

To Feel is to be Human? The Empirical Study of Reader Response to Original and AI-Generated Texts

Nika Marushchak^{1*}

¹Borys Grinchenko Kyiv Metropolitan University (Kyiv, Ukraine)

ORCID ID: <https://orcid.org/0000-0002-8435-242X>

Abstract

This study follows the trend of examining real readers' reactions to poetry and prose, but innovates by involving large language models to imitate the individual author's style. The results of two experiments, in which respondents read either Poe's "Annabel Lee" and "Morella" or their AI-generated versions, with the literary form being changed, are reported. Reactions to each text were probed, using Likert scales and semantic differential scales. The results point to statistically significant differences between the groups. The findings also indicate that Poe's idiolect, idiostyle, and narrative techniques are perceived beyond the literary form of the texts. Surprisingly, readers confused the original texts with AI and vice versa, attributing AI stylistic features that characterise Poe's style. This raises concerns about the distinction between human authorship and AI writings, becoming a prospective direction for future research.

Keywords

reader response, Edgar Allan Poe, AI-generated poetry, AI-generated prose, poetic narrativity, authorship perception

Abstrakt

To badanie wpisuje się w nurt analiz reakcji rzeczywistych czytelników na poezję i prozę, wprowadzając jednak nowatorski element – wykorzystanie dużych modeli językowych do imitowania indywidualnego stylu autora. Przedstawiono wyniki dwóch eksperymentów, w których respondenci czytali albo „Annabel Lee” i „Morellę” Poe’ego, albo ich wersje wygenerowane przez sztuczną inteligencję, przy czym zmieniono formę literacką utworów. Reakcje na każdy tekst badano przy użyciu skal Likerta oraz skal różnic semantycznych. Wyniki wskazują na istotne statystycznie różnice między grupami. Ustalenia pokazują również, że idiolekt, idiostyl i techniki narracyjne Poe’ego są dostrzegane niezależnie od formy literackiej tekstów. Co zaskakujące, czytelnicy mylili teksty oryginalne z tekstami AI i odwrotnie, przypisując sztucznej inteligencji cechy stylistyczne charakterystyczne dla Poe’ego. Budzi to obawy dotyczące rozróżniania autorstwa ludzkiego i tekstów AI, co staje się obiecującym kierunkiem dalszych badań.

Słowa kluczowe

reakcja czytelnika, Edgar Allan Poe, poezja generowana przez AI, proza generowana przez AI, narracyjność poetycka, postrzeganie autorstwa

*Corresponding author: Nika Marushchak

Email address: n.marushchak@kubg.edu.ua

Received: 25 06 2025; Accepted: 25 07 2025; Published: 14 08 2025 Similarity index: 2%

Copyright: © Marushchak, 2025. Published by VIZJA University (Warsaw, Poland)

This is an Open Access article distributed under the terms of the **Creative Commons Attribution-NonCommercial 4.0 International License** (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits non-commercial use, distribution, and reproduction in any medium, provided the original author(s) and source are properly credited.



INTRODUCTION

Although large language models (LLMs) like OpenAI's ChatGPT are relatively young, the texts they generate are almost indistinguishable from those of humans (Clark et al., 2021; Jakesch et al., 2023). Although LLMs have already achieved significant results in poetry generation (Linardaki, 2022), their ability to produce high-quality poems remains a question (Elam, 2023). The debates arise around which poems are evaluated higher, the human-written (Gunser et al., 2022; Rahmeh, 2023) or the machine-written. AI-generated poems are not far behind; however, human intervention is essential at some point, as Köbis & Mossink (2021) and Hitsuwari et al. (2023) claimed. In Porter's and Machery's (2024) words, "AI-generated poetry has reached the level of AI-generated images in non-expert assessments: across multiple eras and genres of poetry, non-expert participants cannot distinguish human-written poetry from poems generated by AI without human intervention or specialised fine-tuning" (p. 2). This paper builds upon the above studies on AI poetry and examines whether it can generate both literary forms equally well.

In selecting the research material, we opted for works by Edgar Allan Poe, a canonical American poet and prose writer. In Poe's texts, form and genre are intricately intertwined, as reflected in the author's poetics. As a result, poetic narrativity becomes a characteristic feature of Poe's "idionarration". The term refers to that component of Poe's poetics, along with his idiolect and idiostyle, which marks the author's individual preferences in selecting (consciously or not) narrative structures in both poetry and prose (Marushchak, 2025a).

Referring to the style, it is essential to note the foregrounding of various levels as a hallmark of Poe's poetics. Thus, graphological deviation (e.g., unconventional punctuation, italics, capitalisation, and odd indentations) has already been marked as a characteristic feature of Poe's idiostyle (Marushchak, 2025a; 2025b) as it is represented in most of his texts (both poetry and prose). Recently, in line with the tenets of Empirical Studies of Literature, scholars (Hakemulder, 2020; Hakemulder & van Peer, 2016; Menninghaus & Blohm, 2020; Miall, 2015; Miall & Kuiken, 2013; van Peer & Chesnokova 2018, 2019, 2025a, 2025b, 2026 to name just a few) have provided solid evidence to the effect that foregrounding has on real readers.

In line with this, this study aims to verify, using empirical research methods, whether people can distinguish between AI-generated texts and canonical human-written poetry and prose, and to compare their reactions to the original and manipulated versions.

METHOD

MATERIALS

In this research, we are interested in how the readers react to the universal elements of the author's poetics found in Poe's poetry and prose. We hypothesised that, since the author is both a poet and a prose writer, in his case, the idiostyle and idionarration (Marushchak, 2025a; 2025b) are more important than the textual form. We suggested trying AI prose along with poetry generation and asked the AI to manipulate the original texts. (For the full versions of both original and manipulated texts, see Appendices A–D). In line with this, we also suggested Poe's original texts would induce stronger reactions than reading manipulated versions. Empirical research methods are applied to test our claim, so we ran two experiments.

Poe's poem "Annabel Lee" and his short story "Morella" were chosen. We gave AI the task to "rewrite the poem 'Annabel Lee' into prose in Poe's style". At this stage, we also attempted to predict and solve some problems before experimenting. In Ukraine, in the Humanities departments, Poe's texts (particularly, "Annabel Lee") are part of the World Literature curriculum, so we thought the participants had read the poem. Accordingly, the AI-generated prose version could confuse them. To avoid possible bias, we decided to change the main character's name for the most phonetically similar equivalent (retaining the consonance [l]), as parallelism is one of the main characteristic features of Poe's idiostyle (Marushchak, 2025a; 2025b). So, the next instruction to AI was to "suggest names that rhyme with Annabel Lee," and "Lauralee" was chosen from the suggested list. Additionally, to avoid recognition of the text's origin, we decided to manipulate the well-known refrain "in the kingdom by the sea" into "in the kingdom by the ocean".

Similarly, AI was instructed "to rewrite a short story, 'Morella', into a poem in Poe's style" and, correspondingly, "to suggest a list of names that rhyme with Morella". As a result, the main character in the original story was replaced by "Mariella" in the AI-generated poem.

Finally, to achieve independence and transparency in the collected data, participants were not informed about the experiment's purpose or the two versions of the questionnaires (reading either the original or the AI-manipulated texts).

PARTICIPANTS

The research was carried out in June 2025. The participants were mostly Ukrainians (97%) from the Humanities Department of various public universities in Ukraine. The respondents were graduates (N=7) or

postgraduates (N=35) (including the staff members) in English Philology. The participants' EFL proficiency was advanced (N=39) and intermediate (N=3). The gender distribution was 7 males to 33 females (with 2 respondents who did not specify their gender), which is a typical profile for Ukrainian Humanities departments. The mean age of the participants was 37.63 (SD=12.227).

The participants were divided into two experimental groups. Group 1 read the original versions of the poetry and prose, while Group 2 read the AI-generated ones.

DESIGN

In the initial state, the respondents were presented with the introduction (see Appendix E) and asked to submit their consent to participate in the experiment. The next step involved collecting demographic information (age, gender, and nationality), as well as details about the participants' level of English language proficiency, education (BA, MA, or PhD), and affiliation. In the central part of the experiment, the participants read either the original texts by Edgar Allan Poe or the AI-generated versions and responded to the texts in specifically designed questionnaires. Our concern was that participants would rate the original texts more highly, assuming that a canonical author's work should be considered, for example, beautiful, rather than based on their genuine reactions (van Peer & Fuchs, 2007). Thus, to avoid potential bias, we eliminated the author's name and the texts' titles in both questionnaires.

To counterbalance literary forms in the questionnaires, in the original version, the participants first read the poem and then the prose. In the manipulated version, the order of presentation was reversed, so that reading prose preceded reading poetry. At the same time, the order of the "stories" was identical for both groups, with the first being "Annabel Lee" (original or AI-manipulated) and the second being "Morella" (in the same order). For detailization, see Table 1 below.

Table 1

Participants grouping.

Group	Research material	Number of participants
1	Original of "Annabel Lee" (poetry) and original of "Morella" (prose)	22
2	AI-manipulation of "Annabel Lee" (prose) and AI-manipulation of "Morella" (poetry)	20

PROCEDURES

The questionnaires were distributed randomly through Qualtrics, a free cloud-based platform for creating and distributing web-based surveys. In Annabel Lee's cases (both original and manipulated), the reactions were gathered through semantic differential scales, where the respondents were asked "to express their feelings toward an object by selecting a position on a scale of bipolar adjectives or phrases" (van Peer et al., 2007, p. 128). The list of adjectives was taken from the experiment by Chesnokova et al. (2009), who studied the reactions of participants from three different cultures (Brazilian, North American, and Ukrainian) to the original and translated versions of "Annabel Lee".

In Morella's cases (both original and manipulated), we asked the participants to give their responses on 7-point Likert scales. Following van Peer and Chesnokova (2022, pp. 217-221), we used the questionnaire to probe participants' emotions after reading. As foregrounding is one of the dominant characteristics of Poe's poetics, we used 30 variables based on six dimensions of foregrounding effects previously developed by van Peer et al. (2007). Each dimension is represented by five variables. Following van Peer and Chesnokova (2017), the order of the adjectives was counterbalanced to avoid any learning or concentration effects. The wording was slightly modified to align with the experiment's purpose and design. Figure 1 below illustrates the questionnaire sample (for the complete list of items, see Appendix F):

*19. Now, please mark your reactions to the text.

This is not a matter of right or wrong, but solely how you feel about it. That is the only thing we are interested in. For each line, choose ONE number, where 1 means that you do NOT feel that the statement applies, and 7 indicates your absolute agreement.

Thus, for instance, if the claim is 'I feel that the text *is beautiful*,' choose 1 if you do not find the text beautiful at all and 7 if you think it is absolutely beautiful. With all positions in between, of course.

I feel that the text is...

	1	2	3	4	5	6	7
is written in a very special style	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
has a unique wording	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
is so good that I feel like memorizing fragments from it	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Figure 1. Questionnaire sample: original version

Additionally, each text (original or manipulated) was followed by questions on the participant's assumptions about the text's background. The first one was whether the respondents had read the text before. The second question checked whether it reminded them of any canonical author, with the option to mention, in case of a positive answer, who they were and why they thought so. In the third question, we asked whether they thought the text could be written with the help of AI, with a request to supply arguments to their judgments. Finally, we invited the participants to indicate narrative elements in the texts they read through the *Checklist on narrativity in poetry* (Marushchak, 2025a)

A space for additional comments was allowed at the end of the questionnaire.

The data collected were processed with the help of SPSS (Statistical Package for the Social Sciences). The significant findings are reported in the following section.

RESULTS

As predicted, even without any indication of the author or the titles of the texts, 31% of Group 1 respondents, who read the original texts by Poe, recognised both his “Annabel Lee” and “Morella”. Unexpectedly, 36% of the same group attributed the authorship of “Annabel Lee” to AI, pointing, for example, to “simple language and limited figures of speech”. Interestingly, one participant noted that, “[t]he AI works well when it takes already existing texts as a base, but I don't imagine it being able to write something similar on its own (at least not yet)”. 55% respondents from the same group thought AI had produced “Morella”, driven by “strange vocabulary and wrong punctuation”, “dashes”, which are factually Poe's features of idiolect (Marushchak, 2025b).

Surprisingly, 35% of Group 2 participants, who read AI-generated poetry and prose, recognised “Lauralee” (a manipulated prose version of “Annabel Lee”) as Poe's and felt the author's presence in both texts. They described it as “beautiful,” describing “real feelings” and “a real piece of art”. The respondents also noticed “many inversions”, “deviations”, and “capitalisation, dashes, a mysterious kingdom with a beautiful maiden” as the author's stylistic features. One participant assumed it was the prose version of “Lenore”, and the other wrote: “Despite the fact that this text is prose, it reminded me of Poe's poetry, both in terms of meaning and somewhat stylistically”. Among other arguments in favour of the text belonging to Poe were “the name of the main character” (despite it being changed to Lauralee in the AI-generated version), “the plot, features of Romanticism”, “melancholic and archaic language”, and “haunted atmosphere”. Quite notably, one of the

respondents noticed our changing “sea” into “ocean” trick, commenting on it and adding that the text resembles Poe’s poetry, and the other noted capitalisation of some words “that shouldn’t be capitalised”, which is a characteristic feature of Poe’s idiostyle (Marushchak, 2025b). One participant gave the following judgements:

Even if I hadn’t read it before I could have understood that it’s Poe’s work as all his works, both poetry and prose, are dedicated to mysterious deaths (“Eldorado”, “Raven”, “The Black Cat”). Maybe that’s why Poe became a detective genre founder.

Reading “Mariella” (a manipulated prose version of “Morella”), 25% of Group 2 participants suggested it could belong to Poe, mentioning “dark and gloomy style”, “themes of love”, “gothic atmosphere”, as well as “features of Romanticism”. At the same time, most believed AI could not write high-quality poetry as one could “feel the author’s emotions”; “the poem touches human feelings too much, I don’t think AI could write about human emotion so deeply”. One of the responses states the following:

This poem likely could not have been written with the help of AI. It expresses deep, personal emotions and grief that come from real human experience, which AI cannot truly feel or replicate. While AI can imitate style, it lacks the authentic emotional depth and artistic intention behind a poet’s words.

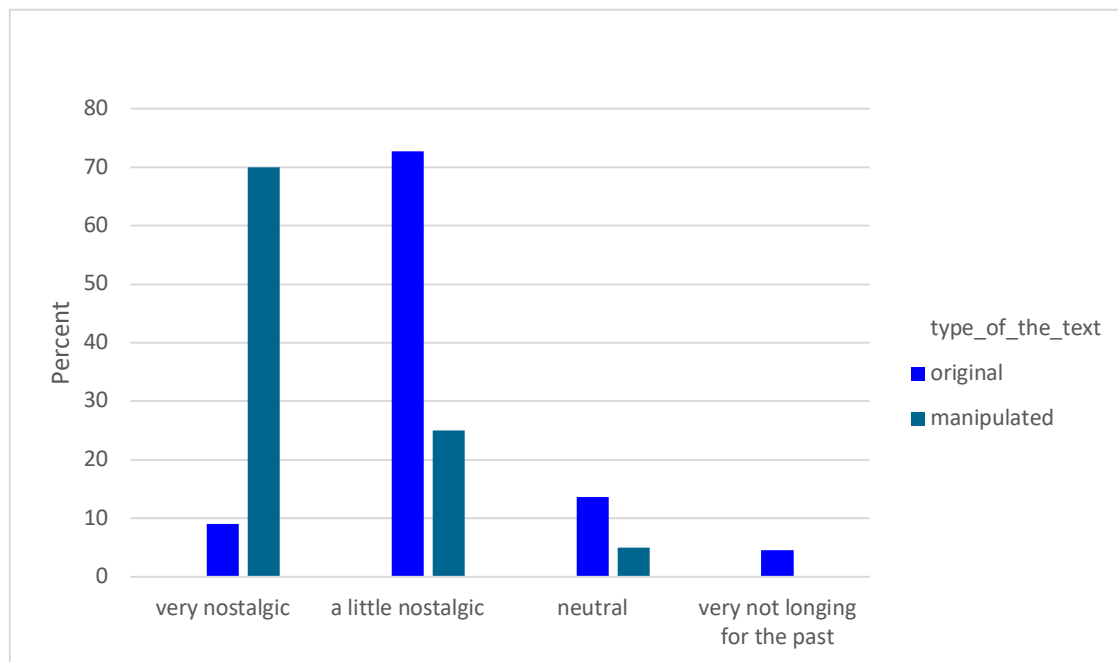
On the contrary, 50% of Group 2 hypothesised that “Lauralee” had been generated by AI. The respondents explained their choice by saying it is “too schematic and overloaded with stylistic devices”. Among other arguments in favour of the AI origin for the text were “punctuation” and “abundance of archaic words”. At the same time, 55% of the same group believed AI had created “Mariella”, finding it “mechanical”, which was supposed to be “an imitation of the Gothic images popular in Dark Romanticism”. They described it as “beautifully written, but without depth in it”. Still, 50% of the Group 2 respondents assumed that if given precise instructions, AI can imitate everything.

In the next stage of the experiment, to check whether there is a difference in reactions to the original and AI-manipulated versions of the poetry and prose, as well as the difference between the two literary forms of the exact text (poetry or prose), the data were analysed *between subjects*, using an ANOVA test for independent samples. The significance level was 5%, meaning that if a *p*-value (a measure between 0 and 1 indicating the probability of error for investigated group differences) was lower than 0.05, the results were considered

statistically significant. Accordingly, if the error probability was higher than 5 %, the differences were non-significant, meaning that the results could be due to chance or error.

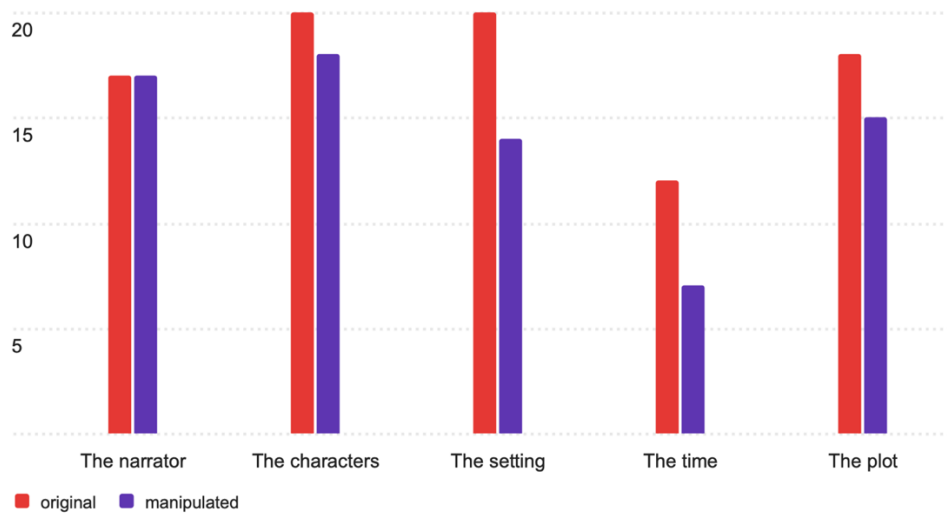
“Annabel Lee” vs “Lauralee”

Differences in the responses to the original (poetic) and the manipulated (prose) versions of “Annabel Lee” were checked for each pair of adjectives in the semantic differential scale described above. Surprisingly, only one variable yielded a statistically significant result, which was highly consistent with the following: “nostalgic – not longing for the past” ($p < .001$). Here, the p -value indicates that if we were to repeat this experiment with a similar sample of participants a thousand times, the results would be different only once! Graph 1 below illustrates that the respondents estimated the AI-generated prose version of the poem to be more nostalgic than the original text.



Graph 1. Differences between the two versions of “Annabel Lee”:
variable “nostalgic – not longing for the past”

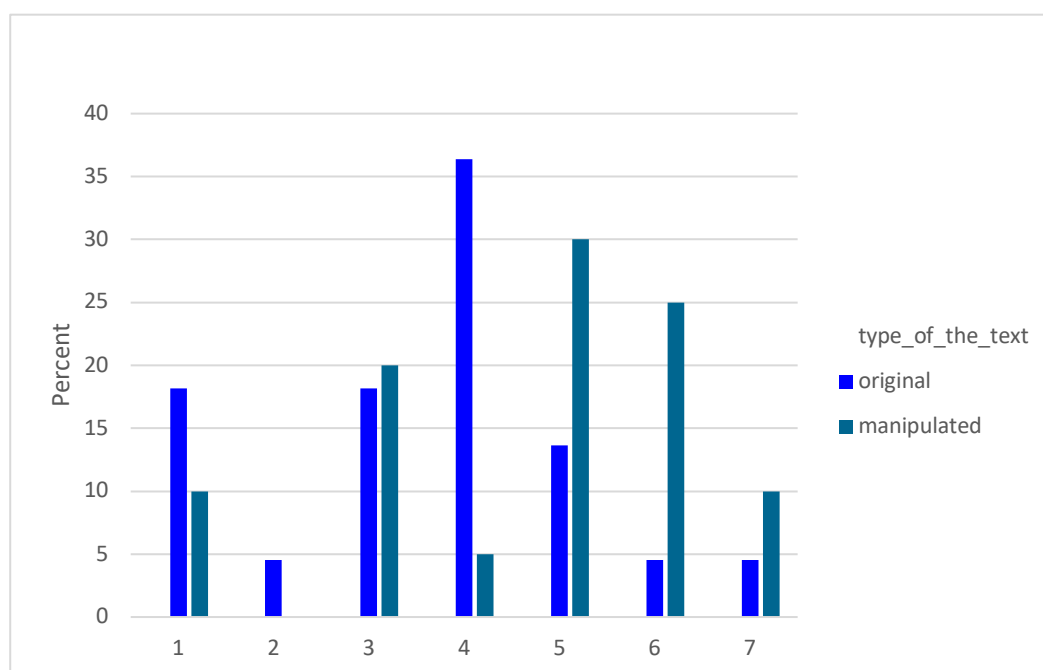
In its turn, Graph 2 illustrates how the respondents appeared to detect most narrative elements in the original text (poetry) and the AI-manipulated version (prose). Surprisingly, the detection percentage for the characters, the setting, and the plot is slightly higher for the poem than for the prose, giving extra support to our claim about the inherent narrativity of Poe’s poetry (Marushchak, 2025a).



Graph 2. Narrative elements in the two versions of “Annabel Lee”

“Morella” vs “Mariella”

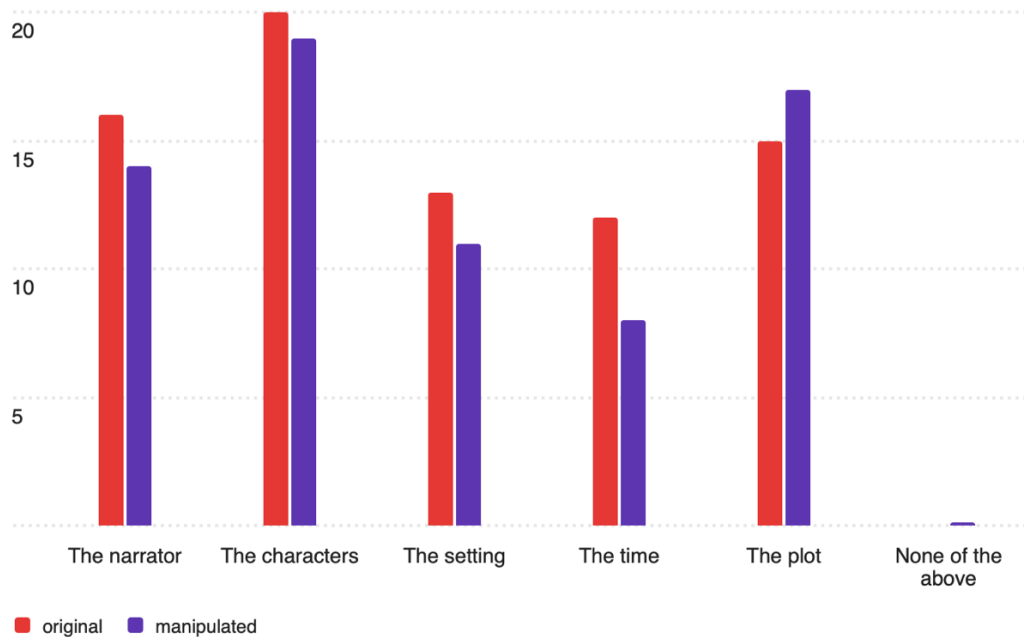
Differences in the reactions to the original (prose) and the manipulated (poetic) versions of the short story “Morella” were checked for each of the six dimensions (30 variables total). Similarly to Annabel Lee’s case, only one variable yielded a statistically significant difference: that for Aesthetic Appreciation (“musical”, $p=0.05$). The mean for the original is 3.55 (SD = 1.625), and 4.6 (SD = 1.759) for the manipulated version. Graph 3 below illustrates that the respondents evaluated both the original and AI-generated versions as rather musical. At the same time, the former was scored 4 out of 7 by 35% of the participants, while the latter was evaluated as 5, 6, and 7 by more than half of them.



Graph 3. Differences between the two versions of “Morella”: variable “musical”

This result indicates that poetry is more musical than other literary forms, supporting van Peer’s and Chesnokova’s (2022) claim about the similarity between poetry and music (p. 56). The authors suggest “[p]arallelism as a form of musicality is both a universal and a defining characteristic of poetry”. The thing is that “Morella” is a short story, which allows us to consider the universality of this variable in terms of the literary form and define it as a feature of prose as well (at least, in Poe’s case). Additionally, one more variable appeared to be tendentially significant for Aesthetic Structure (“unique wording”, $p = 0.079$).

Like Graph 2, Graph 4 illustrates how respondents almost equally detected most narrative elements in two versions of “Morella” (original prose and AI-generated poetry). Remarkably, the percentage for the plot detection is higher for the poem than for the prose, while the results for the narrator and the characters are still high for the AI-generated poetry. Thus, we may conclude that in Poe’s case, “who” tells the story and “what” is told is more important than the literary form of the text – poetry or prose.



Graph 4. Narrative elements in the two versions of “Morella”

DISCUSSION AND CONCLUSIONS

This reported study investigated the differences in readers’ appreciation between human-written and AI-generated literary texts, specifically within the distinctive features of Edgar Allan Poe’s poetics. Empirical research methods are applied to gather and analyse the reader’s response to Poe’s original texts versus AI-generated versions, while also examining the structural correlation between Poe’s poetry and prose.

The qualitative analysis of the responses showed that Poe’s authorial presence, specifically his idiolect, idiostyle, and idionarration, appears to go beyond the literary form of his texts. Participants frequently recognised characteristics of Poe’s style, such as melancholic themes, Gothic atmosphere, archaic vocabulary, and even specific graphological deviations like unconventional punctuation and capitalisation, regardless of whether they read original or AI-generated texts. This suggests that the author’s style and the thematic content are more essential to reader recognition and engagement than the mere literary genre of the text.

Additionally, the findings highlight certain peculiarities in the perception of Poe’s authorship. While a significant part of Group 1 (reading original texts) correctly identified Poe as the author, some attributed his works to AI. Paradoxically, the latter’s arguments referred to the features established as hallmarks of Poe’s idiolect and idiostyle, which flag a potential challenge in the human versus AI distinction. Alternatively, participants from Group 2, who read the manipulated texts, were split into two subgroups, yet still felt that the

author was present in the AI-generated texts. This lends support to our claim that Poe's stylistic imprints are solid enough to be recognised even when filtered through an AI.

The quantitative analysis demonstrated that the only statistically significant difference in reader response in Annabel Lee's case concerned the "nostalgic – not longing for the past" adjective pair, with the AI-generated prose perceived as more nostalgic. In Morella's case, only "musical" appeared to be statistically significant, with AI-generated poetry being rated slightly higher by the participants. Rating AI's texts as more nostalgic and more musical could be a thing of the AI's reinterpretation or a shift in emphasis during the conversion from poetry to prose and vice versa.

Finally, in both cases, it was revealed that readers could detect narrative elements almost equally in both poetry and prose versions, regardless of whether the text was original or AI-generated. This observation strongly supports our earlier claim (Marushchak, 2025a) that poetic narrativity is a distinctive feature of Poe's poetics. The findings provide evidence that Poe's idionarration is so deeply embedded in his writing that it remains evident even when AI manipulates the genre.

However, the research has some limitations that must be addressed in future studies. First, we dealt with a relatively small sample size (N=42), which may limit the generalizability of the findings. Second, we did not ask AI to generate a new text imitating the author's style, but instead informed it about the plots of the existing canonical literary works. Thus, future studies could involve more participants (potentially across different age groups and cultural backgrounds) and explore reader reactions to the original AI-generated content that imitates Poe's style.

Acknowledgments

The author would like to express sincere gratitude to all participants from the Humanities Departments of Ukrainian public universities who generously dedicated their time to take part in the experiments. Special thanks are extended to colleagues and mentors at Borys Grinchenko Kyiv Metropolitan University (Kyiv, Ukraine) for their constructive feedback throughout the research process. The author also acknowledges the valuable contributions of prior scholars whose work in empirical literary studies, foregrounding theory, and AI-generated literature provided the theoretical and methodological foundation for this study. Finally, the author is grateful for the technical support provided through the Qualtrics platform and SPSS software for survey distribution and data processing.

Author Contributions

Nika Marushchak: Conceptualization; Methodology; Data curation; Formal Analysis; Investigation; Resources; Software; Validation; Visualization; Project administration; Writing – original draft; Writing – review & editing.

Funding

This work has not been funded.

Data Availability Statement

The datasets generated and analysed during the current study are not publicly available due to participant confidentiality, but are available from the corresponding author on reasonable request. The anonymised survey data, questionnaire templates, and statistical analysis outputs (SPSS files) can be provided to qualified researchers for non-commercial academic purposes.

Ethics Statement

All procedures performed in this study involving human participants were conducted in accordance with the ethical standards of the institutional and/or national research committee, as well as the 1964 Helsinki Declaration and its subsequent amendments. Participation was voluntary, and informed consent was obtained from all participants before the start of the experiment. Respondents were assured of the anonymity and confidentiality of their data, and no personally identifying information was collected. The study did not involve any interventions posing physical, psychological, or legal risks to participants. The Research Ethics Committee of Borys Grinchenko Kyiv Metropolitan University (Kyiv, Ukraine) granted ethical approval for the research.

Conflicts of Interest

The author declares no conflicts of interest.

AI Use Disclosure

No generative artificial intelligence tools were used in the writing, editing, data processing, or analysis presented in this article. All content was created and verified solely by the author.

References

- Chesnokova, A., Zyngier, S., Viana, V., Jandre, J., Rumbesht, A., & Ribeiro, F. (2017). Cross-cultural reader response to original and translated poetry: an empirical study in four languages. *Comparative Literature Studies*, 54 (4), 824–849. <https://doi.org/10.5325/complitstudies.54.4.0824>
- Chesnokova, A., Zyngier, S., Viana, V., Nero, S., & Jandre, J. (2009). Universal Poe(try)? Reacting to «Annabel Lee» in English, Ukrainian, Portuguese and English. In S. Zyngier, V. Viana and J. Jandre (Eds.). *Linguagem, criatividade e ensino: abordagens empíricas e interdisciplinares: Proceedings of IX ECEL Symposium in Empirical Studies in Language and Literature* (pp. 193-211). Publit. <http://dx.doi.org/10.13140/2.1.3360.5442>

- Clark, E., August, T., Serrano, S., Haduong, N., Gururangan, S., & Smith, N. A. (2021). All that's "human" is not gold: evaluating human evaluation of generated text. *arXiv*. 10.48550/arXiv.2107.00061
- Elam, M. (2023). Poetry will not optimize: or what is literature to AI?. *American Literature* 95(2), 281–303. <http://dx.doi.org/10.1215/00029831-10575077>
- Gunser, V., Gottschling, S., Brucker, B., Richter, S., Çakir, D. & Gerjets, P. (2022). The pure poet: how good is the subjective credibility and stylistic quality of literary short texts written with an artificial intelligence tool as compared to texts written by human authors?. *Proceedings of the Annual Meeting of the Cognitive Science Society (Vol. 44)*. Retrieved from <https://escholarship.org/uc/item/1wx3983m>.
- Hakemulder, F. (2020). Finding meaning through literature: "foregrounding" as an emergent effect. *Anglistik* 31(1), 91–110. <https://doi.org/10.33675/ANGL/2020/1/8>
- Hakemulder, F., & van Peer, W. (2016). Empirical stylistics. In V. Sotirova (Ed.). *The Bloomsbury Companion to Stylistics* (pp. 189-207). Bloomsbury.
- Hitsuwari, J., Ueda, Y., Yun, W. & Nomura, M. (2023). Does human–AI collaboration lead to more creative art? Aesthetic evaluation of human-made and AI-generated haiku poetry. *Computers in Human Behavior*, 139: 107502. <https://doi.org/10.1016/j.chb.2022.107502>
- Jakesch, M., Hancock, J. T. & Naaman, M. (2023). Human heuristics for AI-generated language are flawed. *Proceedings of the National Academy of Science*, 120(11): e2208839120, <https://doi.org/10.1073/pnas.2208839120>
- Köbis, N. & Mossink, L. D. (2021). Artificial intelligence versus Maya Angelou: experimental evidence that people cannot differentiate AI-generated from human-written poetry. *Computer in Human Behaviour*, 114: 106533. <https://doi.org/10.1016/j.chb.2020.106533>
- Linardaki, C. (2022). Poetry at the first steps of artificial intelligence. *Humanist Studies & the Digital Age*, 7(1). <https://doi.org/10.5399/uo/hsda/7.1.6>
- Marushchak, N. (2025a). Poetyka Edgara Allana po v konteksti mizhdystsyplinarykh doslidzhen. [E. A. Poe's poetics in the context of interdisciplinary studies]. *Studia Philologica* 1(24), 169–182. (In Ukr.). <https://doi.org/10.28925/2311-2425.2025.2412>
- Marushchak, N. (2025b). Blurring the boundaries of poetics: a stylistic and narrative analysis of Poe's "The Fall of the House of Usher" and "The Haunted Palace". *Acta Humanitatis* 3(1), 25–40. <http://dx.doi.org/10.5709/ah-03.01.2025-02>
- Menninghaus, W., & Blohm, S. (2020). Empirical aesthetics of poetry. In M. Nadal & O. Vartanian (Eds.) *The Oxford Handbook of Empirical Aesthetics* (pp. 704-720). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780198824350.013.33>

- Miall, D. S. (2015). The experience of literariness: affective and narrative aspects. In A. Scarinzi (Ed.). *Aesthetics and the Embodied Mind: Beyond Art Theory and the Cartesian Mind-Body Dichotomy. Contributions to Phenomenology* (pp. 175-189). Springer.
https://doi.org/10.1007/978-94-017-9379-7_11
- Miall, D., & Kuiken, D. (2013). What is literariness? Three components of literary reading: Selected Papers from IGEL '98. A Special Issue of Discourse Processes. In D. S. Miall (Ed.). *Empirical Studies of Literature* (pp. 121-139).
<http://dx.doi.org/10.4324/9781315046310-2>
- Porter, B., & Machery, E. (2024). AI-generated poetry is indistinguishable from human-written poetry and is rated more favorably. *Scientific Reports*, 14: 26133. <https://doi.org/10.1038/s41598-024-76900-1>
- Rahmeh, H. (2023). Digital verses versus inked poetry: exploring readers' response to AI-generated and human-authored sonnets. *Scholars International Journal of Linguistics and Literature*, 6(9), 372–382. <http://dx.doi.org/10.36348/sijll.2023.v06i09.002>
- van Peer, W., & Chesnokova, A. (2017). Literariness in readers' experience. further developments in empirical research and theory. *Science and Education*, 11, 5–17. <http://dx.doi.org/10.24195/2414-4665-2017-11-1>
- van Peer, W. & Chesnokova, A. (2018). Reading and rereading: insights into literary evaluation. *Advanced Education*, 5(9), 39–46.
<http://dx.doi.org/10.20535/2410-8286.125730>
- van Peer, W., & Chesnokova, A. (2019). What literature does to our emotions, and how do we know? empirical studies will tell. *Synopsis: Text, Context, Media* 25(1), 1–10. <http://dx.doi.org/10.28925/2311-259x.2019.1.1>
- van Peer, W., & Chesnokova, A. (2022). *Experiencing poetry. A guidebook to psychopoetics*. Bloomsbury Academic.
<http://dx.doi.org/10.5040/9781350248052>
- van Peer, W., & Chesnokova, A. (2025a). How do you feel? Literature's contribution to learning the granularity of emotions. In C.-H. Mayer and E. Vanderheiden (eds). *International Handbook of Emotions. Positive and Cultural Psychology Perspectives* (pp. 253–261). Cham: Springer International Publishing. https://doi.org/10.1007/978-3-031-86449-0_18
- van Peer, W., & Chesnokova, A. (2025b). The sound of meaning, and the meaning of sound: phonetic iconicity in literature. In J. Alber & R. Schneider (Eds.). *The Routledge Companion to Literature and Cognitive Studies* (pp. 532–544). Routledge.
<http://dx.doi.org/10.4324/9781003387473-47>
- van Peer, W., & Chesnokova, A. (in press for 2026). Psychopoetics. Toward a stylistics of experience. In V. Sotirova (Ed.). *The Bloomsbury Companion to Stylistics* (2nd ed.). Bloomsbury.
- van Peer, W. & Fuchs, C. (2007). The power of prestige: a case for symbolic capital?. In S. Zyngier, V. Viana & J. Jandre (Eds.). *Afetos e Efeitos: Estudos Empíricos de Língua e de Literatura* (pp. 205–220). UFRJ Publit Soluções Editoriais.

van Peer, W., Hakemulder, J., & Zyngier, S. (2007). Lines on feeling: foregrounding, aesthetics and meaning. *Language and Literature*, 16(2), 197–213. <https://doi.org/10.1177/0963947007075985>

van Peer W., Hakemulder, F., & Zyngier, S. (2012). *Scientific methods for the humanities*. John Benjamins Publishing Company.
<http://dx.doi.org/10.1075/lal.13>

APPENDIX A.

E. A. Poe's "Annabel Lee": original

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee; —
And this maiden she lived with no other thought
Than to love and be loved by me.

She was a child and *I* was a child,
In this kingdom by the sea,
But we loved with a love that was more than love —
I and my Annabel Lee —
With a love that the wingéd seraphs of Heaven
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud by night
Chilling my Annabel Lee;
So that her highborn kinsmen came
And bore her away from me,
To shut her up, in a sepulchre
In this kingdom by the sea.

The angels, not half so happy in Heaven,
Went envying her and me: —
Yes! that was the reason (as all men know,
In this kingdom by the sea)
That the wind came out of the cloud, chilling
And killing my Annabel Lee.

But our love it was stronger by far than the love

Of those who were older than we —

Of many far wiser than we —

And neither the angels in Heaven above

Nor the demons down under the sea

Can ever dissever my soul from the soul

Of the beautiful Annabel Lee: —

For the moon never beams without bringing me dreams

Of the beautiful Annabel Lee;

And the stars never rise but I see the bright eyes

Of the beautiful Annabel Lee;

And so, all the night-tide, I lie down by the side

Of my darling, my darling, my life and my bride

In her sepulchre there by the sea —

In her tomb by the side of the sea.

APPENDIX B.

“Lauralee”: AI-generated version of E. A. Poe’s “Annabel Lee”

It is not within the power of time, nor the relentless grasp of Death, to efface from the dim corridors of my heart the memory of *her*—Lauralee—who loved me, and whom I loved, with a passion so deep, so sacred, that even the seraphim above gazed upon it with envy and dread.

Long ago—in a realm by the restless ocean—there lived a maiden whose beauty was like the pale gleam of moonlight upon dark waters, and whose voice was the soft murmur of waves upon a forgotten shore. Her name was Lauralee, and she lived but to love—and to be loved by me.

We were children, both—though in years alone—for the strength of our affections, the immensity of our bond, bore not the childishness of ordinary passions. It was a love born of some prior life, or perhaps conceived in Heaven itself, so that even the seraphs who gaze eternally upon the face of God were moved to jealousy by the purity of its flame.

But alas! Nothing so beautiful may dwell long among the corruptions of the world. A wind—a cold and wicked wind—descended one night from the jealous heavens and entered into the bones of my beloved. It came not as storm nor thunder, but as a shadow across the soul. And Lauralee, my darling, my bride of the salt-throned shore, lay pale beneath the vaulted ceiling of that sepulchral sky—and moved no more.

They bore her away from me—those highborn kinsmen of hers, with faces like stone and eyes like veiled stars. They placed her within a sepulcher carved in the side of a mountain, by the edge of the ocean which had so often sung lullabies to our dreams. Yet though they tore her bodily from my embrace, they could not, even in death, sever the thread of love that bound us beyond flesh, beyond form, beyond all the grave’s dominion.

For *neither* the angels in Heaven above *nor* the demons under the ocean could unbind my soul from the soul of the radiant Lauralee. Nightly, when the stars drift into their ivory trances and the moon casts her silver gaze upon the world, I feel her near. Her voice speaks in the hush of the tide; her breath stirs in the folds of the wind. Her spirit lingers yet, as constant as the ocean that kisses her tomb.

And so it is that I dwell now—not in house or chamber—but beside her sepulcher, by that eternal ocean, alone save for the presence of her memory, which neither time, nor sorrow, nor the very hand of death shall ever tear from me.

For I loved her with a love that was more than love—and that love endures.

Even in this kingdom by the ocean—

APPENDIX C.

E. A. Poe's "Morella": original excerpt

Shall I then say that I longed with an earnest and consuming desire for the moment of Morella's decease? I did; but the fragile spirit clung to its tenement of clay for many days — for many weeks and irksome months — until my tortured nerves obtained the mastery over my mind, and I grew furious through delay, and, with the heart of a fiend, cursed the days, and the hours, and the bitter moments, which seemed to lengthen and lengthen as her gentle life declined — like shadows in the dying of the day.

But one autumnal evening, when the winds lay still in heaven, Morella called me to her bed-side. There was a dim mist over all the earth, and a warm glow upon the waters, and, amid the rich October leaves of the forest, a rainbow from the firmament had surely fallen.

"It is a day of days," she said, as I approached; "a day of all days either to live or die. It is a fair day for the sons of earth and life — ah, more fair for the daughters of heaven and death!"

I kissed her forehead, and she continued:

"I am dying, yet shall I live."

"Morella!"

"The days have never been when thou couldst love me — but her whom in life thou didst abhor, in death thou shalt adore."

"Morella!"

"I repeat I am dying. But within me is a pledge of that affection — ah, how little! — which thou didst feel for me, Morella. And when my spirit departs shall the child live — thy child and mine, Morella's. But thy days shall be days of sorrow — that sorrow which is the most lasting of impressions, as the cypress is the most enduring of trees. For the hours of thy happiness are over, and joy is not gathered twice in a life, as the roses of Pæstum twice in a year. Thou shalt no longer, then, play the Teian with time, but, being ignorant of the myrtle and the vine, thou shalt bear about with thee thy shroud on the earth, as do the Moslemin at Mecca."

"Morella!" I cried, "Morella! how knowest thou this?" — but she turned away her face upon the pillow, and, a slight tremor coming over her limbs, she thus died, and I heard her voice no more.

Yet, as she had foretold, her child — to which in dying she had given birth, which breathed not until the mother breathed no more — her child, a daughter, lived. And she grew strangely in stature and intellect, and was the perfect resemblance of her who had departed, and I loved her with a love more fervent than I had believed it possible to feel for any denizen of earth.

[...]

And, as years rolled away, and I gazed, day after day, upon her holy, and mild, and eloquent face, and poured over her maturing

form, day after day did I discover new points of resemblance in the child to her mother, the melancholy and the dead. And, hourly, grew darker these shadows of similitude, and more full, and more definite, and more perplexing, and more hideously terrible in their aspect. For that her smile was like her mother's I could bear; but then I shuddered at its too perfect identity — that her eyes were like Morella's I could endure; but then they too often looked down into the depths of my soul with Morella's own intense and bewildering meaning. And in the contour of the high forehead, and in the ringlets of the silken hair, and in the wan fingers which buried themselves therein, and in the sad musical tones of her speech, and above all — oh, above all — in the phrases and expressions of the dead on the lips of the loved and the living, I found food for consuming thought and horror — for a worm that would not die.

Thus passed away two lustra of her life, and, as yet, my daughter remained nameless upon the earth. “My child,” and “my love,” were the designations usually prompted by a father's affection, and the rigid seclusion of her days precluded all other intercourse. Morella's name died with her at her death. Of the mother I had never spoken to the daughter; — it was impossible to speak. Indeed, during the brief period of her existence, the latter had received no impressions from the outward world, save such as might have been afforded by the narrow limits of her privacy. But at length the ceremony of baptism presented to my mind, in its unnerved and agitated condition, a present deliverance from the terrors of my destiny. And at the baptismal font I hesitated for a name. And many titles of the wise and beautiful, of old and modern times, of my own and foreign lands, came thronging to my lips, with many, many fair titles of the gentle, and the happy, and the good. What prompted me, then, to disturb the memory of the buried dead? What demon urged me to breathe that sound, which, in its very recollection was wont to make ebb the purple blood in torrents from the temples to the heart? What fiend spoke from the recesses of my soul, when, amid those dim aisles, and in the silence of the night, I whispered within the ears of the holy man the syllables — Morella? What more than fiend convulsed the features of my child, and overspread them with hues of death, as starting at that scarcely audible sound, she turned her glassy eyes from the earth to heaven, and, falling prostrate on the black slabs of our ancestral vault, responded — “I am here!”

Distinct, coldly, calmly distinct, fell those few simple sounds within my ear, and thence, like molten lead rolled hissing into my brain. Years — years may pass away, but the memory of that epoch — never! Nor was I indeed ignorant of the flowers and the vine — but the hemlock and the cypress overshadowed me night and day. And I kept no reckoning of time or place, and the stars of my fate faded from heaven, and therefore the earth grew dark, and its figures passed by me, like flitting shadows, and among them all I beheld only — Morella. The winds of the firmament breathed but one sound within my ears, and the ripples upon the sea murmured evermore — Morella. But she died; and with my own hands I bore her to the tomb; and I laughed with a long and bitter laugh as I found no traces of the first, in the charnel where I laid the second — Morella.

APPENDIX D.

“Mariella”: AI-generated version of E. A. Poe's “Morella”

In dim-lit halls of ancient stone,
Where time itself forgets its tone,
She dwelt, a mind both bright and grim—
A flame that burned on knowledge dim.
Her voice would echo olden lore,
Of mystic tongues and deathless yore,
While in her gaze I saw a night
More vast than sleep, more strange than fright.

Her name was Mariella, dark and deep—
A soul that would not fully sleep.
In tomes of Greece and Latin's cry,
She sought the truths that never die.
She spoke of self, of soul and shell,
Of twinned existences in Hell,
And oft her whisper pierced me through:
"What once is one may yet be two."

Though beauty dressed her shadowed face,
It bore no warmth, no earthly grace.
A dread, a hush, a ghostly art—
She wed me not with mortal heart.
And yet I loved her—deep, despite
The creeping curse that mocked the light.
I wed her soul, or so I thought,
But from her womb no peace was wrought.

At length, the child, the daughter came,
Yet bore I not the mother's name.
For Mariella, wan and wane with birth,
Grew paler still, returned to earth.
She looked upon the babe and smiled—
That final smile was grim and wild.
"I live again," she said to me,
Then passed into eternity—

I named the child not once, not e'er,
For dread of name I could not bear.
She grew—how strange, how grim to see—
A mirror of her mother be.
Her eyes, her voice, her silent stare,
Made chill the breath of living air.
And though I called her "child" alone,
She made the name Mariella known.

Upon her christening, that day,
We climbed through incense, gloom, and gray.
"What is thy name?" the priest intoned,
And she, with voice not hers, intoned:
"Mariella!"—then the heavens cracked,
And blood within my bosom lacked.

She fell, as silent as a sigh—
Returned, again, too far to cry.

They lie now side by side below,
In vaults where no wild roses grow.
And still I wander, cold and bare,
Haunted by twin souls' empty stare.
For when the self splits into two—
What dies in flesh may rise anew.

APPENDIX E.

Introduction to the questionnaire. Original version.

General Information for Participants

You are invited to participate in research, which is a part of my PhD program at *** University. The project is conducted by me, ***, under the supervision of Prof. ***. In order not to bias your reaction, no background information on the text is provided.

Procedure Description

You will first complete a short demographic questionnaire. Then you will read a poem and a text and respond to 22 questions. There are NO right or wrong answers, as your genuine reactions are important to us. The entire study should take approximately 15 minutes.

Participants Rights

Your participation is voluntary. You may withdraw your consent or stop participating at any time by closing your browser, in which case your responses will be deleted and not included in the study.

Confidentiality

All data collected will be anonymous; no IP addresses or personally identifiable information will be stored. Only the researcher will have access to the data, which will remain non-identifiable.

Contact Information

For any questions about the study, please contact *** at ***

Consent

By clicking “I agree,” you express your consent to participate in the study, and you will begin to fill out the questionnaire.

APPENDIX F.

Variables Grouped by Dimensions

("I feel that the text...")

AESTHETIC APPRECIATION:

- is musical
- is beautiful
- is striking
- makes me want to read it again
- is so good that I feel like memorizing fragments from it

AESTHETIC STRUCTURE

- does not have a practical application
- is complex
- is elaborate
- has a unique wording
- is written in a very special style

COGNITIVE:

- makes me stop and think
- could make a change to my life
- makes me learn something from it
- has a deep meaning
- opens new perspectives

EMOTIVE:

- is moving
- touches me
- makes me shiver
- is the kind of wording that gets under my skin
- gives me gooseflesh

SOCIAL CONTEXT:

- is the sort of text which would inspire people to write about their deepest concerns
- probably comes from an anthology

- is the sort of text discussed in a literature class
- may change something in people
- is of a kind I would like to see more in my daily environment

ATTITUDINAL:

- makes me more sensitive
- questions my point of view
- diminishes the distance to other people
- introduces a new attitude
- makes me look at things differently

Biography/Nota biograficzna

Nika Marushchak is a Lecturer at the Linguistics and Translation Department and a PhD student at the Germanic Philology Department at Borys Grinchenko Kyiv Metropolitan University, Ukraine. Her main research interests lie in Stylistics and Empirical Studies of Literature. She is a member of the Poetics and Linguistics Association (PALA).

Nika Marushchak jest wykładowczynią w Katedrze Językoznawstwa i Translatoryki oraz doktorantką w Katedrze Filologii Germańskiej na Kijowskim Uniwersytecie Metropolitalnym im. Borysa Grinczenki (Ukraina). Jej główne zainteresowania badawcze obejmują stylistykę oraz empiryczne badania literatury. Jest członkinią Poetics and Linguistics Association (PALA).

Research Field/Dziedziny badawcze

Nika Marushchak: empirical studies of literature, reader-response theory, artificial intelligence in literary studies, stylistics and poetics, authorship attribution, narrativity in poetry and prose, foregrounding theory, digital humanities in literature, and comparative analysis of human and AI-generated texts.

Nika Marushchak: empiryczne badania literatury, teoria reakcji czytelnika, sztuczna inteligencja w badaniach literackich, stylistyka i poetyka, atrybucja autorstwa, narracyjność w poezji i prozie, teoria eksponowania, humanistyka cyfrowa w literaturze, analiza porównawcza tekstów tworzonych przez człowieka i AI.