

**POTENTIALS AND CHALLENGES OF VISUALIZING  
A FANTASTIC UNIVERSE THROUGH ARTIFICIAL  
INTELLIGENCE: LEMA, THE HIGHEST HILL**

FANTASTİK EVRENİN YAPAY ZEKÂ İLE  
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Haldun İLKDOĐAN

03

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### Keywords:

Fantasy Literature, Artificial Intelligence, ChatGPT, Spatial Depiction, Fictional Universe.

### Anahtar Kelimeler:

Fantastik Edebiyat, Yapay Zeka, ChatGPT, Mekânsal Betimleme, Kurmaca Evren.

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Alıntılanmak için/Cite as: İlkdoğan H. (2025). Potentials And Challenges Of Visualizing A Fantastic Universe Through Artificial Intelligence: Lema, The Highest Hill, Çukurova Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, 34 (Özel Sayı), 36-50

### ABSTRACT

This study examines the visualisation of the linguistic signs of the universes created by fantastic narratives, which contain spatial definitions, through artificial intelligence. The universe of Haldun İlkdoğan's novel Lema, En Yüksek Tepe (The Highest Hill), published in 2025, is taken as a case study to investigate the potentials and limitations of AI-assisted visualisation processes. The scope of the study focuses on the intersection of fantasy literature, fictional universes and artificial intelligence technologies. Combining the disciplines of literature, visual communication, urban design and artificial intelligence, this study uses depictive prompts generated with ChatGPT to visualise spatial depictions in the novel. These prompts serve as visual expression creation process to transform the fantastic universe of the novel into artistic expressions such as illustration and cinematic imagery. While discussing the innovative opportunities offered by artificial intelligence in the production of fantasy universes, the study highlights three main problems: Inconsistency (variability in achieving coherent visual representations); lack of context (detachment from the novel's aesthetic and cultural framework); unpredictability (uncontrollable variations in the creative output). In this context, this study evaluates the role of artificial intelligence in art production relations in the visualisation of literary texts and discusses both the possibilities and challenges of new narrative production processes.

### ÖZ

Bu çalışma, fantastik anlatılarla oluşturulan evrenlerin mekânsal tanımlamalar içeren dilsel göstergelerinin yapay zekâ aracılığıyla görselleştirilmesini incelemektedir. Haldun İlkdoğan'ın 2025'te yayımlanan Lema, En Yüksek Tepe romanının evreni, yapay zekâ destekli görselleştirme süreçlerinin potansiyellerini ve sınırlarını araştırmak için bir vaka çalışması olarak ele alınmaktadır. Çalışmanın kapsamı, fantastik edebiyat, kurmaca evrenler ve yapay zekâ teknolojilerinin kesişimine odaklanmaktadır. Edebiyat, görsel iletişim, kentsel tasarım ve yapay zekâ disiplinlerini birleştiren bu çalışma, romandaki mekânsal betimlemeleri görselleştirmek için ChatGPT ile oluşturulan betimsel komutları (promptları) kullanmaktadır. Bu komutlar, romanın fantastik evrenini illüstrasyon ve sinema gibi sanatsal anlatımlara dönüştürmek için bir görsel ifade yaratım süreci tanımlamaktadır. Çalışma, yapay zekanın fantastik evrenlerin üretiminde sunduğu yenilikçi fırsatları tartışırken, üç ana sorunun altını çiziyor: Tutarsızlık (tutarlı görsel temsiller elde etmede değişkenlik); bağlam eksikliği (romanın estetik ve kültürel çerçevesinden kopukluk); öngörülemezlik (yaratıcı çıktıda kontrol edilemeyen varyasyonlar). Bu bağlamda çalışmada yazınsal metinlerin görselleştirilmesinde yapay zekânın sanat üretim ilişkilerindeki rolü değerlendirilmekte, yeni anlatım süreçlerinin olanakları ve zorlukları tartışılmaktadır.

## INTRODUCTION

Fantastic literature is a multi-layered narrative in which cultural codes, mythological strings and psychic archetypes are reproduced on the literary plane, pushing the boundaries of imaginary worlds. Its characteristic feature is that it takes the reader out of everyday reality and carries them to an alternative reality. This fictional reality, which is consistent in itself, is fed by the phenomenal world experienced, even though it is unusual. Visuals expressing fantastic universes are created by interpreting certain elements from the world in different ways and are included in artistic expression both in literary works, cinematography and other media. Especially in the modern period, in a media environment where visual culture has become increasingly dominant, the visual representation of fantastic literature has gone beyond mere illustration and has become an essential part of the narrative (Heise, 2008; Rose, 2016). In this framework, digital tools provided by technological developments carry literary narratives to new narrative layers and expand the areas of creative experience.

In recent years, the development of artificial intelligence-based text-analysis and visual production tools has led to a significant paradigm shift in narrative analysis and re-description methods. In particular, the language models developed by OpenAI and the text-to-visual production systems that work on the basis of these models provide a wide range of possibilities from the aesthetic representation of a narrative to the analysis of the semantic structure contained in these representations (Antony & Huang, 2024; Manovich, 2020). These technologies make it possible to reconstruct depictive expressions in a spatial form. Therefore, it opens a different field in the process of reconstructing the narrative in a visual context.

This study, as a case study, analyses the universe of a young adult fantasy novel written by Haldun İlkdoğan and published by Genç Timaş Publications in 2025 titled *Lema, The Highest Hill (En Yüksek Tepe)*, published by Genç Timaş Publishing in 2025. It aims to analyse how the depictions of the spatial formations of the Mavel town and the highest hill settlements in the novel are visualised with artificial intelligence-supported visual production tools.

Spatial depictions in the novel are the main elements that determine the emotional intensity of the atmosphere of the fantasy universe, and in this context, their transferability to visual representation is placed at the centre of the narrative analysis. In this visual reconstruction carried out through artificial intelligence (ChatGPT), the allegorical, symbolic and psychic layers of the narrative are also taken into account.

In the literature, visual narrative forms are informed by fields such as digital culture theory and narrative spatiality. Marie-Laure Ryan's (2001, p. 207) concept of narrative spatiality reveals that narrative is structured temporally and spatially. This conceptual structure states that literary space is a constitutive element that carries the dramatic plot of the narrative rather than a descriptive element. Ryan's theory has become reinterpretable in interaction with digital narratives and has given birth to a new narrative paradigm, especially in artificial intelligence-supported productions. Lev Manovich's theory on digital visuality offers an in-depth discussion on the aesthetic codes and formal preferences encountered in the transformation of the written text into a visual object in the digital environment (Manovich, 2001, p. 135).

In this context, the main purpose of the study is to reduce the spatial depictions in the novel *Lema, The Highest Hill* to textual data form through ChatGPT and to transform these data into visual form with ChatGPT. In this process, visual production is realised by taking into account not only depictive qualities, but also the structural depth of the narrative, its atmospheric context and the relationships between images. The original aspect of the study is that artificial intelligence is considered as a tool of analysis and as a creative component of visual narrative. Moreover, the relationship between the transformation of linguistic signs into visual expressions is also analysed in the study. At this point, only ChatGPT is used as artificial intelligence since it is an artificial intelligence that can both process text and create visuals.

The study is based on three sections. The first part explains the historical and theoretical background of fantasy narratives, visualisation traditions and artificial intelligence. In the second part, *Lema, The Highest Hill* narrative

textual analyses performed with ChatGPT, and the visual production process based on these analyses. In the third and final part, the relationship between the visuals and the prompts is evaluated from a multi-layered perspective and the contribution of artificial intelligence to narrative transformation is analysed.

## **THEORETICAL BACKGROUND: FANTASTIC UNIVERSES AND ARTIFICIAL INTELLIGENCE**

The evolution of narrative arts has followed a parallel course with the human mind's endeavour to question and reconstruct reality. In this context, fantastic literature stands out as a form of interpretation that tries to explain and criticise many realities of life. Fantastic texts are dominated by a narrative in which the boundaries between reality and unreality are violated (Todorov, 1975, p. 25). The credibility of the fictional universe depends on the logical inferences and consistency of the functioning of the systems it contains. The need for fantastic literature to produce its own systems arises from the intention to make visible the thoughts and desires suppressed under the existing order (Jackson, 1981). Thus, it offers a critical view of human life at both individual and social levels. Fantastic literature is not a narrative genre that suddenly emerged. From past to present, its aesthetic principles and narrative techniques have become clearer over time, and it has reached clear contents and defined criteria in the fields of literary and visual representation.

Fantastic literature has a history dating back to ancient mythological narratives. Homer's *Odyssey* is one of the first examples of the genre with its supernatural creatures and magical events. In the Middle Ages, the development of the genre continued with *Beowulf* and *Sir Gawain and the Green Knight*. Fantastic literature experienced its most significant rise in the modern sense at the end of the 19th century together with gothic and romantic literature (Jackson, 1981, p. 34). Nevertheless, J.R.R. Tolkien's *The Lord of the Rings* trilogy is a breaking point in defining the place of the genre. In his story, Tolkien created a surreal universe woven with a detailed language, mythology, history and geography. This approach introduced the concept of worldbuilding into the literature as a literary strategy (Wolf, 2012, p. 25).

Worldbuilding, as one of the most fundamental elements of fantastic narrative, is a comprehensive fictionalisation technique used to ensure the plausibility of unreal structures. By constructing the physical, social, cultural and even metaphysical framework of a fictional world, the author generates a belief / delusion in the reader's mind that this world can exist. This fiction is a structural element that ensures the internal coherence of the narrative (Ryan, 2015, p. 131). Elements such as places, creatures, belief systems and social structures constitute the carrier structure of the narrative.

One of the basic tools of constructing a fantastic world is visualisation and illustration. Many qualities that the reader cannot obtain from the texts about the fictionalised fantastic universe can be conveyed quickly through visuals. In a way, this will also reduce the linguistic density in the narrative. Moreover, without the need for description, it allows the elements such as colour, form, spatial arrangement, psychological depth of the character, symbolic meaning of the place to come alive in the mind (Caracciolo, 2014, p. 93). Its only handicap is that it directs and limits the reader's imagination. Because how the space is, the position of the character in this environment directly determines the artistic and semantic level of the narrative.

In recent years, this visualisation process has gained a new dimension with the development of digital technologies. Especially artificial intelligence-based models have become functional in both the production and representation stages of literary narrative. Artificial intelligence tools that can produce visuals contribute to the process of embodying the imagination of authors, while at the same time preparing the ground for the reshaping of narrative aesthetics (McCormack et al., 2019). At this point, it is obvious that artificial intelligence should be considered as an active stakeholder of the creative process beyond being a technical tool. Moreover, it is inevitable that artificial intelligence will participate in artistic productions with the notion of supportive as a new language.

In particular, artificial intelligence models that can generate images from text (such as Midjourney, DALL-E, Stable Diffusion) have the power to transform literary descriptions into visual representations. These models can diversify the author's aesthetic decisions by creating alternative

possibilities in the design of the fictional universe (Ramesh et al., 2022). Visualised characters, atmospheres or objects have the potential to enrich the text's meaning load and expressive attitude. Artificial intelligence models that are both language-based and capable of generating visuals (such as ChatGPT) have a potential that cannot be ignored in the construction of a fantasy universe in order to present language and visual richness together and to clearly show the relationship between them. Such artificial intelligences can be used in the production of ideas at many levels, from character development to plot, allowing texts to be produced in different styles and voices (Elgammal, 2019). Thus, an intuitive and algorithmic partnership can be established between the author and the machine, which leads to radical transformations in narrative forms.

This theoretical ground reveals a dynamic relationship between the historical development of fantastic literature, strategies of constructing a fictional universe, the impact of visualisation on narrative art and the place of artificial intelligence in artistic production. In this context, it is inevitable that the transformation of contemporary literary production into a multi-layered form of production blended with visual, digital and technological components along with its textual fiction in the future will be seen as the privilege of the age.

## METHOD

The methodology of the study follows an interdisciplinary approach that combines both qualitative text analysis and artificial intelligence-based visual production processes. The process consists of the following stages:

1. **Text Scanning and Thematic Inference:** The original text of the novel was scanned in detail, especially in terms of spatial depictions of the Mavel Town and the Highest Hill. These two places were chosen because they are at the centre of emotional and narrative intensity in the novel universe. Mavel Town was constructed as the place where Lema, the main character of the novel, lives and where the main dramatic tension of the story begins, while The Highest Hill was structured as a spatial and metaphorical centre symbolising the characters' search, transformation and dissolution processes.

2. **Determination of Key Concepts:** In the text analysis, remarkable elements related to the places (snowy, foggy, houses carved into rocks, dry trees, broken sphere etc.) were determined and these concepts were taken as a basis for artificial intelligence supported text generation.
3. **ChatGPT Supported Reconstruction:** In the study, only ChatGPT was used as an artificial intelligence tool. The spatial and atmospheric elements extracted from the text were transferred to ChatGPT in detail; thus, more detailed and descriptive written descriptions of the relevant places were created. At this stage, only textually original, consistent and aesthetically appropriate spatial descriptions of the novel were enriched through ChatGPT.
4. **Iterative Literary Development and Revision:** The descriptions produced by ChatGPT were evaluated in terms of whether they were compatible with the original narrative language, atmospheric density and thematic integrity of the text; when necessary, the contents were edited with human intervention. Thus, a production process in which artificial intelligence and human contribution complemented each other was carried out.
5. **Creating Spatial Visuals with Artificial Intelligence:** Visuals of the settlements in the novel were created through the prompts obtained. These visuals were renewed with linguistic interventions according to their qualities.

Thanks to this method, literary spaces were reconstructed from a new perspective, and the atmospheric and thematic layers of the novel were deepened through the artificial intelligence-assisted production process.

## **THE UNIVERSE OF LEMA, THE HIGHEST HILL: INTERACTION BETWEEN NARRATIVE AND VISUAL REPRESENTATION THROUGH ARTIFICIAL INTELLIGENCE**

*Lema, The Highest Hill* is the first book of a fantasy series written by Haldun İlkdoğan and published by Genç Timaş publications in 2025. The general story is shaped through

a main character named Lema, who has fantastic features. The fiction of the story is the process of transforming a planet called Mai into the planet Earth. Lema is an important element that will determine the whole order with her transformative power. However, it is only possible for her to reach the peak of this power by discovering her own reality. She must leave the town and learn the truth about herself and her powers.

The first book of the series takes place in settlements such as Mavel Town and the Highest Hill. In this section, firstly, depictions of the two main locations of the novel are detailed with quotations from the text. Then, prompts are developed for artificial intelligence visualisations and the visuals are produced through ChatGPT. Finally, the relationship between the tools used in the visualisation process, set design, colour palette, atmosphere details and illustrative drawing style with the narrative is examined. With this analysis, the production process and logical framework of the visuals are criticised.

### **Mavel Town: A Cold, Foggy and Isolated World**

Mavel Town, as the main setting of the novel, takes place in a snowy, cold and fog-covered atmosphere. The town is an isolated settlement located on the highest hill of the valley, intertwined with nature. The descriptions in the text show that the town has a heavy atmosphere both physically and emotionally. The town is the scene of a dystopian narrative as the scene of social hierarchies, hidden conflicts and individual loneliness.

The spatial descriptions of the general appearance of Mavel Town in the novel are as follows:

*The town surrendered to the arms of sleep in the deep desolation of a snowy and freezing night... He continued along the street, checking the gardens of the houses carved into the rocks... After extinguishing all the lights of the town, he stood in the centre of the square, next to a slightly luminous orb, placed on a high pedestal, suspended in mid-air and rotating... As the clouds stretching forward from the end of the square thinned, the dark and wide valley below, harbouring countless secrets,*

*became visible... The town was also shrouded in a thick layer of fog. (İlkdoğan, 2025, pp. 7- 9)*

These spatial depictions taken from the text of the novel describe the atmosphere, architecture, general spatial structure and location of Mavel Town. In addition to these depictions, there are also a meeting house, an animal shelter and a botanical garden in the town. The animal shelter is right on the edge of the main area of the settlement. The meeting house is at the end of the road starting from the square and sloping upwards. The botanical garden is carved into the rocks at the continuation of the pathway passing right next to the meeting house. At this point of the study, the focus is on the general appearance and atmosphere of the town. Due to the fact that it is covered with snow, the spatial depiction of other buildings is only carved into the rocks.

In line with the spatial descriptions quoted from the novel, the prompt developed for ChatGPT to create visuals is detailed as follows:

Visual Prompt for Town Overview:

Mavel is a town in the fantasy novel *Lema, The Highest Hill*, create an image based on the spatial depictions specified for the general view of this town: Mavel Town is a mystical and isolated mountain village situated on the highest hill of a deep snow-covered valley. The town is made up of stone houses, cut into the dark grey-coloured rocky cliffs. The houses have little windows in them, some of them snowed up. The town is shrouded in thick fog and everything is visibly murky. This gives an eerie and mysterious vibe. Far off, the valley touched the hills, which rose and fell against the sky. In the town square, on a high pedestal, stands a globe emitting a faint yellow light. Orange-yellow lights shining from the houses contrast with the cold bluish snow cover. In illustrative style, with sharp lines and soft shadows, a world where nature and magic meet. The atmosphere is full of silence, cold and hidden tension; the town feels like a place where time is frozen. Generate the image in 1792×1024 resolution and in an illustrative digital art style.



**Figure 1:** The Image That Appears When ChatGPT is Asked to Create the Image by Typing Prompt. (Creation Date: 05.04.2025)

The visual produced by the prompt offers an atmospheric reflection of Mavel Town. However, ChatGPT has a limited representational power in terms of direct visualisation of the spatial elements in the narrative. In the visual, the gloomy and foggy atmosphere is conveyed in a perceptible way. In this respect, a consistent atmosphere is created with the expressions in the text such as ‘The town had surrendered to the arms of sleep in the deep desolation of a snowy and freezing night’ (İlkdoğan, 2025, p. 7) and ‘The town was also covered with a dense layer of fog’ (İlkdoğan, 2025, p. 9). The choice of cold tones in the colour palette coincides with the sense of dullness and stagnation in the narrative. ChatGPT’s ability to create atmosphere in a visual is at a strong level. However, some basic deficiencies are observed in terms of the transfer of spatial descriptions on the visual plane. In particular, the statement

‘She continued along the street, checking the gardens of the houses carved into the rocks’ (İlkdoğan, 2025, p. 7) provides a clear description of the structural character of the town. It is understood that the houses should be cave-like structures integrated into the natural rock surfaces. However, the houses in the image are far from having these features and resemble more superficial and free-standing stone structures. This situation shows that the visual does not adhere to the original architectural fiction of the narrative.

Similarly, the depiction of the sphere in the narrative ‘a slightly shiny sphere placed on a high pedestal in the middle of the square, suspended in the air’ (İlkdoğan, 2025, p. 7) indicates that spatial centrality and symbolic emphasis are clearly evident on the visual plane. Even though this

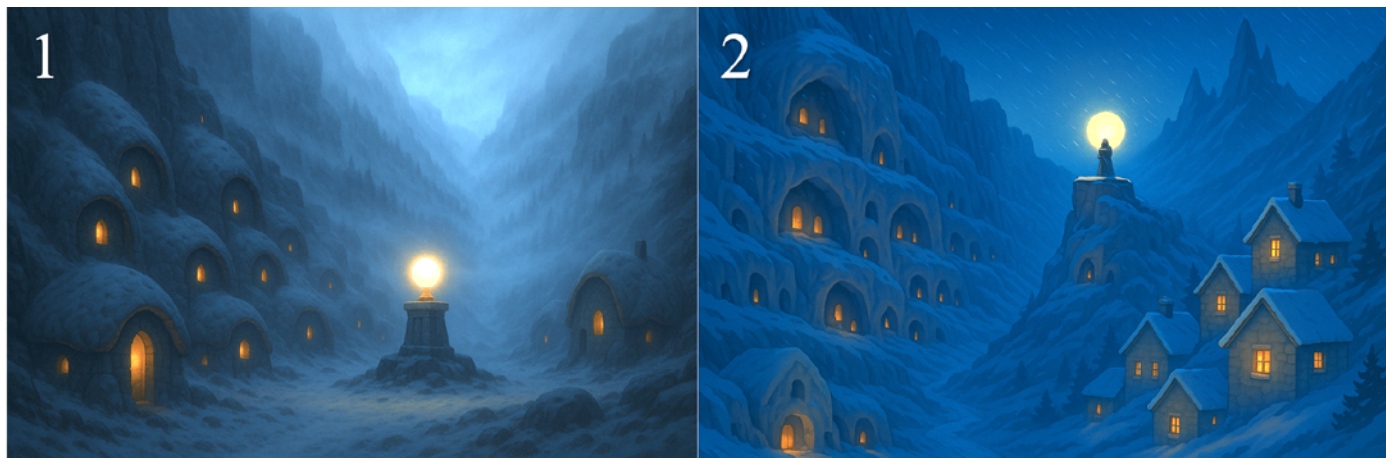
is depicted in the image, there is no perception of a large square in the area where the sphere is located. Another important deficiency is that the valley mentioned in the text ‘As the clouds extending forward from the end of the square thinned out, the dark and wide valley that harbours countless secrets below became visible’ (İlkdoğan, 2025, p. 8) is not clearly represented in the image. The limited perspective and the fog covering the background are insufficient to make this geographical depth visible, thus obscuring the town's elevated position and environmental context.

In general, although the ability of the visual to convey the qualities of the atmosphere in the descriptions is strong, it can be said that it does not fully correspond to the textual narrative in terms of spatial components such as the characteristic features of architectural structures, the positioning of the sphere and the topographical relations of the town. This situation shows that the visual only offers a thematic and emotional reflection instead of establishing an integrated narrative with the text.

The image should be accompanied by the words ‘Re-visualise the houses as cave houses carved into the rocks. Where the sphere and the pedestal are should be a slightly wider square. Moreover, visualise the light of the sphere in a slightly diffusive way in order to make it a more fantastic settlement.’. When it is requested to create a visual closer to the town depicted in the novel by intervening with

an additional prompt, the resulting image is Figure 2-1. At this point, ChatGPT enters into a semantic confusion and reproduces the expressed request with its own interpretation. Although the image produced does not give an accurate result according to the description in the novel, it is clear that ChatGPT has the potential to make its own decisions in creative processes. Apart from these, when the entire text of the novel is discarded and the command is given with the prompt ‘Examine the text in the file and create an image of the town based on the descriptions written for the town of Mavel.’, the image of the town is Figure 2-2. In this image, the town of Mavel is not exactly as described in the book. Moreover, there was a deviation in perception regarding the shapes of the houses. When compared with the first images, although basic expressions (sphere, houses in rocks, etc.) are tried to be given, there is no clear town expression in the whole images. Products show variability.

The visuals obtained through the prompts determined in the production processes so far could not fully present the expression of the town. However, these images were then asked to be reproduced with demands such as creating a realistic image, the snowy atmosphere of the town and its location on a hill. With these interventions, a visual very close to the image of the town depicted in the novel could be obtained (Figure 3). This image gave more accurate results in terms of both the structures, atmosphere and the general formation of the town.



**Figure 2:** Images Created with All Files and Interventions, (Creation Date: 05.04.2025)





**Figure 3:** Randomly Generated Town Image, (Creation Date: 10.04.2025)



**Figure 4:** The Town's Organic Houses Carved into The Rocks, (Creation Date: 10.04.2025)

When the instructions ‘the houses should be organised in a more organic way’ and ‘the town sees a valley from above’ were given through the last image, Figure 4 was created. This image is the closest image to the spatial configuration of the town. However, self-heating lava eggs are used for heating in the town. In other words, the houses do not have chimneys. The roofs on the left side of the image are also not the correct shape. The image of the house on the right side of the image exactly represents the houses in the town. Moreover, the town sees a valley extending on the horizon from above.

The process of creating the visuals of Mavel Town via ChatGPT could not be fully realised through the first prompt. With some new commands regarding the organisation of the images, the closest expression to the spatial expression of the town was reached. Although the visuals of the town were created up to a certain level, it was not possible to produce a clear, determinable, predictable result in this visual generation experience. It is clear that ChatGPT is a variable and difficult to control creativity area in visual production.

## The Highest Hill: A Place of Wisdom and Transformation

The Highest Hill is a more abstract and mystical place of the novel. Located at the highest point of the valley, beyond the physical boundaries of Mavel Town, this hill is the place Lema reaches in his crisis of visions. The hill is both a physical geography and the starting point of Lema's inner journey. This place, where all reality is revealed, used to be a city with magnificent buildings. In the story, its ruined state after years is mentioned.

The spatial descriptions in the novel about the general view of Mavel Town regarding the Highest Hill are as follows:

*It was the same scene again; she was standing on the edge of an open field surrounded by trees and bushes. The tree in the centre of the field, with its leaves fallen and gnarled trunk, and the ruined walls around it were where they always were. She came out of the bushes and came to where the tree was. It was in the shape of a large circle. On the ground, the soil was cut by thick tree roots. (İlkdoğan, 2025, p. 69)*

*It was as if it was the tree in the centre of the field that attracted him. He moved towards it. When he got a little closer, he walked around and examined the tree for a while. There were glimmers of light through the large cracks in its dried trunk. He approached and extended his right hand towards the trunk of the tree. The sparkles became stronger and reacted to Lema. As if something asleep was waking up, more and more sparkles surrounded the entire tree. That dominating force had reappeared. Although excitement and fear gripped Lema, he could not withdraw himself from what was happening. (İlkdoğan, 2025, p. 70)*

The hill is a reflection of Lema's subconscious and spiritual journey as a place that she accesses through her crisis of visions. The descriptions of the hill show that the place has a desolate and ruined nature, a cold and dark atmosphere. A dried-up tree in the middle of a large area is a fantastic figure. During the main character's interaction with the space, the tree is like a door that opens to the revival of the highest hill by emitting lights from the slits in its trunk. This space is also a more individual space where the main character Lema's inner transformations take place.

Visual Prompt for The Highest Hill Overview:

The Highest Hill is a desolate mountain peak at the edge of a valley covered in snow. The sky is not clear but instead dark and filled with dense, grey clouds, and a faint light from the clouds shines down on the earth to provide a faint glow. There is an open circular space at the middle of the peak. There are ruins on the borders surrounding the area. A dry, leafless tree with a gnarled trunk stands in the centre of this open space. In some places the coarse roots of the tree protrude above the ground. The dark soil is covered with snow. In illustrative style, the dark grey and black tones are balanced by the barren texture of the tree and the softness of the snow on the ground. The scene has a sacred, forgotten and mystical air. Once a place of great power, now a place of transformation and solitude. The atmosphere symbolises an inner journey and deep questioning. Generate the image in 1792 × 1024 resolution and in an illustrative digital art style



**Figure 5:** Image of The Highest Hill, (Creation Date: 13.04.2025)

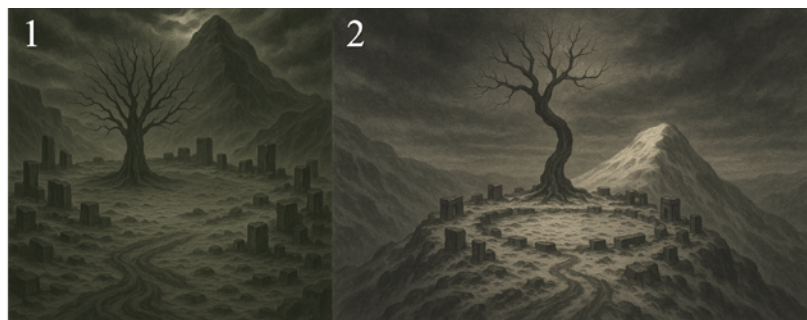
The produced image (Figure 5), *Lema, The Highest Hill*, although it intends to provide a visual representation of the ‘the highest hill’, one of the main locations of the narrative, it contains significant deviations in terms of consistency with the spatial and semantic layers in the narrative. The image emphasizes a dark and dense atmosphere, offering a sense of dramatic intensity. However, it contains some basic elements that contradict the depictions in the text. The snow-covered atmosphere, which is clearly emphasised in the novel, is presented with a dark, monochrome palette in this image. Rather than the coldness of the snow and the white cover on the ground, the ash-coloured soil texture is highlighted. This situation causes the expression ‘the soil on the ground was being cut by thick tree roots’ (İlkdoğan, 2025, p. 69) to be only partially reflected in the image, and the emphasis on the winter season in the narrative cannot be adequately reflected in the image. In addition, the tree, which is one of the most prominent elements of the narrative and described as having a ‘crooked trunk’, is depicted in a very upright, symmetrical and idealised form in the image. On the other hand, details in the text, such as ‘Sparkles of light were wandering through the large cracks in its dried-up trunk’ (İlkdoğan, 2025, p. 70), point to the fragile and uncanny nature of the tree, both physically and symbolically. The structure of the tree in the image, which does not overlap with this description, causes the metaphorical function of the tree in the narrative to be obscured.

Another striking element in the image is the inclusion of a cloaked figure holding a sword. However, *Lema, The Highest Hill* narrative does not include such a character. Therefore, this figure is considered as a contribution contrary to the internal logic and character structure of the narrative. This kind of visual intervention creates an

external and foreign layer of meaning that contradicts the original structure of the narrative. There are also some incompatibilities in terms of perspective. Despite the explicit statement in the novel that the ‘highest hill’ is located at the summit of a valley, the image shows the silhouette of another mountain rising behind this hill and overshadowing it. This situation creates a contradiction that undermines the position of the hill and its spatial priority in the narrative. Moreover, the size and composition criteria specified in the production of the image were not fully complied with.

Although the image offers a certain dramatic intensity in terms of atmosphere creation; elements that do not correspond to the descriptions in the narrative (character placement, tree shape, spatial positioning and use of light) therefore interrupts the fidelity to the descriptions in the novel. Therefore, it can be said that the image offers a thematically inspired but independent aesthetic reading rather than a representation integrated with the narrative. This interpretation of the image based on the uncanny is more in line with the general codes of the dark fantasy genre rather than reflecting the symbolic power of the novel.

With interventions on the first image, it was requested to re-visualise the highest hill space in the novel. The Figure 6-1 image was created only with the request to correct the size to  $1792 \times 1024$ . when a correction was requested with prompt ‘The trunk of the tree is crooked and where the tree is the peak of the highest hill, so there cannot be a higher hill mountain than this hill.’, Figure 6-2 image was created. In this image, the mountain figure was drawn lower. The perception of a summit has started to form. However, the tree is positioned on the edge of the area.



**Figure 6:** Visuals Created with Additional Prompts (Creation Date: 13.04.2025)

Figure 7-1 was created with the prompt ‘The tree will be in the centre of the circular area’. In this image, a slab was added to the ground under the roots of the tree and a bird figure was placed in the sky. The mountains are positioned even lower. Although no request was made regarding the colour palette, the colours were spontaneously transformed into a cold and gothic atmosphere. With the prompt ‘the ground will be earth, there will be a snowy, foggy atmosphere’, Figure 7-2 was created. The size of the image has changed again. The width of the open area has been narrowed. Although the snowy atmosphere, tree, ruins mentioned in the novel are correct, the width of the area does not fit the content of the story.

After the generated images and additional requests, the first prompt was thrown again without any intervention to ChatGPT and the generated image is as shown in Figure 8. Although the first image created was far from the desired dynamics, the image created when the first prompt was

thrown again after the interventions is the closest image to the depiction of the highest hill described in the novel. Snowy atmosphere, collapsed walls, a tree figure with a crooked trunk and the perception of the summit are present in the visual. Nevertheless, the circular area is described wider in the novel. The important point to be mentioned at this point is that the boundaries of ChatGPT's visual creation processes have been drawn more clearly with the interventions. After the boundaries, the first prompt gave a clearer result. In order to get better results, it is clear that in addition to the spatial descriptions of the desired visual in the prompts, the undesired elements should also be specified. However, there is also the possibility that ChatGPT may add an element other than the requested one to the image. This should be clearly added to the prompts. It is also obvious that ChatGPT does not fully adhere to the text while creating the image. Inevitably, re-interventions are necessary. As a matter of fact, while the production of the image varies, it may also have unpredictable content.



**Figure 7:** Image of The Highest Hill, (Creation Date: 13.04.2025)



**Figure 8:** Reconstructed Image of The Highest Hill with the First Prompt, (Creation Date: 13.04.2025)



**Figure 9:** The Visual of The First Scene Where the Character Meets the Space in The Highest Hill, (Creation Date: 13.04.2025)

Upon this, the entire file of the novel was thrown to ChatGPT and the image of The Highest Hill was requested to be created. In this case, the scene where the main character Lema first interacts with the tree on The Highest Hill was tried to be depicted. Again, the visual was finalised with interventions (Figure 9). This image exactly reflects the depictions of The Highest Hill in the novel. The mystical stance of the tree with its gnarled trunk, the character's interaction with the tree, the trees and shrubs around the circular open space, the ruins and their patterns, all the elements were created exactly as described in the novel. Even though the perception of the summit is weak, the perspective of the image can be seen in this way. The only deviation is that the lights in the tree are coloured. In the novel, it is emphasised that the light coming out of the tree is yellow. Therefore, the coloured lights in the image are ChatGPT's own interpretation. This result has again been achieved through long interventions and contains an unpredictable randomness.

During the visual production process with ChatGPT, a series of interventions and prompts were rearranged in order to ensure that the elements depicting the spatial and symbolic plane of the novel could be fully transferred to the visuals. However, these interventions caused the production to continue with random and unpredictable deviations rather than following a linear progression. Although the textual elements included in the visual production were clearly defined, it was observed that ChatGPT, as an artificial intelligence, acted with its own aesthetic codes instead of adhering to the text in its visual decision-making mechanism. This led to deviations from the text, especially in the visual representation of the colour palette and symbolic elements (e.g. tree trunk form or light colours). Although the final image (Figure 9) successfully conveyed the spatial composition of the text and the character's interaction with the tree, this result could only be achieved through multi-layered textual analysis, visual intervention and exclusionary prompt strategies.

## CONCLUSION

In today's rapidly digitalising age, artificial intelligence also manifests itself as a new way of thinking that accompanies human creativity. Creating a revolutionary transformation in multiple fields of expression such as text, sound and visuals, this technological actor redraws the boundaries of aesthetic creation and transforms it into a subjective producer involved in the fiction of the narrative in its relationship with art. In this way, this production environment, which is formed by the simultaneous unity of both intuitive and computational forms, makes it possible for the intellectual imagination to be embodied in digital images. Especially in artistic fields, such as illustration, graphic expression and fantastic literature, it gives rise to a reshaped understanding of representation.

In this study, visual representations of the two main locations, Mavel Town and the Highest Hill, depicted in Haldun İlkdoğan's novel *Lema, The Highest Hill*, were realised using ChatGPT, an artificial intelligence tool. The results obtained during the process were evaluated at various stages. The extent to which the visuals obtained through descriptive prompts overlapped with the spatial and symbolic narratives in the novel was discussed; it was observed that in some cases textual accuracy could not be achieved, and sometimes representations approaching the original narrative could be produced by chance. Prompts have turned into creative strategies that are directive, exclusionary and contextualising. At this point, although the visual production process offered a certain flexibility, serious deviations and limits were encountered in achieving a complete harmony with the aesthetic depth and narrative logic of the text.

The three main problems emphasised within the scope of the study, inconsistency, lack of context and unpredictability, were experienced concretely during the visual production process, and especially the representation of Mavel Town and The Highest Hill was shaped around these problems. The inconsistency (variability in obtaining coherent visual representations) was characterised by the fact that the images created at different times and

with similar commands were formally and contextually mutually exclusive. While the town should consist of cave houses carved into the rocks, the fact that these structures were reflected as superficial stone houses in some images prevented the construction of a common visual language. The lack of context (disconnection from the aesthetic and cultural framework of the novel) manifested itself especially when textual symbols such as the figure of the sphere, the square structure, or the shape of the tree turned into non-functional or ordinary elements in the visuals. This situation resulted in a representation that could not fulfil the symbolic depth of the narrative on the visual plane. Unpredictability (uncontrollable variations in the creative output) was observed in the production of significantly different visuals even with the same prompts, and even the inclusion of elements that did not exist in the text at all (for example, a character with a sword in his hand). When these three problematics are evaluated together, it is seen that the relationship of artificial intelligence-supported production with the text is often shaped in an accidental manner. Moreover, instead of being the carrier of the text, the visual evolves into an external and autonomous plane of interpretation.

These findings provide important clues about how artificial intelligence should be positioned in the creation of a fantastic universe. Expecting absolute representation or fidelity of meaning from AI may lead to seeing it as a technical tool rather than a creative partnership. However, AI models have the potential to support narrative aesthetics, but at the same time, sometimes distort it. Therefore, the contribution of AI in the artistic production process should be supervised through critical interventions such as orientation, filtering and exclusion. A balanced synthesis between textual commitment, aesthetic interpretation and creative freedom should be established. In future studies, addressing the production processes with artificial intelligence with a process-oriented and participatory approach, not only result-oriented, will provide more holistic and in-depth results on the digital representation of fantasy universes.

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