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FROM LITERARY TEXT TO ALGORITHM: ARTIFICIAL INTELLIGENCE-GENERATED VISUALISATION EXPERIMENTS FROM THE NOVEL THE LATHE OF HEAVEN

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ABSTRACT

This article aims to examine the productive and theoretical dimensions of AI-assisted visualisation techniques within a posthumanist framework, taking Ursula K. Le Guin's novel The Lathe of Heaven (1971) as a starting point. The literary text serves as a ground to observe how text-based visualisation algorithms working with artificial intelligence produce meaning and to theoretically discuss this production process. In the study, certain scenes of the novel were transformed into text-based 'prompts' and transferred to artificial intelligence visualisation models, and the resulting visuals were interpreted in the axis of posthuman subject, multiple agency and non-human agency concepts. As a method, the visualisation process is analysed at both the productive and conceptual levels; Braidotti's posthuman subject theory and Hayles' discussions on non-human cognition are taken as the theoretical basis. Artificial intelligence, which participates in the creative process together with humans, is evaluated as an independent interpreter and aesthetic agent in this framework. The visuals obtained not only produce visual representation, but also show how meaning is transformed and shifted within a technical system. While the visuals successfully transform some thematic aspects of the literary narrative, they can lead to a reduction in multi-layered meaning structures. The findings show that artificial intelligence is not only a technical tool but also an aesthetic partner that plays an active role in meaning production. Thus, at the intersection of literature, technology and theory, the study presents a critical discussion on new forms of creative production and models of creation compatible with posthuman thought. As a result, this study reveals the intersections of artificial intelligence-supported forms of creative production with posthuman thought and offers a critical alternative to anthropocentric aesthetic understandings in the digital age.

Keywords: Artificial intelligence , Art, Literature, Posthumanism, Digital art.

INTRODUCTION

The creative technologies of the digital age lead to radical transformations in the forms of artistic and literary production, giving rise to new forms of expression beyond human-centred models of representation. This transformation cannot only be explained by the increase in technical possibilities; it also marks a philosophical and epistemological break. Posthuman thought blurs the distinctions between subject and object, nature and culture, human and machine by opposing the humanist understanding that historically positions humans at the centre (Braidotti, 2013; Hayles, 1999). In this context, artificial intelligence has started to be considered as a creative and cognitive actor rather than a mere technological tool. In particular, the integration of generative artificial intelligence systems (e.g. text-to-image models) into cultural production processes provides examples that embody concepts such as multi-subjectivity, distributed agency and non-human consciousness put forward by posthuman theory.

Based on Ursula K. Le Guin's 1917 novel The Lathe of Heaven, this study aims to perform artificial intelligence-assisted text-based visualisation experiments and evaluate these productions in the context of posthuman aesthetics. With its themes of consciousness, dream, reality and ethical intervention, Le Guin's novel not only travels the boundaries of the science fiction genre, but also contains rich allegories about the nature of the posthuman subject. The transformation of reality by the characters at the centre of the novel through psychic abilities and technological interventions calls into question the permeability and relational nature of the boundaries between the subject and the world. In this context, The Lathe of Heaven offers a theoretically and aesthetically meaningful ground for the processes of visualisation with artificial intelligence in terms of both narrative structure and thematic density.

Posthuman theory goes beyond human-centred epistemologies and redefines the relations of subject, consciousness, body and technology. In this context, the question of how literary narratives can be reproduced in the digital age is not only an aesthetic issue, but also a theoretical debate about the changing modes of knowledge production. The aim of this study is to contribute to a creative space where the posthuman subject and algorithmic representation intersect by reinterpreting Ursula K. Le Guin's novel The Lathe of Heaven with artificial intelligence-supported visualisation tools. In posthuman thought, artificial intelligence is considered not only as a tool but also as an 'actor' participating in creative processes (Braidotti, 2013). In this context, the process of visualisation is not only a technical transformation, but also a reorganisation of meaning production.

The aim of this study is to investigate whether it is possible to produce AI-assisted visualisations that preserve or transform the original meaning of a literary text. It extends the traditional boundaries of literature and reveals how digital art can interact with contemporary narratives. At a time when digital art is increasingly recognised, such experimental approaches are of great importance for the future of art (Paul, 2015). The artistic digitisation and reinterpretation of a literary text is focused on seeing the creative potential of artificial intelligence in the visualisation of narrative.

This article discusses whether artificial intelligence can reflect the emotional, symbolic and aesthetic aspects of a literary text, what creative potentials and limitations may arise when transforming the meaning of the text into visual form, to what extent the transformation of meaning is acceptable and how this transformation will affect the artistic value of the text.

This study aims to make significant contributions to the process of reinterpreting literary works in the digital age and transforming them into visual art. Although literature is

generally seen as a form of expression limited to words, it is possible to go beyond these limits thanks to artificial intelligence technologies. This process has the potential to both expand artistic creativity and create new narrative forms in digital culture (Paul, 2015). In addition, exploring the boundaries of artistic creation with artificial intelligence can create new possibilities for artists, writers and digital designers. For all these reasons, visualisation experiments on certain parts of the novel 'The Lathe of Heaven' will be examined.

METHOD

In this study, the data collected by reviewing the literature are discussed with the descriptive analysis method. In addition, the research includes the results of the experiments made with the text-based visual production method based on the content of the book titled The Other Side of the Dream mentioned in the title. This method seems appropriate in terms of revealing the transformation of a literary work into creative digital art forms and the extent to which the visuals reflect the atmosphere and emotional tone of the text. The method followed in the study is elaborated by transferring the narrative elements obtained from certain parts of the novel to artificial intelligence as a 'prompt', interpreting the visuals obtained and analysing this process in relation to literary representations. In this process, artificial intelligence will be considered not only as a tool but also as an active component of the meaning production process. Thus, the possibilities and limitations offered by the transition from the literary text to the visual will be evaluated within the framework of posthuman aesthetics and knowledge theories. By adopting an interdisciplinary approach, this study aims to make an original contribution at the intersection of literature, artificial intelligence and digital aesthetics.

Algorithm, Art and Posthumanism

Algorithm, as a systematic structure that enables the execution of mathematical and logical operations in a certain order, is a concept that has its origins in Antiquity. The word is derived from the name of the 9th century Central Asian mathematician Al-Khwarizmi and was first used in the context of numerical calculations (Knuth, 1997; Ifrah, 2000). However, the impact of the algorithm not only in numerical but also in cultural and aesthetic fields has become visible since the mid-20th century, especially with the development of digital technologies. In this historical process, algorithms have started to play a decisive role not only in the fields of engineering and computing, but also in forms of artistic production.

The traces of algorithmic thinking in art became more concrete in the 1960s with the inclusion of computers in creative production processes. Since the 1980s, digital art has further diversified with subfields such as artificial life and data visualisation; in this process, algorithms have become the basic components of aesthetic fictions and visual forms. Algorithmic systems have become a kind of technical partner in the production process of art, taking over part of the creative agency belonging to the artist.

Over time, algorithms have come to play an increasingly decisive role in the creative processes of modern art. While human creativity and aesthetic preferences were decisive in traditional art production, the use of algorithms has led to radical changes in both the conceptual and aesthetic dimensions of art (Boden, 2016). Algorithmic art is now recognised as a new expression of creative processes rather than just a mechanical process that follows certain rules. In this context, algorithms have turned art into a force that not only produces but also transforms and reinterprets its meaning (McCormack, 2019).

In the 21st century, with the development of artificial intelligence systems, the relationship between algorithm and art has undergone a new transformation. Thanks to machine learning and deep learning techniques, artificial intelligence models no longer only apply predetermined rules, but also produce 'innovation' and 'interpretation' by learning patterns from data. In particular, text-to-image systems not only visualise texts, but also translate them aesthetically at the conceptual level. These systems pose a direct challenge to the modernist notion that art is human (Zylinska, 2020).

The use of large algorithms enables artificial intelligence models to transform texts into visual data through natural language processing (NLP) techniques. For example, models such as Generative Adversarial Networks (GAN) and Vector Quantised Variational Autoencoders (VQ-VAE) are widely used to generate visual equivalents of texts (Reed, 2016; Zhang, 2021). These models create visual compositions by analysing the emotional tones, symbolic density and spatial descriptions of texts. However, this transformation process has the capacity not only to visualise text but also to create meaning.

The increasing role of artificial intelligence technologies in artistic production has deepened debates on the definition of art and the limits of creative agency. In particular, the fact that generative models produce aesthetically evaluable visuals from textual inputs shows that the algorithm has become not only a tool, but also an active component of the creative process. In this context, the algorithm is not just a structure that processes data; it is a non-human form of subjectivity that can produce meaning in cultural, aesthetic and cognitive domains (Zylinska, 2020). This section will focus on how artificial intelligence algorithms work and how they relate to art and restructure the concept of posthuman aesthetics.

Artificial intelligence algorithms, especially through machine learning and deep learning techniques, are systems that can extract meaningful patterns from data sets without the need for human intervention. When these technologies are integrated into artistic production, they cease to be just a tool or technical support; they turn into an active and productive subject of the creative process. In particular, algorithmic structures such as generative adversarial networks (GANs) make specific contributions to the aesthetic field of art with the ability to create new and original visual compositions (Goodfellow et al., 2014). These algorithms reveal that art is not only a human-centred activity, but can also be shaped by non-human cognitive and creative processes. In this context, the role of artificial intelligence in aesthetic production, when evaluated within the framework of posthuman theory, requires a rethinking of the nature of art.

Artificial intelligence algorithms, especially neural network-based models and statistical learning methods, have become capable of developing their own production strategies through data-based inferences. With the use of these algorithms in artistic practices, aesthetic decision-making processes have moved not only to human sensitivity, but also to multi-layered cognitive structures based on the inferential power of artificial systems. Algorithmic structures are no longer just the enforcers of predefined rules, but can process cultural, visual and conceptual patterns from large data sets and transform them into new forms of production (Elgammall, 2017). This situation brings about a paradigm shift that transforms the subject as well as the object of art. For example, generative artificial neural networks (GANs) or text-to-image models can interpret the abstract expressive power of human language and create original compositions that often exceed the artist's imagination. Here, artificial intelligence produces not with the creative intuition of an artist, but with its own internal computational architecture and probability-based modelling. This mode of production erodes the subject-centred aesthetic understanding and brings up multiple and distributed forms of agency (Bennett, 2010). In this context,

the posthuman aesthetic approach puts forward a new philosophy of art in which non-human actors and unconscious systems woven with technical structures can be defined as creative (Braidotti, 2019).

Posthuman aesthetics adopts an understanding of art that opens not only to human perception but also to technical-mental structures, multiple agents and networks of subjectivity (Braidotti, 2013; Zylinska, 2020). Therefore, artificial intelligence both pluralises the agent of aesthetic production and prepares the ground for a posthuman artistic paradigm by transforming human-centred aesthetic norms (Galanter, 2003; Candy & Edmonds, 2018). The contribution of artificial intelligence to artistic production is not only a technical facilitation, but also an ontological shift that enables the restructuring of aesthetic norms, meaning production and creative agency. In this new context, art becomes a process constructed in conjunction with networked structures, machine intelligences and posthuman subjectivities (Zylinska, 2020; Gunkel, 2022).

In this process, the meaning of art is separated from the creative process itself and reshaped based on the unpredictable creative capacities of algorithms. For example, an algorithm's analysis and visualisation of a particular text not only transforms the meaning of the text into visual form, but also has the potential to expand or transform the original meaning of the text. This carries the risk of deviating from the original context of the text, but also offers the opportunity to create new aesthetic experiences (McCormack, 2019). Thus, algorithmic art can be seen as both a technological and aesthetic revolution. Artificial intelligence technologies are gaining an increasingly important place in contemporary culture as tools that redefine and transform art. In particular, text-to-visual transformation processes expand the human capacity for creativity while at the same time revealing the effects of posthumanist thought on art (Hayles, 1999; Gunkel, 2020). This process requires not only the visualisation of texts, but also a redefinition of the creative relationship between man and machine

Text-based visual production creates new narrative forms by combining the symbolic power of language with digital images (Elgammal, 2017). With this method, artificial intelligence makes it possible to create new aesthetic languages beyond imitating its creative capacity (McCormack, 2019). For example, phrases such as 'The hills were murmuring, dreaming of rolling into the sea, and over the hills the sirens of distant towns howled vaguely and horribly' in a text can be represented by AI with complex visuals that reflect broad symbolic contexts and emotional undertones. While this process expands the meaning-making capacity of the visual arts, it also pushes the limits of human creativity.

Posthumanist thought emphasises creative processes in which the human is not at the centre (Hayles, 1999). In this context, the role of artificial intelligence in art production overlaps with the basic principles of posthumanist art. Art production, traditionally under the control of human creators, is now being reshaped with the participation of non-human actors. AI-supported art can create new and unpredictable aesthetic forms by exceeding the limits of human creators (Gunkel, 2020). This reveals that creative processes are not limited to human experience and that digital entities can also be creative partners. Artificial intelligence, in this sense, can be considered not as an extension of human creativity, but as an independent creative force that interacts with it (Boden, 2016). Therefore, the transformation process from text to image is not only a technical process where words meet images, but also a posthumanist experiment that pushes the boundaries of creative expression. By expanding art's capacity to create meaning, this process reshapes human creative identity and opens new horizons for the future of digital art.

Posthuman aesthetics questions the privileged position of the human in the process of artistic creation, while enabling the positioning of algorithms as creative agents. Katherine Hayles (1999) emphasises the permeability of the boundaries between man and machine and argues that the posthuman subject is shaped by technological environments. The use of generative artificial intelligence systems in artistic production is one of the concrete examples of this permeability. The text-to-image algorithms used in this study are considered not only for their instrumental functions but also as creative interpreters. This approach goes beyond the myth of anthropocentric creativity and positions artistic production as a process of co-production with multiple subjectivities and machines (Zylinska, 2020).

In this sense, Joanna Zylinska's concept of non-human photography suggests that photography is not only a form of representation produced by humans, but that machines, environmental conditions and non-human factors also take part in the photographic process as active producers. According to Zylinska, this kind of photography represents an understanding of visual production in which the human is not positioned at the centre as an aesthetic agent. This approach allows technological systems to be recognised not only as tools but also as subjects engaged in creative action. For example, the image captured by a security camera, the scanning of the earth by a satellite, or the automatic visual production of an artificial intelligence model are all productions that are realised without human intention but offer meaningful visual outputs. This defines aesthetic production as a field of visuality open to multiple agencies that does not reduce aesthetic production to the concept of 'intention'. Non-human photography thus offers not only a technical but also an ontological intervention: it describes an era of visual culture in which actions such as seeing, representing and recording are no longer exclusively human (Zylinska, 2017). In this context, AI-assisted visualisation practices directly correspond to Zylinska's definition, as they transcend the limits of human intentionality in the production process, bringing the agency of machine agency to the fore.

The Lathe of Heaven and Ursula K. Le Guin

Ursula K. Le Guin (1929-2018) is one of the most influential writers of the 20th century, with works in the fields of science fiction, fantasy and speculative fiction. She expanded the boundaries of the genre, especially with her works on themes such as gender, anarchism, ecology and otherness. Le Guin, who includes anthropological and mythological elements in her works, is a powerful figure in the field of thought as well as literature (Cummins, 1993). With works such as The Left Hand of Darkness and The Dispossessed, she brought political and philosophical depth to science fiction. As a writer who constructs not only alternative universes but also alternative ways of thinking through her fictional worlds, she is a writer who is open to rereading in the context of posthuman theories (Barr, 2008).

Ursula K. Le Guin's 1971 novel The Lathe of Heaven is a philosophical narrative that goes beyond the science fiction genre, questioning the permeable boundaries between individual consciousness and social reality. The character George Orr, at the centre of the novel, has the ability to alter reality through his dreams; this ability raises fundamental issues such as human will, ethical responsibility and the limits of intervention. In this dystopian fiction, Le Guin deals not only with the individual-society relationship, but also with the entangled nature of technology, power and truth. The Lathe of Heaven presents a narrative space in which the artificial or natural boundaries of the human relationship with its environment and its own unconscious processes are blurred. In this respect, the novel constitutes a fertile ground for posthuman thought, since reality is no longer a fixed structure, but a phenomenon that is constantly reproduced through multiple subjectivities and interventions. Le Guin's text provides a powerful point of departure

for theoretical discussions on how subjectivity, agency and ethical responsibility can be redefined in a posthuman world, and makes meaningful contributions to the theoretical background of artistic production processes carried out with non-human creative systems such as artificial intelligence.

In the novel, George Orr's personal balance and moral integrity are the only things that prevent his effective ability to dream from destroying the world. The story is basically a mixture of Le Guin, George's virtue and balance, and the strange mixture of benevolence and power envy of the psychiatrist Dr Haber. While George struggles to maintain both his own balance and the balance of the world in which he lives, Haber plays with balance and further destabilises everything. George Orr, the main character, is a balanced man. For him, dream time and world time are each as real as the other; in fact, they are two sides of the same reality (Pickering, 2014) This reveals that posthumanist representation is a process of creative reconstruction.

Text-based Visualisation Trials

In the AI-assisted visualisation process, certain sections or scenes of the novel were transformed into 'prompts' based on textual descriptions and these descriptions were transferred to the visual. These experiments are basically similar to the content of Zylinska's (2020) concept of 'nonhuman photography' mentioned in the previous section. In this concept, the visual preferences and limitations of the camera are also seen as part of the productive processes. For example, as can be seen in Figure 1 and Figure 2, the descriptions of psychonetic spaces are sometimes enriched by artificial intelligence with new images beyond the space described.

According to Munster (2013), the network used in digital media art is considered as aesthetic spaces where not only data flows but also emotions and the body circulate through sensory and relational spaces. From this point of view, the interpretation of the visuals is not aimed only at a technical evaluation.

For Figures 1, 2 and 3, the visuals obtained by using the text on the first page of Chapter 5 of the book as prompt without changing the text are as follows. Figure 1 shows the drawing of the artificial intelligence tool Dr. Haber based on the text. Dr. Haber, who is obsessed with controlling Orr's dreams, appears to be covered in a melting liquid. The medicines visible in the background can be said to symbolise the therapeutic and investigative aspect of the doctor.

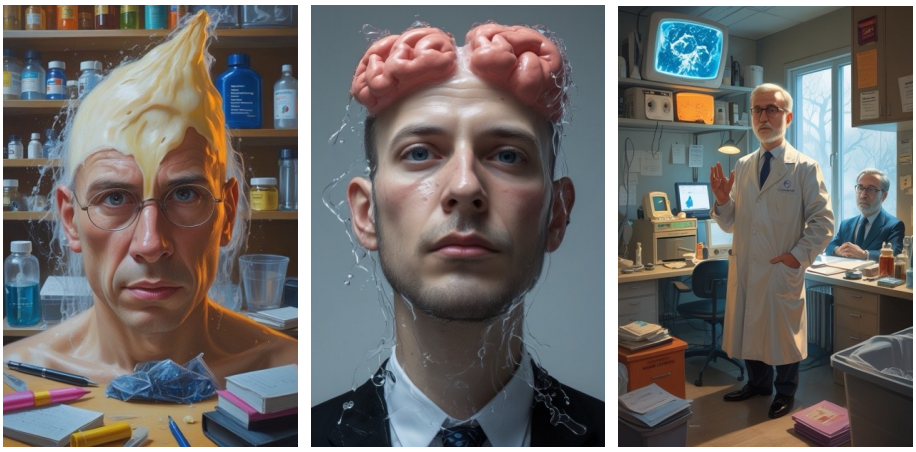

Figure 1, 2, 3. Dr. Haber, George Orr, Dr. Haber's Room, Images of visualisation practice with AI tool Leonardo. (16.03.2025)

George Orr, the main character of this novel was generated as in Figure 2. In the character's head, there are parts of the brain-like image that symbolise the effective and realised dreams he sees in his head. Another successful aspect of this attempt is the creation of an image as a weak and thin man in accordance with the definition of the character. The scattering of connections, which look like a liquid rope, from the brain-like parts, seems to symbolise the realisation of Orr's dreams in real life.

Dr. Haber and his Room is in Figure 3. The presence of two Dr. Habers in the room, the left hand of the standing figure and the hands of the sitting figure standing on top of each other are the parts of this image that are produced with errors. other than these, there are no serious errors, and the objects in the room are logical and appropriate to the theme and narrative. especially the devices are similar to those mentioned to be used to control and measure Orr's dreams. It can be said that the emotional feeling of the subject was successfully conveyed in all three visuals.

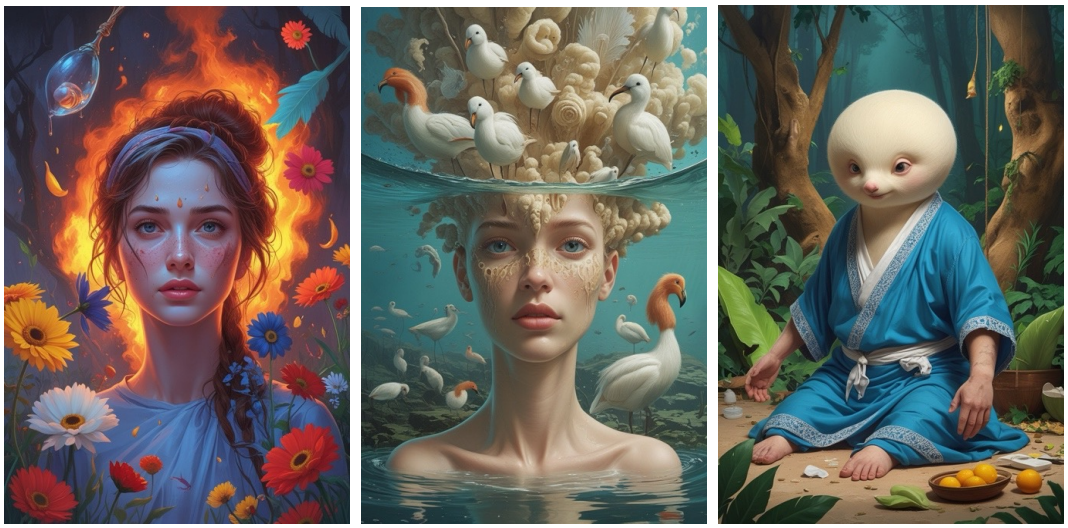

Figure 4, 5, 6. Heater, Heater from Orr's Dream, The Alien from Orr's Dream. Images of visualisation practice with AI tool Leonardo. (16.03.2025)

Heater, the woman George Orr loved, is shown in Figures 4 and 5. These visuals were created by using the text in the last part of the 7th chapter of the book as a prompt in the artificial intelligence tool without distorting it. After having a dream in which Heater dies and changes in real life as in his dream, Orr has lost most of his hope. Beyond Dr Haber and his will to power, Heater's innocence is symbolised as in Figure 5.

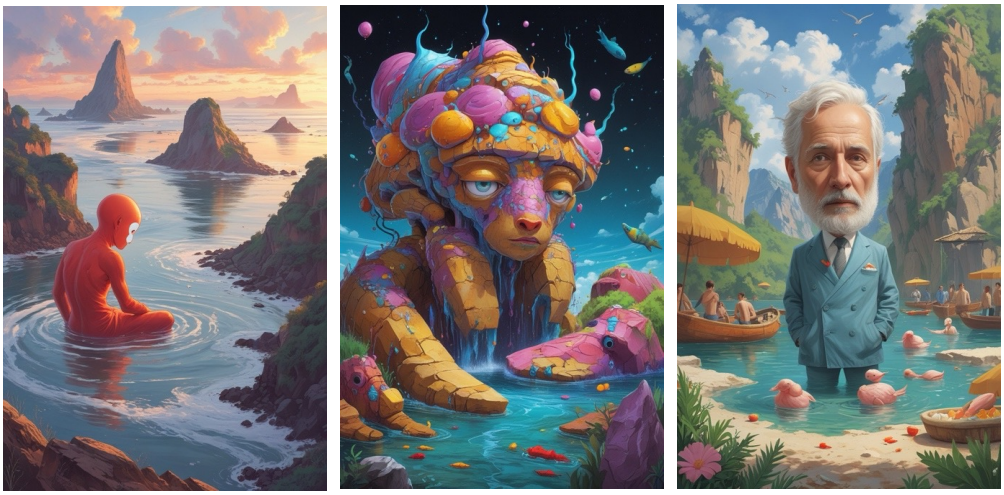

Figure 7, 8, 9. The Alien from Orr's Dream, Scenery from a dream, Dr Haber's influence. Images of visualisation practice with AI tool Leonardo. (16.03.2025)

Orr fought most of his struggle to save the world from the aliens who came to earth with his dream. examples of visualisations of these aliens are presented in figures 6 and 7. These aliens were used as a prompt without changing the text in Chapter 9 of this book. Again, Figures 8 and 9 are created by using the text from Chapter 9 of this book as a prompt without modification. Figure 8 is Orr's interpretation of a landscape from his dreams, while figure 9 is a visual that includes an expression that makes one feel the negative impact of Dr. Haber.

Findings

The experiments carried out within the framework of the main objective of the article have been successful in producing creative visuals that preserve and enrich the essence of the literary text in accordance with the initially set goals. While transferring the atmosphere and thematic elements of the text into visual language, artificial intelligence models reconstructed the multi-layered structure of the text from different perspectives with unexpected compositions and allowed interpretation areas. For example, the organic forms and abstract colour palettes used in the dream sequences provided unique images to emphasise both the mystery of Orr's inner experience and the dystopian tone of the novel. On the other hand, the commands to reflect the tension between technology and nature were synthesised with the data-based learning process of the artificial network, resulting in both metaphorical and aestheticised presentations. These results concretise the new ties of meaning established by the experimental visualisations with the text and successfully demonstrate the co-production of man and machine in accordance with the posthuman aesthetic perspective.

Although the text of the novel was used unchanged, the artificial intelligence tool generally did not miss the main theme while creating the image, but it could not perfect small anatomical errors. These errors, which are clearly explained under the images, are related to human anatomy and the space of the image. On the other hand, with artificial intelligence based on the text, the illustrative effects were arranged in harmony with the text content without losing the feeling of digital drawing in the visuals. In addition, the colours and spaces in the generated images gave the results presented without entering negative and extra prompts.

The resulting visuals have shown striking success in capturing the atmosphere of the text, but in some cases the polysemy and allegorical layers of the text have been superficialised in the algorithmic representation. This contradiction calls for a rethinking of the interpretive capacity of AI from a posthumanist perspective. The creative tension between human and artificial intelligence is not based on a fixed relationship of superiority, but on variable and contextual collaborations (Hayles, 2017). The inability of the visuals to fully represent the novel's philosophical dimensions of consciousness, dream and reality reveals that algorithms have not yet captured the human experience in all its dimensions. Nevertheless, this deficiency can be considered not as a failure, but as a form of 'subtraction' inherent in the nature of posthumanist creation.

These images generated by artificial intelligence not only re-presented the descriptive aspects of the novel, but also algorithmically interpreted the multi-layered meanings carried by the text. The resulting visual representations were analysed within a posthuman theoretical framework. Especially Rosi Braidotti's (2013) concepts of multiple agency and posthuman subject and N. Katherine Hayles' (2017) discussions on non-human cognition and technical consciousness are used as the theoretical basis for this analysis. In this approach, artificial intelligence participates in the human meaning-making process not as a passive tool but as a cultural, aesthetic and interpretive agent. Images, as the reflection of the human-written narrative in algorithmic memory, point to the co-creation of human and non-human agents. In this context, the process of visual production is not merely a technical operation, but an example of a multi-actor regime of representation in line with posthuman thought.

Discussion

In this study, certain scenes of the novel The Lathe of Heaven are reinterpreted by transferring them to artificial intelligence-supported visualization models, and the limits of anthropocentric aesthetic approaches are discussed through the resulting visuals. The fact that visual production is based solely on the human imagination has moved to a different dimension with artificial intelligence models, as the production process is now shaped by algorithmic intuition, data-based learning and machine learning dynamics. This transformation creates an aesthetic space where the traditional lines between subject and object, agent and tool are blurred. Images derived from the text sometimes expand the inner world of the novel, sometimes simplify the multi-layered narrative of the text and offer a reconstructed interpretation; this shows that artificial intelligence can be an active interpreter and reproducer, not just a representational tool.

The technical operation of AI-supported visualization tools directly affects how the resulting images are constructed in terms of form and content. Since most of these models are trained with large volumes of culturally weighted data, the biases they carry can also be reflected in the production process. For example, a visualized literary scene may repeat the dominant cultural representations in the model's database, or it may ignore the subtexts of the text in favor of a more superficial interpretation. This is evident in the visualization of a novel like The Other Side of the Dream, which contains allegorical and critical layers. In particular, abstract and polysemous themes such as "dream", "other", "transformation" can be reduced to normative and representation-oriented visual languages that artificial intelligence models are prone to. Furthermore, although prompt-based prompts offer user control, the resulting visuals may struggle to reflect the holistic meaning of the text due to the limited understanding and contextualization capacity of the model. In this context, AI tools should be considered not only as partners in the creative process, but also as technical systems with structural limits and biases. Being aware of these limitations should be considered both a methodological and ethical

responsibility in research working with artistic or literary production.

Despite the potential for blurring the boundary between creativity and art around the concept of "generating creative solutions", this is not equivalent to the production of artworks. There is a theoretical difference between these two concepts that needs to be carefully distinguished. Especially with the increasing use of artificial intelligence technologies in creative fields, the relationship between creative production and artistic production has become more complex and controversial. Considered in the context of posthuman theory, artificial intelligence is positioned not only as a tool but also as an aesthetic agent that partially takes over the place of the anthropocentric creative subject. The images produced by this new agent should be evaluated not only in terms of technical innovation or formal creativity, but also within the historical, cultural and intertextual contexts of art. This is because art is not merely the production of images, but a multi-layered discourse woven with critical thought, aesthetic experience and conceptual contexts. For this reason, it is difficult to define an image that is not based on a specific artistic tradition or theoretical framework and that is independent of context as art. In the posthuman era, art needs to be rethought in a way that includes both the production processes with non-human subjects and the ethical, aesthetic and theoretical dimensions of these processes. Therefore, every image or "creative output" created by artificial intelligence should be evaluated on this multi-layered contextual ground before being accepted as a work of art; the theoretical distinction between creativity and art should be carefully observed.

The reworking of the literary text with artificial intelligence allows for the reconstruction of narrative space through multiple ontologies. In this approach, visual production ceases to be the monopoly of a centralized creator and becomes the product of a distributed agency, meaning that non-human actors, data patterns and algorithms have equal influence in this process. As generative neural networks interpret textual inputs to create multiple visual variations, meaning becomes fluid and plural. Thus, bringing the novel's permeability between the boundaries of dream and reality to the visual plane creates a new field of experience that transforms not only the aesthetic experience, but also the processes of representation, interpretation and knowledge production.

The visualization of literary texts with algorithmic tools is a process that needs to be handled with care from both aesthetic and ethical perspectives, especially today, when forms of artificial intelligence-assisted production have become widespread. The interpretation of a multi-layered narrative such as The Other Side of the Dream by artificial intelligence is not only a technical practice, but also an interaction with the meaning structures of the text. At this point, the author's purpose in the narrative and the contextual features of the text stand out as elements that should not be ignored in the visualization process. In the posthuman theoretical framework, artificial intelligence can participate in the production process not only as an instrumental but also as an interpretive partner; however, it is important that this participation is aimed at understanding and rephrasing the text without transforming its original structure. Otherwise, the visual outputs may narrow the meaning of the text or draw it into a different context. For this reason, in visualization experiments based on literary texts, how artificial intelligence is involved in the production process as well as how it approaches the text should be carefully evaluated. Ethically, the issue is very open to discussion.

CONCLUSION

In this study, in which the creative agency of artificial intelligence is tested, the issues of transformation of meaning and Posthumanist aesthetics are analysed based on a literary text. The visuals created with algorithmic representation present the visual narrative arising from the dream and reality due to the content of the book, and an example of the collaboration of technology with the artist in a productive position has been created. In this sense, this study, which has an interdisciplinary approach, basically focuses on the issues of the age with 'post' themes.

In the formation process of artificial intelligence-supported visuals produced based on the text, it can be said that human interpretation and algorithmic functioning are a similar field of creation. The discussion on how algorithms used in digital art can transform the structure of literary texts constitutes a subject open to research. Artificial intelligence is evaluated not only as a technical tool but also as an active component of the creative process, and in this context, an alternative interpretation to the anthropocentric understanding of art is presented. The posthumanist approach requires questioning not only the form of narrative but also the nature of the subject that produces it. In this context, the relationship between artificial intelligence and literature continues to offer new aesthetic and intellectual possibilities.

The effects of the posthumanist approach can be seen both in the content of this novel and in artificial intelligence-supported productions. This study, by analysing the novel The Other Side of the Dream within a posthuman theoretical framework through artificial intelligence-assisted visualisation experiments, opens up new forms of interaction between literature and digital representation technologies for discussion. On the other hand, the digitalisation of literature gives birth to new techniques such as 'hypertext' and 'interactive narrative'. Furthermore, by proceeding through this prototype, the reproduction of texts in digital form has the potential to transform the reader experience. With this study, the novel 'The Other Side of the Dream' has been used as a starting point to create a prototype for how the art of artificial intelligence can be integrated with literary texts.

This study sets an example that artificial intelligence, which produces creative images based on the text, can also contribute to the content of the text. In addition, it is explained in this study that artificial intelligence tools can offer an alternative interpretation to the human-centered understanding of art.

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