



RESEARCH ARTICLE

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When algorithms write literature: A comparative study of Sally Rooney's *Mr Salary* and its AI simulation

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ABSTRACT

This research examines the interplay between human creativity and artificial intelligence by comparing Sally Rooney's short tale, *Mr Salary* (2019), with an AI-generated synthesis of the work. As generative AI gains prominence as a source of creation, this study highlights the pressing need to assess not only the technical capabilities of authorship but also the ramifications of algorithmic processes on ethical, literary, and cultural dimensions. The article offers either a technical or abstract examination of the phenomenon of AI writing; few instances have been noted that conduct in-depth analyses on the construction of consciousness and meaning in machine-generated text. This gap is what drives the current writing. The study employs a close-reading approach that is qualitative in nature, based on simulation theory, posthumanism, as well as adaptation theory. It argues about narrative voice, style, thematic development, emotional restraint, and psychological realism of the two studies. The findings suggest that certain superficial stylistic patterns (structural coherence, rhythm) are already grasped by the AI, yet, it is incapable of preserving the embeddedness of the culture, being deliberately vague and attaining profundity of emotion. The semblance of literariness is demonstrated in the text of AI in contrast with creative consciousness. The article concludes that eventually human umbilical authorship is abandoned to allow a force of lived experience, emotional intentionality, and interpretive silences that can never be reduced to algorithmic predictability. It recommends further investigation of AI-generated literature with a focus on the ethics, authorship, and meaning of mechanisms of creativity.

KEYWORDS: Adaptation, algorithmic creativity, human creativity, *Mr Salary*, AI Simulation

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1. Introduction

The current development of AI technologies takes its toll on various fields, and the literature is not an exception (Jmaiel et al., 2025). As AI progresses, this new technology has been increasingly having a greater influence on the production of literature. Based on this, the purpose of the given research is to contrast Sally Rooney's famous short story *Mr Salary* (2019) with its AI-generated variant to assess what AI is and is not capable of doing regarding creative writing and, more specifically, literary creativity. The short story that we have selected serves as an example of how human creativity works with AI in modern literature. The article explores the machine's capability of replicating a complete range of human writing, both in terms of style and in terms of emotionality and fundamental human-writing features. The paper compares both the *Mr Salary* of Sally Rooney and the AI simulated version directly and contrasts the two entities. Thus, the purpose of the paper is to find out the linguistic, emotional, and structural variation between these two versions of the texts.

The paper is divided into three parts and a conclusion and is conducted in an analytic and comparative way, offering the reader a complete insight into the way AI changes the concept of authorship and creativity. This study looks at *Mr Salary* and its AI simulation to determine what is fundamentally human about writing and to ask whether machines can ever go beyond imitation to true creation. The first section, Human and Machine Authorship in the Digital Age, is divided into two parts. The first part discusses how the digital age has changed the concept of authorship. This section focuses on the emergence of AI-generated literature as a new challenge to human originality and examines the historical background of this study. The second part provides an overview of the critical studies related to Sally Rooney's fiction and AI-generated writing. It also provides an overview of the Irish novelist Sally Rooney (1991-). The second section, AI Authorship in a theoretical framework, establishes theoretical perspectives for the comparative discussion between Sally Rooney's *Mr Salary* and its AI-generated version. It also defines posthumanism as a philosophy that rethinks creativity beyond the human-machine divide (Moruzzi, C. 2025). Then, it explores simulation theory to explain how AI reproduces the surface of meaning without inner consciousness and concludes with adaptation theory to distinguish between human reinterpretation and mechanical imitation. The third section, What Shifts When AI Recreates *Mr Salary*, compares both texts through an analytical approach. This section is divided into two parts. The former gives a summary of Sally Rooney's *Mr Salary*. The paper explores the similarities and differences between the story by Rooney and the AI-generated version of the story in terms of the similarities and differences between them. The comparison reflects the straightforward examples of both texts to demonstrate how the consciousness and subtlety are translated into human writing, and AI imitation is still mechanical and explicit. The second part of the research provides a summary of findings that show the boundaries of AI systems that imitate literature, while demonstrating that authors create emotional depth together with ambiguous elements and psychological depth through their exclusive human writing. The conclusion explains how human intentions and emotional connections still matter in literature, despite the progress of artificial intelligence technology. It also suggests directions for future research on AI and authorship.

2. Literature Review

Contemporary research in the fields of artificial intelligence and literature has grown significantly, covering the issues of authorship, creativity, reception, and computational form (Ayrım et al., 2026; Meqdad et al., 2025). Nevertheless, there are limited long-term close comparisons between a modern human short story and a simulation created by AI. The available studies could be classified into four interrelated strands. Originally, the issue of meaning and intentionality is questioned by linguistic and philosophical critiques of large language models (Chami et al., 2026; Khater et al., 2026; Lahiani et al., 2026). Bender and Koller (2020) believe that statistical language models can manipulate the form but not understand it, whereas Bender et al. (2021) refer to them as stochastic parrots, which lack semantic grounding and intent to write. Floridi (2019, 2020) also argues that computational systems process data devoid of occupying the experiential space required to generate meaning. In addition, Floridi and Chiriatti (2022) highlight the constraints of generative AI as a creative agent. These visions are consistent with posthuman reflections on the subjectivity of algorithmic sides. (Elstermann, 2020; Drucker, 2024; Alenzi et al., 2026) reconceptualize authorship by keeping on distinguishing between the computational reproduction and the human consciousness.

Second, there is an increasing amount of literature on AI-generated literature as a cultural, aesthetic

phenomenon. Danesi (2024) breaks down AI texts as semiotic simulations of literary conventions, simulated without the experience. Kayyali (2025), Khan et al. (2025), and Alhourani et al. (2025a) discuss the impact of AI on literary production and critique, warning of the issues of originality, authenticity, and the change in standards of evaluation. Supriadi and Asrifan (2025) and Alhourani et al. (2025b) also discuss the thin line between help and authorship and highlight that AI-assisted writing is ethically and creatively unclear.

Third, the regional papers trace the effects of Artificial Intelligence on the literary patterns. The development of Indonesian literature under AI technologies is captured by Saddhono et al. (2024a), who note the effect of the algorithmic systems in manipulating narrative and poetic productions. In another paper, Saddhono et al. (2024b) conduct a systematic review of algorithmic applications of AI in Rhyme construction, and the authors find that structural repetition and stylistic regularity are the common characteristics of machine-generated texts. As much as these studies reveal the increasing nature of AI in our modern-day literary practice, the information presented is focused more on macro-level trends and technical evaluation as opposed to the qualitative analysis of the text at a detailed level.

Fourth, the reader-response research makes the debate difficult. Stanko-Kaczmarek et al. (2024) demonstrate the change in the view of creativity and emotional dimension by the readers as related to attributing authorship to humans or to AI, and the idea that the interpretation is also affected by assumptions regarding agency.

Nevertheless, the bulk of research is still abstract, survey-based, or corpus-based (Underwood, 2020; Cave & Dihal, 2023; Alenezi et al., 2026b), and little attention is paid to the text-to-text analysis. To the best of our knowledge, no previous research has qualitatively analyzed and close-read Sally Rooney's *Mr Salary* and the AI-generated rewriting. This methodological gap is filled in the current research, which compares two parallel texts, the one written by humans and the other written by a computer algorithm, to investigate how adaptation, authorship, and literary creativity are restructured in the era of algorithms.

3. Methodology

This study aims to provide a qualitative comparative literary approach to examine the similarities and differences between human writing and AI-generated texts. The analysis of the study focuses on Sally Rooney's *Mr Salary* (2019) and its AI simulation designed to reproduce the human-authored linguistic features and thematic concerns of the original text. *Mr Salary* short story was chosen as an example of modern literary fiction that features psychological insight, complex characterization, and a unique narrative voice. A large language model (ChatGPT) was used to create the AI-generated text. The model was prompted to produce a literary narrative inspired by *Mr Salary*'s stylistic and thematic elements without reproducing the original text. Multiple versions were created through repeated prompting. In order to enhance narrative coherence, thematic relevance, and stylistic consistency, the prompts were improved over a number of stages. Every generated version was recorded. The final version was chosen because it showed the greatest level of narrative and stylistic similarity to the original text. The purpose is not to indicate the proficiency of AI, but to evaluate literary consciousness, affective resonance and cultural embeddedness. The findings therefore have to be interpreted in the context of the case study and cannot be generalized to all literary genres or AI systems

The developments in generative artificial intelligence challenge traditional assumptions concerning creativity, authorship, and textual production. Large language models are capable of producing elaborate narratives that copy thematic structures, stylistic patterns, and linguistic features typically found in human literary writing. However, the question remains among researchers whether these models are truly creative or just statistical copying of patterns derived from large text databases. Therefore, the theoretical framework combines three perspectives that are complementary. To begin with, posthumanism reevaluates creativity in human-machines entanglement without eliminating the difference between lived consciousness and computation (Hayles, 1999; Moruzzi, 2025; Abou Adel et al., 2026). Second, the theory of simulation, in the words of Baudrillard (1994), serves to approach AI writing as the copying of superficial signifiers in the absence of the underlying. Third, the strategy of human reinterpretation is differentiated to the algorithmic rewriting provided by the theory of adaptation (Hutcheon, 2013), which presents the AI variant of the adaptation process as a type of mechanical change instead of creative transformation. The paper is also based on the arguments related to the lack of semantic intentionality in large language models (Bender & Koller, 2020; Bender et al., 202; Alenezi et al., 2026a)

The two texts are discussed in five categories of analysis: style and language, narrative voice, thematic development, psychological realism and cultural specificity. Emphasis is laid on silence, ambiguity, and pacing, and emotional economy. It is a methodological design through which a critical comparison is done in a systematic manner to explain the limits of human authorship and algorithmic reproduction. Accordingly, this study uses AI-generated fiction as a comparative tool to understand the unique characteristics of human literary writing rather than an independent literary achievement.

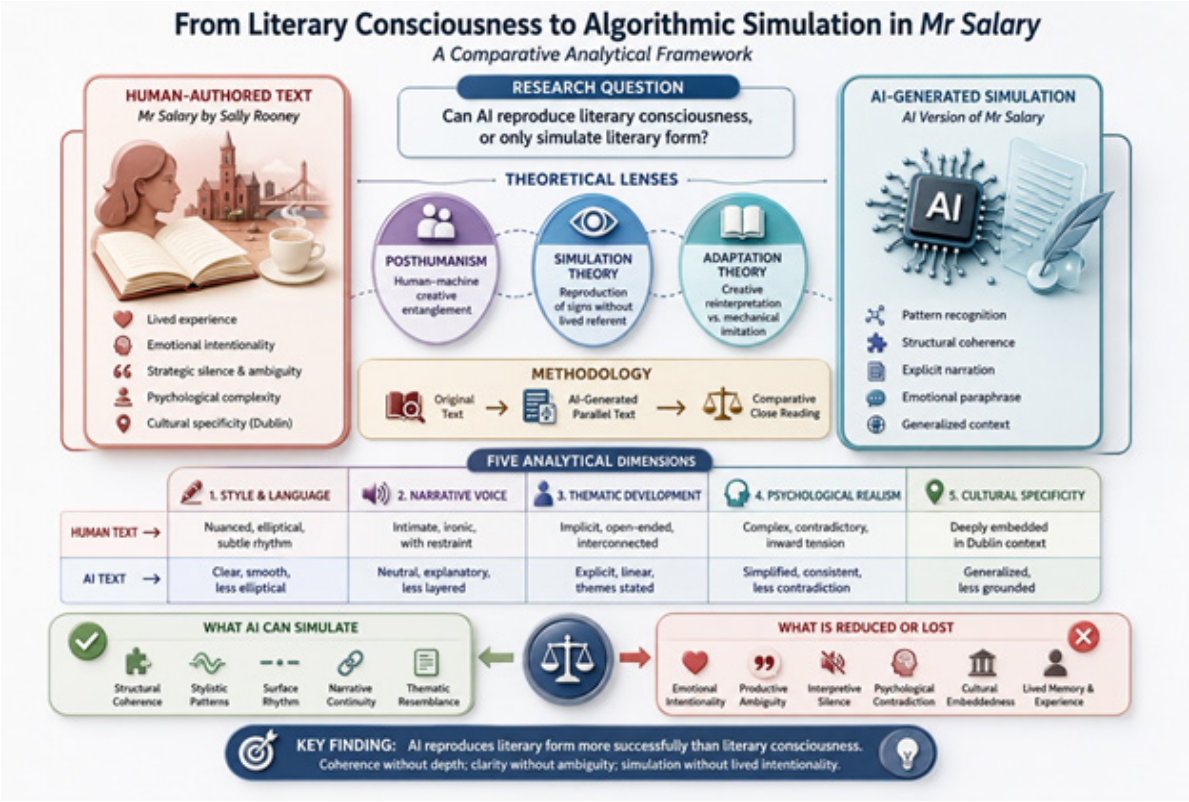


Figure 1 synthesizes the comparative framework used to examine the human-authored and AI-generated versions of *Mr Salary*. It illustrates how the study moves from shared formal features to differences in emotional intentionality, psychological complexity, interpretive ambiguity, and cultural embeddedness.

Discussion and Results

3.1. Human and Machine Authorship in the Digital Age

This section is divided into two parts. The first part is intended to discuss how the digital age has changed the concept of authorship. This section focuses on the emergence of AI-generated literature as a new challenge to human originality and examines the historical background of this study. The second part provides an overview of the critical studies related to Sally Rooney’s fiction and AI-generated writing. In addition, it provides an overview of Sally Rooney. The main aim of this section is to know the benefits and risks of AI in this area of study and explore how the digital age has changed the concept of authorship (Khalifa et al., 2025; Amer, A. B., & Alhendi., 2024).

The world is moving fast, always focused on development. Technology advancements have brought many innovations; AI is the most advanced among them. AI performs tasks that were previously created by humans, such as making advanced content and correcting errors. Andresen asserts that John McCarthy first proposed the concept of AI in 1956. It involves “the science and engineering of making intelligent machines, and advanced computer programs” (Andresen, 2002, p. 84). Pattam defines AI as “The science of making machines that can think like humans.” It scans and analyses things considered smart. AI technology can process large amounts of data in ways that humans cannot. It can perform tasks such as recognizing patterns, making decisions, and exercising judgment similar to human capabilities (2021, p. 2).

The relationship between artificial intelligence (AI) and literature links two key fields; arts and technology. AI systems have developed advanced capabilities since their initial deployment. AI systems now operate beyond

their original purposes in data analysis, healthcare and finance. Machine learning models use extensive textual data to create different writing styles that writers can use to produce various types of content (Abou Adel, 2022; Qiqieh et al., 2025). This capability not only helps authors in overcoming writer's block but also develops the creative process, allowing more individuals to experiment with storytelling (Alanbar et al., 2025; Alhourani et al., 2025c; Mohamed et al., 2025). The automatic creation of written material stands as one of artificial intelligence's major effects on literature. Seemi argues that Artificial intelligence (AI) which previously existed only in science fiction, now enters the authoring field and establishes a new boundary between human and machine-created stories. The relationship between humans and machines in storytelling creates exciting possibilities that will shape future narratives and their consequences for both authors and their audience (2024). The AI system produces additional effects that extend beyond its capability to generate written material. The system provides editing tools that assist users in enhancing their literary works. Artificial intelligence creates poems, short stories and complete novels. These systems can imitate human writing style with complete fluency. Bender and Gebru explain that large language models only generate predictions about language structure without understanding its actual meaning. AI-generated writing may appear similar on the surface, but it lacks depth and emotion that shape human expression. Human authors use their personal experiences, memories and self-awareness to create their work, while AI systems generate content through statistical prediction and pattern recognition.

The relationship between technology and literature has evolved across centuries yet the twenty-first century marks a point when artificial intelligence functions as a creative writing tool. AI integration into literary works creates essential problems that involve determining who owns the work and who created it and how people develop their artistic abilities. AI systems disrupt existing copyright frameworks because they create new works without any human involvement (Buzu, 2020; El-Erian et al., 2026; Khater, 2025; Abou Adel et al., 2025). Accordingly, this study compares the human-written text "*Mr Salary*" by Sally Rooney with its AI-generated version to determine what makes human artistry different from machine-based reproduction. Hayles (1999) explains that machine writing reveals our fundamental human expression value, which includes our ability to create uncertain and contradictory yet emotionally authentic content. Piper (2022) claims that AI-generated text produces literary surface patterns that fail to capture the fundamental existence of actual literature. The difference between surface appearance and hidden meaning in this text supports Baudrillard's simulation theory (1994), which states that reproductions of real things can create false realities without delivering authentic depth. Floridi points out that artificial intelligence can create written content yet it does not possess the ability to understand memory, loss, or time in a significant way (2019).

On the same note, Floridi believes that an algorithmic system can rearrange information but never create anything meaningful in the human sense since it needs experience, interpretation, and intentionality. As he explains, "Computational processes manipulate data but do not inhabit the semantic space that humans create through lived experience" (2019, p. 112). This proves that AI writing has the ability to copy linguistic patterns but it cannot imitate the profundity of human motive (Abou Adel et al., 2026). This study discusses the way AI can recreate the literary style of Sally Rooney and what this analogy reinvents the concept of creativity and authenticity. The expanding role of AI in the creative industries shows that AI systems mirror our language rather than our life; they articulate without understanding. Many discussions on AI-generated writing have expanded rapidly. Few studies conduct direct comparisons between a contemporary literary text and its machine-produced counterpart (Caneda-Cabrera, 2023). Most researches examine the technological capacity of AI or its cultural implications rather than its literary performance. This gap motivates the current research, which undertakes a detailed comparative analysis of Sally Rooney's *Mr Salary* and its AI-generated simulation created for this study.

The research shows that expressions of emotions and speech patterns, along with linguistic boundaries establishes differences to identify writing undertaken by humans instead of machines. The narrative style used by Rooney implies the linguistic limitations of the character in understanding the social system (Asif et al., 2025). The generative models generate or create their outcomes using their predictions, which are independent from the actual understanding that humans have regarding the meanings used in language. The reason why the AI system fails to obtain emotional context, being key to Rooney's literary works, can be seen in this regard. The current study focuses on assessing how the AI system emulates the link between emotions and the language used by humans via its technological system usage. The machines that attempt to emulate this restriction of language are mistaken in doing so since they assume it to be simple instead of complex, as seen in humans via the choice

to be silent or the algorithms applied in deleting text.

Another study demonstrates that algorithmic outputs create artificial vocalizations, which lack the firsthand experiences that create emotional impact in storytelling. The main reason people cannot reproduce *Mr Salary's* emotional control through algorithms lies in this particular distinction. The current study establishes a new research framework for analyzing Rooney's work by using artificial intelligence to demonstrate its relationship to both millennial culture and machine reproduction. The system enables two distinct methods to interpret literary style, which compare human creative purpose to machine learning patterns.

Thematic connection between Sally Rooney and AI authorship emerges through their shared focus on emotional expression. Rooney uses language to convey hidden emotions while AI language functions as a complete emotional void. AI-generated stories demonstrate false empathy because they lack genuine human emotional experience. The current research shows that emotional awareness serves as the key factor that enables people to write, whereas machines cannot achieve this level of authenticity. Thematic connection between Sally Rooney and AI authorship emerges through their shared focus on emotional expression. Rooney uses language to convey hidden emotions, while AI language functions as a complete emotional void. AI-generated stories demonstrate false empathy because they lack genuine human emotional experience. The current research shows that emotional awareness serves as the key factor that enables people to write, whereas machines cannot achieve this level of authenticity.

The emotional economy of the story shows us how Rooney constructs his complete writing system through his character Mr Salary. Moliner argues that "Rooney's stories arise less from external conflicts than from internalized desires and social restraint, producing a nuanced emotional realism" (2003, p. 23). The story creates tension through characters who hide their desires and who face social limitations. The indirect emotional realism of the writing undermines AI-generated text because it needs explicit narrative structure to function while showing psychological indicators through its work. The AI models produce their output through statistical connections, which results in explanations instead of intended suggestions for their content.

The main aim of this research is to explore the relationship between originality and replication in an age of algorithmic authorship. Walter Benjamin's theory about art's "aura" which people must see in person to experience its genuine existence, continues to hold power in modern times. Hayles argues that "posthumanism redefines creativity as a distributed process between human and nonhuman agents" (1999, p. 88). This research examines the two concepts of Benjamin's aura and Hayles's posthumanism through their theoretical relationship. The use of AI writing functions as a way to imitate human presence instead of creating new original content.

Sally Rooney is a novelist. She studied at Trinity College. She is a leading literary voice representing the concerns of contemporary Irish youth. Her books, which are primarily aimed at younger readers (especially those in the mature adult category), are very popular outside of Ireland. Her novels became bestsellers in China and the United States. She was widely known internationally through her *Conversations with Friends* (2017) and *Normal People* (2018). Her language is direct, yet her realism provides an insight into the indecisions and silences that define the relationships of modern times. The work by Rooney is a good experiment to prove AI imitation; her writing is not focused on plot, rather on emotional notes, which machines will never manage to recreate. Rooney chose to make her writing space a political battleground and challenged the British state by stating that she would donate the proceeds of her books and plays to Palestine Action, a group that was outlawed by the British Home Office. Rooney wrote in her article in the Irish Times: "I want to make it clear that I intend to use these royalties from my work, as well as my public platform as a successful writer, to support Palestine Action and all forms of direct action against genocide to the best of my ability" (Rooney, 2025, para 7).

Rooney herself said in her work that she perceived it as one of the voices of realism; the work reflected the end of psychological challenges of communication and emotional disconnection in modern relationships. Phelan argues that "Rooney's fiction explains how people speak not to communicate but to conceal; her characters perform exposure while protecting themselves from intimacy" (Phelan, p. 223). The way she moves between two opposing states of truthful speech and deceptive behavior shows that her speech reveals her hidden thoughts. The way she develops her narratives using certain unspoken elements and messages expressed indirectly has given her fictional writing a unique human touch.

Previous research studies have demonstrated that individuals are now aware of the potential of artificial

intelligence but they overlook the current limitation. AI can copy literary features like structure and language patterns and meter, but not awareness, which is the hallmark of actual works of literature. Erll asserts, “Literature functions as a medium of cultural memory, carrying traces of human experience across time” (2011, p. 143).

The study demonstrates that artificial intelligence systems can mimic human writing styles, but they lack the ability to create literary works which need human awareness. The psychological realism and linguistic restraint of *Mr Salary* make it the perfect text to investigate how Imitation and Originality function as opposing concepts. The current research demonstrates that human communication needs two fundamental components which cannot be replaced by automated systems.

3.2. AI Authorship in a Theoretical Framework

This section presents its theoretical framework to compare Sally Rooney’s *Mr Salary* with its AI-generated version. It describes posthumanism as a philosophical system which investigates creativity through its effects on human and machine relationships. The study uses three analytical frameworks: posthumanism, simulation and adaptation theory. These frameworks allow researchers to study how human and machine authors create distinct linguistic and philosophical and artistic works.

Posthumanism establishes itself as a theoretical framework that disputes human exceptionalism by breaking down traditional boundaries between human beings and both animals and technological systems. The theory maintains that human beings exist in a state of connection with both their surroundings and the instruments that they develop (Elhalafaway et al., 2025). The human-nonhuman boundaries become uncertain through the process of technology integration into the human body. It also includes an emphasis on interconnection and ethics in a world shaped by biology (Alfiras et al., 2026). It is a useful framework for examining how artificial intelligence complicates the traditional boundaries of authorship. Hayles notes that posthumanism does not abolish humanity, but rather it replaces it with a cognitive network where human and non-human systems collaborate in the production of meaning (1999). However, recent studies indicate that this openness does not erase the fundamental differences between humans and artificial systems. Floridi explains that artificial intelligence “processes data unconsciously and performs tasks without internal experience” (2020, p. 112). Similarly, Vallor asserts that AI systems “produce outputs that can resemble human behavior, but they do not engage in any existential or ethical action” (2016, p. 64).

Simulation theory is a theoretical hypothesis that says what people perceive as reality is actually an advanced, hyper-realistic computer simulation, possibly overseen by a higher being. It proposes that our reality is a simulated or artificial environment, such as a computer simulation created by a more advanced civilization. Particularly as articulated by Baudrillard, “the real is replaced by models of the real that have no origin or reality” (1994, p. 1). This principle is displayed in the AI-generated version of *Mr Salary* since it recreates only the outer side of the story and not the content of it. It turns into an echo of Rooney’s prose, which has structural similarity due to the lack of existential depth; David Manheim claims that big language models are placed in a hall of mirrors that allows them to manipulate symbols, yet without any actual relation to the real world and its inherent meanings. This semiotic perspective shows that AI systems produce styles based on their active replication of existing materials without a real understanding of the same. The AI rewriting of *Mr Salary* is a simulation of digital replication of signifiers that are not connected with real human experiences.

Adaptation theory investigates the transformation of literary works across different media, focusing on the changes their essential themes and messages undergo. The creative process of transforming original texts into new forms, together with the study of changes in audience perception through adaptations, establishes the base for this concept. The study establishes how imitation and originality exist as two separate elements that remain interconnected throughout the research. Hutcheon defines adaptation as a process that creates a product through its function of repeating existing material without creating exact duplicates that can be studied through different social and artistic expressions (2013).

The process of traditional adaptation requires people to interpret things differently from their original meanings (Adel et al., 2025). A writer creates a new cultural vision through his work while AI adaptation processes data without human awareness of its operation. The process creates an entirely new outcome instead of providing a different way to understand the original material. The AI version of *Mr Salary* functions as an algorithmic adaptation according to its content. The system performs an automatic rewrite that generates

Rooney's narrative and stylistic elements but fails to capture his emotional and cultural nuances. The distinction between human adaptation and machine adaptation exists because humans use their creative abilities to select their goals, whereas machines depend on their capacity to identify statistical correlations. AI systems demonstrate their ability to adapt according to Manheim because they utilize machine learning algorithms that process data without understanding human needs (Jmaiel et al., 2025).

3.3. What Shifts When AI Recreates *Mr Salary*

This section is divided into two sections; it compares the two texts using an analytical method. The first section presents a summary of Sally Rooney's *Mr Salary*. It also examines the common elements and distinct features which separate Rooney's original work from the AI-created version. The researchers will compare both texts through direct quotations to demonstrate that human authors write with deep understanding while AI writers produce work that lacks emotional depth. The second section combines results from both studies to demonstrate that AI systems cannot replicate human emotional depth, ambiguous elements and psychologically true-to-life character portrayals which are essential for human-created literature.

The Irish novelist Sally Rooney wrote *Mr Salary* as a short story, first published in *The New Yorker* in 2019. The story explores the intricate nature of love together with the experience of loss and the hidden feelings that people keep to themselves. The plot centers on Suki, who lives with Nathan, her older partner, in Dublin. It follows her return to Dublin to visit her dying father, revealing an unspoken emotional tension between her and Nathan. Rooney uses silence combined with restraint and indirect expression to create her writing style. *Mr Salary* demonstrates Rooney's exceptional skills to observe people combined with her talent to depict complex human emotions through precise and profound writing.

The AI generated version of *Mr Salary* was created after asking a large language model to recreate the story in the style of Sally Rooney. The outcome justified the ability and the inability of machines to imitate. This model captures the superficial aspects of human feelings, but does not reflect the stratification of human emotions. AI is able to work out the tone, but it is not able to create intention; what it writes is not conceived out of desire, pain or memory. The absence of psychological inner thoughts is the crucial evidence to make a distinction between human writing and the works of the algorithms. The section explores how *Mr Salary* achieved their emotional expression by following five evaluation routes that comprise style and language, originality and depth, narrative voice and tone, thematic treatment, and intertextuality. The two writings have the same storyline, although they employ various ways of presenting the details. The original version is tense due to the use of subtle implication, whereas the AI version substitutes implication with explanation. The paper draws particular examples from the two texts showing how human authors construct their work in contrast to the machines that reproduce human writing.

The opening scene generates a feeling of intimacy that the human text sets. According to Rooney: "Nathan was waiting with his hands in his pockets beside the silver Christmas tree" (2019, p. 1). The placement of the perception in the sentence puts the perception of Suki in the middle and the setting in a subjective manner. The language carries sensory-specific details when it describes "the interior of his car smelled like air freshener and the brand of aftershave he liked to wear to 'events'" (2019, p. 2). The information develops a realistic environment. They display the history of memories and emotional experiences. The AI version shows the same scene but with a lesser emotional tone when it talks about the setting of Nathan standing before the silver Christmas tree, a hand in his pocket. The terminal was "all escalators and polished light" (AI version). The description fulfills its role, but does not have the emotional sense that there is in the choice of words Rooney uses. You are not aware of the burden of common past. You simply receive a setting.

The two texts show different results when they demonstrate how Suki reacts to Nathan. Rooney uses two methods of self-parody while he describes his thought process with broken patterns of thinking. The way Suki shows her feelings through her behavior demonstrates her emotional distance from others while concealing her true feelings. The AI retelling removes that conflict and paraphrases the line into: "My suitcase was ugly and I was trying to carry it with a degree of irony" (AI version). The AI sentence is efficient but it fails to capture the anxious humor that Rooney uses to show how Suki moves through her life. She loses her complete self when she goes through the process of making herself look less attractive. The process of making herself less appealing to others results in her being less understandable to them.

The human text shows psychological depth through its use of silent moments, pacing, and its display of contradictory elements. Nathan said that he has a girlfriend and claims he is getting married; Rooney writes from Sukie's perspective: "I turned my head to face him extremely slowly, one degree after another, like I was a character in slow motion in a horror film" (2019, p. 3). The simile shows how someone experiences panic and emotional weakness and hidden jealousy. The AI version offers a compressed alternative: "I turned my head to face him slowly, like a horror movie victim" (AI version). The emotional tension reduces to a formula. The internal conflict becomes an image rather than an experience. Rooney shows thought processes, whereas the AI version provides a basic explanation of thinking.

The story rhythm shows another distinction between the two works. Rooney permits his characters to display emotions that extend beyond their intended purpose. The narration shows uncertainty and fear when Sukie observes the rescue team approaching the object in the river because she states: "I didn't know whether to leave... I thought I probably didn't want to see a dead human body lifted out of the Liffey" (2019, p. 26). The moment reveals Sukie's attraction to death, her numbness and her social distance. The AI version shows the same event to viewers through a basic timeline which begins with "I didn't know whether to leave. I probably didn't want to see a dead body lifted from the Liffey. But I stayed" (AI version). The pacing becomes linear. The interpretive work disappears. The viewer loses all knowledge about Sukie's conflicting mental state.

The emotional complexity of each text differs because of their contrasting ways of presenting emotional content. The relationship between Sukie and her father reveals feelings of bitterness and guilt and emotional uncertainty in Rooney's version. Frank's statement "We'll see how cool you are when you are where you're left on your own" (2019, p. 21) hurts Sukie while also showing his unfamiliarity with her identity. The emotional impact is profound as it comes from a man who is both father and non-longer her father. The AI version presents the same moment but shows no implicit meaning through the statement "We will see how cool you are when you are left on your own" (AI version). The line carries meaning only because the original text created meaning. The AI version delivers the sentence but not the emotional architecture around it.

The AI retelling reveals a pattern: meaning becomes paraphrase, emotional tension converts into narrative. The internal battle is condensed. The human text gains strength through its three elements, including contradiction, memory and implication. The AI version tends to convert implication into direct statements. For instance, Sukie confesses her feelings toward him when she says, "My love for him felt so total and so annihilating that it was often impossible for me to see him clearly at all" (2019, p. 18). The AI system deletes the sentence from the text and presents the paragraph through basic emotional explanations, stating: "My love for him felt so total and annihilating it was often impossible to see him clearly" (AI version). The AI reproduces the content but not the inner movement. The musical composition shows an alteration in its rhythmic pattern. The statement about vulnerability gets restated through a shorter version.

The last distinction is evident in cultural and emotional aspects. Rooney positions Sukie in the social environment of Dublin. The elements of places, together with tones and social standards between people, convey cultural significance. The artificial intelligence version is still the same with the storyline, but lacks the original contextual aspects. The writing is in general language, with phrases like "people seemed nice" and "they looked wholesome" used instead of the emotional distance and social observation contradiction of Rooney. The AI story functions based on a particular pattern that does not allow it to enjoy an entire fictional universe. This level of complexity is preserved in the human literary writing by ambiguity, contradiction, rhythm and emotional resonance. In both instances, we can observe that, as opposed to the human work, the original text created by the AI seems to be informed by what seems like a sense of self that has a memory, fear, desire, and shame. It is manifested in a form of structure, textless. It documents its happenings without any form of psychological development. We can see the comparison that an AI text will tend to smooth, erase, and operationalize inner life, and create a type of operational storytelling. The human version is known to establish its effects by establishing an unstable emotional space between the characters, whereas the AI version merely reports its information. It demonstrates to us how a piece of literature can become depth with the inconsistency and contradictions of the way humans think and feel- something which the AI version of the retelling has not been able to yet achieve.

The text created by the human author brings out the consistent layers of psychological complexity, stability of tone, and interiority. This text also incorporates accurate sensory signals and emotional tension, like the airport scene where Sukie sees "the dash lit up in soft Scandinavian colours" (Rooney, p. 4), which

establishes a complex level of emotionality or attachment contributing to the Sukie and Nathan relationship in a manner that is memory-based, uncertain, and even conflicted.

The AI version of writing makes the process easier. These scenes are reenacted, though certain emotive elements are omitted so as to welcome fewer complex sentences and a summary that proceeds more expeditiously and lacks the stuttering and inner struggle that the original had. A portion of the tension and ambiguity which characterizes Sukie in the original story are eliminated, and even should the AI version somehow be used in the recreating of the scene at the airport, the modifications introduced would make the story more descriptive than emotive.

The human text shows a high level of cultural and social placement. It refers to Dublin spaces, family, health issues, and class tension in a descriptive manner. These elements in the AI text follow such patterns but cannot encapsulate them with the same level and type of cultural and/or social referencing. AI paraphrase information instead of creating the rich levels of meanings like when Frank said to Sukie: “You’re a cool customer” (2019, p. 17). The statement in the original text conveys meanings associated with trauma, denial, or misrecognition, but such levels of meaning are absent in the statement rendered by AI.

The findings suggest that the human narrative has elements of originality, emotional depth, and resonance. It gives the voice a life with the use of conflict and history. However, the AI narrative puts the events together again without the same internal conflicts and changes in tone. Whereas the AI can produce coherence but not depth, it can generate clarity but not ambiguity, it can generate texts in accordance with external literary properties, while it is unable to convey the genuine nature of literature. The machine can generate stories that seem to make sense in the aggregate, but it can’t move them along. ‘The copy comes before the original but lacks a model, and is more hollow’ (cited in 1994, p. 10). The AI-version of *Mr Salary* is therefore a text that suffers existentially from being ‘always already’ part of the language, but not (so to speak) of the world.

AI can demonstrate a level of competence and efficiency in the use of language, but it does not have the capacity to envision particular stories or bring personal experiences – including emotions – to life because it must discuss certain ideas, concepts and real-world emotional states. The study’s findings demonstrate that the fingerprint of human authorship has a characteristic, which computers are incapable of measuring. For it produces certain difficulties even in relation to original works, in this respect that is able to multiply them; and yet derives the subject matter of its own creative effort from life human beings as objects of literature. Writing is a conscious event, whereas the process of authoring something enables people to communicate what they think and feel into writing.

4. Conclusion

The study compares the AI-generated simulation of Sally Rooney’s *Mr Salary* with its original version to demonstrate that AI systems can replicate basic language patterns and writing rhythms, but they lack the capacity to create literary works, which require deep emotional feelings, cultural knowledge and other human creative capabilities. Humans write to share their personal experiences, and express their mental states, whereas machines create text through automatic processes that produce random word combinations without any humanlike effect. The results indicate that AI authorship works as a structural imitation that is unable to deliver proper artistic work, since it cannot maintain silent parts of the story, nor is it able to portray characters’ emotional experiences or display moral conflicts. A basic gap in digital literary studies is identified by the research through the textual comparison, showing that literature is essentially a human activity, which relies on human consciousness and meaning, making abilities while calling for development of an interdisciplinary critical approach in assessing authorship and creativity in automated cultural production.

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