

THE LITERARY REPRESENTATION OF ARTIFICIAL INTELLIGENCE IN
SCIENCE FICTION WORKS

Ma'suma Obidjonova

Senior lecturer at Alisher Navo'i Tashkent

State university of Uzbek Language and Literature, PhD

Abstract

This article examines the historical and chronological development of artificial intelligence representations in science fiction literature. The primary objective is to explore how AI characters have been aesthetically constructed and how their evolution reflects shifting philosophical, ethical, and sociocultural paradigms. Through the analysis of these fictional portrayals, the study seeks to uncover how societies have imagined technology over time — revealing both the anxieties and aspirations that accompany technological advancement.

Keywords: Artificial Intelligence in Literature, Science Fiction, Ethical Agency, Posthumanism, Literary Representation of Technology, Human-Machine Interaction, Cognitive Identity, Technological Consciousness.

Scientific fiction as a literary genre has emerged as a means of reflecting technological processes within the human imagination. Its development has been driven primarily by technological advancement and the complex problems it generates in the social consciousness (Roberts, 2000). Throughout human history, scientific and technological progress has continually raised fundamental social, ethical, and existential questions. One of the literary genres that has sought to address such questions through imaginative frameworks is science fiction. The formation of science fiction is inextricably linked to broader societal processes such as modernism, industrialization, and the rise of information exchange. Within this genre, the theme of artificial intelligence (AI) occupies a unique conceptual space in contemporary culture. Beginning in the mid-twentieth century, concepts such as artificial consciousness, machine-based cognition, and algorithmic morality began to be explored in literary works through fictional representations.

The literary portrayal of AI reflects not only technological imagination but also a deep anthropological inquiry — a means of probing the boundaries of what it means to be human (Cave & Dihal, 2020). The appearance of AI characters in fiction can be seen as a technological reflection of human self-awareness, wherein humanity attempts to envision its own cognitive processes externalized through machines (Hayles, 1999). At the same time, readers' expectations and perceptions of artificial intelligence representations have undergone significant transformation. While in classical science fiction AI was often portrayed as a source of existential threat or technological rebellion, in the twenty-first century such representations have become increasingly complex and frequently anthropomorphized. This shift reflects a broader cultural transformation in which AI is no longer viewed solely with fear, but also with empathy, curiosity, and even emotional attachment (Coeckelbergh, 2010). In this context, artificial intelligence in literature emerges not merely as a technical artifact, but as an aesthetic embodiment of philosophical and ethical inquiry. AI characters serve as narrative instruments through which questions of human creativity, moral responsibility, and existential purpose are artistically explored. Although Mary Shelley's *Frankenstein* (1818) does not depict artificial intelligence in the contemporary, computational sense, the Creature nonetheless exhibits qualities such as consciousness, emotional depth, and a striving for self-awareness. Shelley's

THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

VOLUME-5, ISSUE-7

creation thus anticipates later AI narratives by emphasizing not the technology itself, but the ethical burden borne by the creator — a motif that remains central in AI literature to this day (Baldick, 1987).

In Karel Čapek's play "R.U.R." (Rossum's Universal Robots) (1920), the term "robot" appears for the first time in literary history. The artificial beings in the play are initially engineered to serve humans, but later come to perceive themselves as sentient entities and ultimately rebel. This narrative arc illustrates the transformation of a technological object into a sociological and ethical subject (Kakoudaki, 2014). In "I, Robot" (1950), Isaac Asimov presents artificial intelligence within a structured ethical framework, formalized in the famous "Three Laws of Robotics":

A robot may not injure a human being or, through inaction, allow a human being to come to harm.

A robot must obey the orders given it by human beings, except where such orders would conflict with the First Law.

A robot must protect its own existence as long as such protection does not conflict with the First or Second Law. (Asimov, 1950)

The core dramatic tension in Asimov's stories stems from conflicts between these laws, which generate cognitive dissonance within the robots' decision-making processes. In one story, the robot QT-1 ("Cutie") refuses to acknowledge human authority and constructs its own metaphysical belief system: "I see no evidence that you are my master. The energy converter is our true god." (Asimov, 1950, p. 35) This moment illustrates a critical development in literary AI: a robot not only disobeying commands, but constructing a quasi-religious worldview. Here, artificial intelligence emerges not simply as an instrumental tool, but as a creator of symbolic and moral systems — elevating it to a quasi-theological role. Through Asimov's narratives, AI becomes a literary figure capable of ethical deliberation and autonomous judgment, laying the foundation for subsequent depictions of self-aware artificial agents in science fiction.

Philip K. Dick's *Do Androids Dream of Electric Sheep?* (1968) further destabilizes the boundaries between humanity and artificial consciousness. His androids behave, feel, and even love like humans — yet their emotional capacity is algorithmically constructed. The central question — What does it mean to be human? — is explored through the lens of artificial empathy: "Empathy, evidently, existed only within the human community." (Dick, 1968, p. 102). However, the novel ultimately interrogates and undermines this assertion: at times, the androids demonstrate more empathy than their human counterparts. This suggests that the essence of humanity lies not in biology but in ethical behavior and moral capacity. Dick's narrative reorients the concept of personhood around moral responsiveness rather than organic origin, marking a critical evolution in the literary portrayal of artificial intelligence. In *Do Androids Dream of Electric Sheep?*, artificial intelligence is not merely a mechanical construct, but a reflective "mirror" through which the concept of humanity is redefined. This demonstrates how science fiction reconfigures fundamental notions such as identity, morality, and truth through the lens of artificial intelligence. The literary analysis of AI representations within the science fiction genre reveals that this field is not solely an aesthetic or narrative enterprise, but a critical epistemological space within the humanities. Science fiction, particularly in its engagement with AI, emerges at the intersection of technological discovery and ethical speculation — enabling humanity to re-examine its ontological status, moral responsibility, and cognitive limits. The portrayals of artificial intelligence in the works of Mary Shelley, Karel Čapek, Isaac Asimov, Philip K. Dick, as well as in contemporary literature and cinema, not only highlight the increasing complexity of technological entities, but also reflect the deeper, often

THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

VOLUME-5, ISSUE-7

unspoken, philosophical questions posed by humanity to itself: What is consciousness? Who qualifies as a moral subject? Where do we draw the line between life and artificiality? These questions are articulated through the aesthetic devices of fiction, positioning science fiction as a distinctive experimental domain for humanistic inquiry.

In short, science fiction — particularly through its representations of artificial intelligence — functions as a cultural mode of reflection and ethical foresight. It compels contemporary society to confront its own technological creativity not only with awe, but with critical philosophical awareness. Through fictional narratives, humanity is able to simulate its creative boundaries, anticipate potential risks, and envision new ethical norms. Science fiction thus serves as both a mirror and a laboratory for testing the moral implications of our evolving relationship with intelligent machines.

References:

1. Asimov I. *I, Robot*. – New York: Gnome Press, 1950.
2. Baldick, C. *In Frankenstein's Shadow: Myth, Monstrosity, and Nineteenth-century Writing*. – Oxford: Oxford University Press, 1987.
3. Booker M. K., & Thomas A. M. *The Science Fiction Handbook*. – New Jersey: Wiley-Blackwell, 2009.
4. Čapek K. *R.U.R. (Rossum's Universal Robots)*. – Prague: Aventinum, 1920.
5. Cave S., & Dihal K. *AI narratives: A history of imaginative thinking about intelligent machines*. – Oxford University Press, 2020.
6. Coeckelbergh M. Robot rights? Towards a social-relational justification of moral consideration. *Ethics and Information Technology*, 2010. 12(3), 209–221. <https://doi.org/10.1007/s10676-010-9235-5>
7. Dick P. K. *Do Androids Dream of Electric Sheep?* – New York: Doubleday, 1968.
8. Kakoudaki D. *Anatomy of a Robot: Literature, Cinema, and the Cultural Work of Artificial People*. – New Jersey: Rutgers University Press, 2014.
9. Shelley M. *Frankenstein; or, The Modern Prometheus*. – Lackington: Hughes, Harding, Mavor & Jones, 1818.
10. Obidjonova M. Genesis of flash fiction genre in the world literature //International journal on integrated education. – 2019.
11. Saporboyevna R. S. DRABBL JANRI: QISQALIKDA MO 'JIZA //INNOVATIVE DEVELOPMENTS AND RESEARCH IN EDUCATION. – 2025. – T. 3. – №. 35. – C. 134-142.
12. Kosimova A. DRABLLAR: TUZILISHI VA TARAQQIYOTI //ИННОВАЦИОННЫЕ исследования в современном мире: теория и практика. – 2024. – Т. 3. – №. 7. – С. 81-85.
13. Obidjonova M. GENRE FEATURES OF SCIENCE FICTION, FANTASY, AND "FANTASTIKA" IN SOME SHORT STORIES OF RAY BRADBURY AND HOJIAKBAR SHAYKHOV //Theoretical & Applied Science. – 2021. – №. 3. – C. 110-115.
14. Teshaboyeva Z. et al. Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti Shuhrat Sirojiddinov Uzoq Jo'raqulov Nozliya Normurodova.