspektům souvisejícím s rozsáhlejšími bloky textu) a v literární interpretaci beletristického textu.

Klíčová slova: AI, explicitní otázky, implicitní otázky, literární analýza, čtení s porozuměním, ilucinance

AI, employing machine learning and natural language processing, has enormous potential for the creation and analysis of texts, which opens great possibilities for its responsible use in education, including the teaching of arts and literature. In the present study, we focus on comparing the analysis of a literary text (a modern short story by the Canadian writer Margaret Atwood "There was Once", 1992) by 100 university students and AI, determining AI's potential (speed, analysis of large blocks of texts, and ability to identify and verify explicit information and also some implicit information, grasp the gist of the whole text) and limitations (inability to decode implicit information based on extensive parts of text, and expressing attitude to a specific text in a specific situation and inability to understand microtext-related aspects) and in the literary interpretation of a fiction text.

AI and its potential still represent a new phenomenon, the effects of which on literary analysis need to be investigated. Studies related to AI and literary analysis either cover specific analyses of selected authors and works or focus on the general process of comprehension and the benefits of AI. One of the many recent post-2020 publications, 'What is ChatGPT doing...and why does it work' (2023), analyzes the processes and algorithms used in creating and encoding AI-generated texts, crediting AI for its speed and efficiency. Other types of articles (Bewersdorf, Zhai, Roberts, et al., 2023) attempt to analyze the overall contribution of AI in teaching and learning literature. For example, Jebaselvi, Moharaj, and Anitha (2024, pp. 55-58) recognize the following contributions of the use of AI in EFL:

- Speed: AI can produce results within a few seconds.
- Volume: AI can process large volumes of texts very quickly.
- Variety: AI can produce a variety of literature-related genres, such as reviews, essays, etc.
- Instant translation: Automated translations.
- Sentiment analysis: Algorithms can identify the emotional underpinnings of literary texts, including themes of love, hopelessness, or rebellion.
- Foretelling of story developments and alternative endings.
- Democratic access to literature: Enhancement of inclusivity and accessibility of literature.

Adding to this list, we also recognize AI's ability to assume assigned roles (e.g., imitate fictitious authors of texts, including various age, educational, and artistic levels) and its ability to improve and correct itself based on new data.

However, AI as a tool of literary analysis also has its limitations. It is confined to input data, and unlike humans, it cannot draw insights from real-life emotions and experiences. Moreover, when using mathematical algorithms to describe psychological and social phenomena, it is fallible, and its errors may accumulate. In the presented research, we aim to present the results of a literary analysis of a modern short story by Margaret Atwood ("There was Once,"

published in the collection of stories: "Good Bones," 1992), which mocks Western culture stereotypes and political correctness to the extent that the narrator is unable to tell the story, extensively employing figurative language and irony. The story was analyzed both by university students and AI (ChatGPT 3.5).

We will demonstrate that both educated humans and AI can identify explicit information and general parameters of the genre and narrative structure of the story. AI is more efficient than humans in identifying pre-formatted figures of speech, such as similes ("as good as...") and first lines ("There was once..."). However, it errs in identifying those aspects of artistic texts that require a complex understanding of a larger text unit, such as irony. Both humans and AI managed to grasp the overall meaning and implications of the story, a fact that may be attributed to the large corpus of texts and data on Margaret Atwood and her fiction entered into the ChatGPT databases. On the other hand, AI, with regards to its technical limitations, failed to evaluate the meaning of the text for its own benefit.¹

1. Methodology of research: research corpus, procedure, and research tools

The human research sample consists of 100 respondents, who, at the time of the experiment, were first-year students of two study programs: Teaching of Academic Subjects (51 respondents) and Translation and Interpreting (59 respondents) at the Department of English and American Studies at Matej Bel University in Slovakia. All respondents have Slovak as their mother tongue (L1) and English as their second language (L2). The respondents' ages ranged between 19 and 24 years, with an average age of 19.91 years. The length of English study varied from 7 to 17 years, with a mean length of 11.72 years. All respondents achieved a level of English proficiency of B2 CEFR or higher. None of the respondents had taken a professional reading course, and none suffered from any uncorrected visual impairments or other disorders affecting their reading performance.

The research procedure was based on the reading of an artistic text and testing reading comprehension through a set of questions. Respondents (1st-year university students) were instructed to read the text in English and answer 11 comprehension and reflexive questions. The same task was assigned to ChatGPT (version 3.5), and the numerical results of both experiments were compared.

Two research tools were utilized: a text (research tool no. 1) and a set of 11 comprehension questions (research tool no. 2). The selection of the text was based on prior stylistic analysis, which confirmed its classification as belonging

¹ This article is the outcome of the project KEGA 008UMB-4/2022 University Education as a gateway to thinking: integration of reading, academic and critical skills as a precondition to intellectual capital of universities and internationalisation of education.

to the literary style, with a few elements of colloquial style. The stylistic analysis identified several attributes of the literary text, including subjectivity, emotionality, expressiveness, relevance to a situation, and conversational devices used in the context of a situation. It also noted variability represented by the choice of expressive means, the transfer of meaning, the alternation of sequences of elements, functional disorderliness (disruption of syntactical means by various excursions), tendency to incompleteness, alternation of pace, unpredictability, and a balance between the aesthetic norm and the norm of the standard language. Additionally, as a text with elements of colloquial style, it exhibited subjectivity, situationality (reliance on setting, use of deictic expressions), expressiveness, and features of spontaneous and conversational discourse, confirming its status as a literary text.

The story was selected based on the following criteria:

1. Recognition of the author by student readers.
 2. Manageable genre of the text.
 3. Suitability of the text for the target reader.
 4. Expected unfamiliarity of the text to the reader.
 5. Presence of balanced scope of explicit, implicit, and figurative language in the text.
-
1. Recognition of the author by student readers: Margaret Eleanor Atwood (b. 1939, Ottawa, Canada) is a renowned author and feminist. From 1961 to 2024, she authored numerous novels, particularly dystopias (such as "The Handmaid's Tale," 1985, and "The Testaments," 2019), short stories (e.g., "Old Babes in the Wood: Stories," 2023), books of essays ("Burning Questions: Essays and Occasional Pieces," 2004–2022), and 16 collections of poems (the latest, "Dearly," was published in 2020). She also explores other genres, such as opera libretto and non-fiction. While we assumed students might be familiar with the author and her most recognized works, they may not be aware of her short fiction, including the story "There was Once." (EB, 2024)
 2. Manageable genre of the text: "There was Once" is a parody of a traditional folk fairy tale, presented as a dialogue between the narrator and the interlocutor (listener), who objects to various cultural and ethnic stereotypes typical of folk fairy tales. These objections ultimately prevent the narrator from completing the story, imbuing it with satirical undertones. The text features familiar and predictable elements and clichés, such as the opening phrase "There was once..." and the presence of familiar characters (e.g., the pretty but poor young maiden, the evil sister). However, unlike traditional tales, it includes the character of the fictitious narratee (the listener), who possesses a distinct and critical voice.

3. Text suitability for the target reader: Text suitability reflects its length and CEFR level. The story comprises 604 words and 71 lines, organized into paragraphs and dialogue sections. In this regard, it resembles texts with which students are familiar from their high school studies and state leaving exams. Table 1 presents selected quantitative parameters of the text:

Descriptor	No.	%
Total no. of words	604	100
No. of isolated words	71	11.75
No. of repeated words	103	17.05
Average no. of words per sentence	11	
Total no. of sentences	38	
Total no. of signs	3651	
Total no. of syllables	496	
Total no. of monosyllabic words	266	44.04
Total no. of disyllabic words	127	21.03
Total no. of trisyllabic and longer words	103	17.05
Total no. of conjunctions	54	8.94

Tab. 1 Quantitative parameters of the text. Source: authors.

Text suitability: linguistic aspects: Based on the analysis of the text by suitability measurement tool (Mistrić, 1968), the selected text is appropriate for university freshmen B2 CEFR level (minimum accepted level at philological faculties in Slovakia). Most of the words in the text were at the B2 CEFR level, which corresponds to an intermediate level of English proficiency. However, there were some words and phrases above and below this level. For example, words like "passé," "socio-economically," "oppresses," "paternalistic," and "indeterminate descent" may be considered more advanced vocabulary, potentially beyond the B2 level. Conversely, simpler words like "poor," "good," "house," "forest," "suburbs," "money," "park," "sleep," "young," "change," and "middle-aged" are likely within the B2 level. Overall, the text contained a mix of vocabulary that was suitable for learners at or slightly above the B2 level.

4. Expected unfamiliarity of the text: Despite her worldwide popularity, Atwood has not yet entered the anglophone literary canon; thus, there is a low probability that respondents would be familiar with the selected story from their previous studies. As confirmed by respondents, none of the students had read the story before.

5. Presence of balanced scope of explicit, implicit, and figurative language in the text: The text had a logical narrative structure, yet it also employed implicit information (e.g. the type of narrator, the overall meaning, etc.), and a rich spectrum of figures of speech (such as similes, metaphors, hyperboles, verbal, and situational irony), figures of sound (including alliteration), and syntactic-semantic figures (such as inversion).

Research tool 2: A set of comprehension questions focused on reading as a complex set of skills and sub-skills (Alderson, 2005): The text was followed by 8 comprehension questions and 3 attitudinal or reflective questions. Based on the theory of reading as a complex of subskills (Alderson, 2005), the questions tested:

1. Identification of the prevalent form of the text (question 1: the story takes the form of a: monologue, dialogue...)
2. Identification of the form of the genre and previous knowledge (question 2: the text is a modern fairytale)
3. Comprehension of explicit information (question 3: The person thinks the girl cannot be poor because...)
4. Comprehension of implicit information (question 4: Which of these is NOT mentioned in the story...)
5. Overall understanding of the text (question 5: The story mocks...)
6. Legacy of the text, theme: (question 6: The text is important because...)
7. Interpretation of the meaning of the text for the narrator (question 7: The narrator of the story is...)
8. Sentiment analysis, logical thinking and previous information (question 8: The listener is bored with the story; The listener is a literary critic...)

Additionally, we were also interested whether the readers were interested in the text and found it useful for the area of their studies. We assumed students' intensive interest, as the text delves on the issue of traditional racial, ethnic, gender and other cultural stereotypes, as well as on excessive and ridiculous political correctness in modern world, thus, we take it as very important and useful for future teachers and translators (interpreters) who, both as individuals and professionals in their fields, will need to become aware of current political and social issues. Therefore, we expected the respondents to be interested in the topic of the story and find it useful for their studies and future career, i.e. to verbalize their attitudes, based on their individual experience and life situation. Their interest was measured by Likert scale (1 – 4) in questions 9, 10, and 11:

9. The ability to understand the meaning of the text for oneself (question 9: I find the text useful for my life and career)
10. Social aspects of the text: The ability to understand the meaning of the text for one's community (question 10: I find the text useful for my community)
11. Interest in the topic of the story: (question 11: I find the text interesting).

2. Research results

Table 2 shows overall reading comprehension results of university students and total score of AI (where relevant):

	Respondents	AI
Mean	7.1	9
Median (second quartile)	7	-
Modus	7	-
Standard deviation	1.47	-
Minimal	4	-
Maximal	10	-
First quartile	6	-
Third quartile	8	-

Tab. 2 Overall reading comprehension results of university students (humans) vs. AI.

Source: authors.

Alderson (2005) understood reading as a complex of skills and subskills. Table 3 shows graduates reading comprehension of individual questions:

Type of question	AI: Correct (%)	Respondents: Correct (%)
Q1 Prevalent form of the text	100	94
Q2 Genre	100	98
Q3 Explicit information	100	98
Q4 Implicit information	100	89
Q5 Overall meaning	100	70
Q6 Theme	100	68
Q7 Narrator	0	70
Q8 Sentiment, logical thinking and previous information	100	71

Tab. 3 Graduates reading comprehension per question.

Source: authors.

In addition to the conglomerate of skills, Alderson (2005) also stressed the social function of reading: the reader, during the process of reading, should be aware of the overall importance of the text for themselves and for his or her broad social context, peer group and community. Following these social and critical aspects of reading, we were also interested in readers' understanding of the meaning of the text for themselves, their well-being and community, as well as in their general interest in the text. These parameters were measured using Likert scale (1 – very useful, interesting; 2 – quite useful, interesting; 3 – not very useful, interesting, and 4 – uninteresting, useless).

Q9 examined understanding of the importance of the text for readers' life, Q10 the importance for the readers' future professional life and Q11 identified readers' interest in the text, evaluated by Likert scale as "1 – very useful, interesting" and "2 – quite useful, interesting", 3 – "not very useful, interesting" and 4 – "useless" or "uninteresting". Table 3 shows comparison of readers' view of the story as "useful for themselves, their personal development", "useful for their future professional life", and "interesting":

Question no. and type	1-very useful, interesting no. of responses	2-quite useful, interesting	3-not very useful, interesting	4-useless, uninteresting
Q9 Usefulness of the text for the reader	44	19	27	10
Q10 Usefulness of the text for reader's community	45	31	17	7
Q11 Reader's interest in the text	52	28	19	1

Tab. 4 Comparison of readers' attitudes to the text.

Source: authors.

AI was also requested to answer the same set of attitudinal questions to compare its potential to provide a verbalized answer. In response to how relevant is the story for itself (Q9), AI, quite expectedly, failed to provide personalized response: "As an AI language model, I don't have personal preferences or

feelings, so I don't find texts useful or not useful in the same way humans do. However, I can recognize the value of this text in several ways:

1. Analytical tool: it serves as a tool for analyzing societal norms, biases, and the process of storytelling. It prompts discussions about representation, censorship, and the impact of cultural shifts on narratives.
2. Educational resource: it can be used in educational settings to stimulate critical thinking and discussions around topics like gender, race, class, and the power dynamics inherent in storytelling.
3. Creative inspiration: Writers and artists might find inspiration in the text's satirical style and thought-provoking content, using it to inform their own creative work or spark new ideas.
4. Cultural commentary: It offers insight into contemporary cultural debates and attitudes, providing a snapshot of societal concerns and tensions at the time it was written.

In these ways, the text can be considered useful for generating discussion, fostering critical thinking, and providing commentary on societal issues." (ChatGPT, 2024)

In response to how is the story relevant for the readers' community, AI, provided quite a relevant set of responses, however, it also made up the missing information and potentially misinformed the reader (Q10): "This text definitely offers a satirical commentary on societal attitudes and biases, particularly regarding gender, socio-economic status, appearance, and ethnicity. It highlights how stories can be subjected to intense scrutiny and modification to fit contemporary sensibilities, often at the expense of the original narrative's integrity. In *our* (note by authors: AI here pretends to refer to a specific community) community, discussions around representation, stereotypes, and inclusivity are certainly important. Understanding and critiquing the ways in which stories are altered or censored to fit certain norms or expectations can help us recognize and challenge underlying prejudices. Ultimately, it prompts reflection on how we consume and interpret literature and media and encourages us to question the motives behind changes made to narratives." Again, as in Q9, AI was not able to relate to any specific situation (unlike student readers, who borrowed from their experience of gender, class, educational level, friendship, etc.). AI "illucinated" (expression, denoting fabrication of AI) on belonging to "our" society, again, without specific reference or allocation.

Finally, personal preferences represent an area where AI can only provide exclusively generalized responses, based on general societal norms, that do not relate to individual human experience: (Q11 AI response): "As an AI language model, I don't have personal opinions or feelings, so I don't find the text interesting or boring. However, I can acknowledge that the text presents an

engaging and thought-provoking exploration of societal norms and stereotypes through satire and irony, which some readers may find intriguing. Ultimately, whether the text is interesting or not depends on individual perspectives and interests." AI refers to "societal norms" and "stereotypes", without specifying them further ("Western" societal norms may be different from "Eastern", in terms of perception of individualism, collectivism, masculinity, or femininity; Hofstede, 2024). Thus, the AI responses cannot provide relevant personalized response, or replace human literary perception. What AI can provide, is "personalized" response tailored to a prescribed role, e.g. to a 1st year university undergraduate, future EFL teacher, living and studying in Slovakia. Here is AI's response on the meaning of the text for targeted group: "As a female first-year university student studying English with aspirations to become a teacher of English as a Foreign Language (EFL) in Slovakia in 2024, this text holds several potential meanings and implications for you:

1. Critical thinking and analysis: The text invites you to engage critically with literature and societal norms. It encourages you to question the way stories are told and how they reflect or challenge cultural biases and expectations.
2. Awareness of representation: It underscores the importance of representation in literature and media. As a future teacher of EFL, you'll need to be mindful of the stories you choose to teach and how they portray different genders, ethnicities, socio-economic backgrounds, and body types.
3. Cultural sensitivity: The text prompts you to consider the diverse cultural backgrounds of your future students and the importance of presenting a balanced and inclusive curriculum. It highlights the need to avoid perpetuating stereotypes and to celebrate diversity in your teaching materials.
4. Empowerment of voice: The dialogue in the text reflects the power dynamics involved in storytelling and the importance of amplifying marginalized voices. As a teacher, you have the opportunity to empower your students to share their own stories and perspectives, fostering a more inclusive and equitable learning environment.
5. Adaptability and flexibility: The text demonstrates the fluidity of storytelling and the necessity of adapting narratives to suit changing societal values and norms. As an educator, you'll need to be adaptable and open to revising your teaching approaches to meet the needs of your students and the evolving cultural landscape. AI concludes: "Overall, this text encourages you to approach your studies and future career with a critical and reflective mindset, emphasizing the importance of

inclusivity, cultural sensitivity, and empowerment in your teaching practice."

Although many of these observations may be generally applicable to many 1st year students, they are not supported by any specific human experience. Students, however, could take them as "conversation openers" or "lists of potential alternatives", stimulating further discussion and personal responses, and cultivating meta-cognitive skills (Hanesová, 2014, p. 34-36). As such, AI undoubtedly has great potential in modern teaching.

3. Research outcomes and discussion

Reading competence and literary competence is a desired skill in correct processing of texts, including literary texts (Lenčová, 2008, p. 17). In reading comprehension, AI (90% correct answers) outscored the corpus of 100 student readers (71% mean correct answers). AI was able to recognize structural aspects of the text (genre, narrative structure), find explicit information and verify some implicit information, grasp the theme and overall meaning, as well as apply logical operations and build on previous information gathered. AI operates well on the level of identification of words (each semantic "word" represents a token with a given number, Wolfram, 2023, p. 39), which helps it not only to recognize individual semantic words and phrases, but also to identify concepts (defined as collections of related numbers) very effectively. However, AI was not able to correctly identify the narrator (his or her gender was not stated, but could be identified as male from the following lines:

We all know what those twisted, repressed, middle-aged men are like-
– *"Hey, just a minute! I'm a middle-aged-"* (Atwood, 1992).

This limitation of AI is also stressed by Yang, Wang, and Wang (*Reimagining Literary Analysis: Utilizing Artificial Intelligence to Classify Modernist French Poetry*, 2024), who confirm their observation of processes that enter algorithms in AI-literary analysis of nonlinear lyric texts and poems.

The gender of the narrator is never directly mentioned, whereas the narrator uses many "tokens", related to womanhood; thus, AI incorrectly identifies the narrator as a woman (question 7). On the other hand, the second character in the story, to whom the story is told, constantly contradicting the narrator, has many attributes, that indirectly point out s/he might identify with a woman: talkativeness, defending women against the men, sensitivity to details, and many others. It gives AI enough "tokens" to identify the correct answer.

Conclusion

The research presented hereby demonstrated, by comparison, several limitations and potential of AI literary interpretation and analysis. We selected relevant aspects of Jebaselvi, Moharaj, and Anitha's list (2024, pp. 55-58) of AI benefits and added our own:

Benefits of AI in literary analysis:

1. Speed and volume of analyzed material: AI can produce results within a few seconds: compared with students (average reading speed in the reading assignment was 103 wpm), compared to AI, producing results within seconds.
2. Accuracy: AI reached overall 90% accuracy, compared with students' 71% mean accuracy (see Tab. 3). AI only failed to recognize the narrator of the story, as this cognitive operation required more advanced analysis of the text and synthesis of relevant parts.
3. Identification of missing information: In Q 4, AI was, by comparative quantitative analysis, very effectively able to identify information not stated in the text.
4. Sentiment analysis: In contrast with popular misconceptions (Bewersdorf, Zhai, Roberts et al., 2023), AI was able to identify and analyze sentiment, and even assume emotions of the reader (question 8) to exclude one of the options (The listener is bored with the story). Numerous textual references to sentiment made this advanced operation possible.
5. Logical thinking, combining previous knowledge of the topic: AI gains information and experience via machine learning. In order to correctly identify the listener of the story (character and interlocutor number two), it needed to analyze whether his/her replies match with those a literary critic, feminist, and a child would ask. Based on its set of data, attributed to discourse of these two groups of people, AI correctly eliminated two options and identified "feminist" replies (e.g. "...I think we can cut the beautiful, don't you? Women these days have to deal with too many intimidating physical role models...") as most appropriate. However, it failed to identify the gender of the narrator (most likely male), as it was not explicitly stated in the text and only one unfinished line indicated it.
6. Identification of explicit and some implicit information: AI correctly identified explicit and some implicit information, in cases the information was based on text clues. For example, in Q2, AI correctly identified the genre (modern fairy tale), based on text cue: "There was once a poor girl, as beautiful as she was good, who lived with her wicked stepmother in a house in the forest.", a typical opening line of traditional fairy tales. AI was also able to combine this information with

the rest of the text, quite untypical for folk fairy tales (e.g. the interlocutor perpetually interrupting the narrator, adding to the story).

7. Diversity of text implications: In spite of the fact AI cannot provide personalized answers, it was able to provide a spectrum of general implications of the text and their potential meanings for the readers. AI was also able to structure these implications into broader categories, such as implications for critical thinking and analysis, implications for cultural sensitivity, etc.

Limitations of AI in literary analysis in literary analysis:

1. Limited ability to process implicit information: Although AI correctly identified to four implicit questions (Q2, 4, 5, and 6), AI's limitations lie in analysis of larger segments of texts with implied meaning and synthesizing from them (e.g. to identify the narrator of the literary text). AI failed to correctly identify the narrator who was not explicitly stated in the text, in spite of the text-based clue (indicated by incomplete utterance). AI incorrectly assumed, with regards to the number of feminism-inspired objections to the traditional folk fairy tale narrative, the narrator is a woman.
2. Inability to relate to the outside world and to provide personalized answers: Although AI can adopt assumed roles, it only draws from its databasis of information and never can relate to the authentic situation of the reader of the artistic text.
3. Failure to provide social aspects of reading and expression attitudes to the literary text: The field where AI cannot compete with humans is the area of attitudes. AI could only provide pre-formatted general responses to the requests. In attempt to provide most desired answer, AI may even mislead the user and "illucinate" (for example, pretend to be a legitimate part of "our" society and refer to it as its member).

As experts (Šipošová, 2021, p. 100) point out, AI and its use in EFL teaching of reading comprehension and literary analysis may evoke many misconceptions. It is important to understand, in literary analysis, AI does not work like human brain. In spite it may reach satisfactory results in reading comprehension and in some interpretative aspects of the literary text based on quantitative analysis of topic-related concepts, it has limited emotional understanding and cannot produce answers relevant for the situation and the process of reading. AI certainly has potential for analysis of literary texts and exceeds human reading capabilities in speed and volume, however, it may err in

more advanced cognitive and analytical operations, related to experience-based perception of artistic texts.

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RESUMÉ

Umělá inteligence (AI) má obrovský potenciál pro tvorbu a analýzu textů, což otevírá velké možnosti pro její zodpovědné využití ve vzdělávání,

včetně výuky umění a literatury. V této studii se zaměřujeme na porovnání analýzy literárního textu (moderní povídky kanadské spisovatelky Margaret Atwoodové *Bylo nebylo*, 1992), realizovanou 100 vysokoškolskými studenty a umělou inteligencí (AI, ChatGPT 3.5), přičemž zjišťujeme potenciál a omezení AI při literární interpretaci beletristického textu.

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