



Postmodern Elements In “AI DUNGEON”, An Ai- Generated Interactive Fiction

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ARTICLE INFORMATION	ABSTRACT
DOI : https://doi.org/10.25077/lingolitera.v2.i2.2026.49-63 Correspondence* : gindhorizano@hum.unand.ac.id	This research examines postmodern elements in AI Dungeon, an AI-generated interactive fiction platform, through the lens of Fredric Jameson's theory of postmodernism and Tzvetan Todorov's narrative theory of equilibrium. The study aims to identify the Postmodern elements of AI Dungeon in the AI writings, with elements such as fragmentation, intertextuality, crisis of historicity, and the waning of affect, while also looking the way at AI constructs the structure of the narratives. Using two AI-generated stories, Knight and Chosen One, as primary data, the research analyzes narrative progression, emotional expression, and the process of creation dynamics between the player and the AI system. The findings reveal that AI is able to construct human-like narratives and emotions, while also including the instability of postmodernism, as can be seen in how it demonstrates fragmented storylines, a flexible authorship, and non-linear progression. Further in the study, findings of elements of Todorov's equilibrium model are present; they appear in different tellings, written as a cycle of unresolved forms that reflect the uncertainty of postmodern storytelling. These findings indicate that AI Dungeon does not merely simulate traditional storytelling but transforms classical narrative structures into a hybrid form of digital literature, where meaning is continuously shaped through interaction between human agency and algorithmic processes.
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INTRODUCTION

Interactive fiction is a form of digital stories that includes the users' interaction with the narratives. Interactive fiction can be categorized as literature, it engages the readers to become participative, just like traditional literature, but with the elements of additional interactive activities. In *Twisty Little Passages: An Approach to Interactive Fiction*, Nick Montfort (2003) defines interactive fiction as “a genre of games that uses text as its primary medium, allowing players to read descriptions, enter commands, and make choices that affect the outcome of the story”. With emphasis on how he pressed the fact that interactive fiction is often misunderstood as just a game, not literature. He states that interactive fiction can offer a complex narrative with literary elements that are a kind of traditional literature. This definition highlights a unique blend between narrative and interactivity, which becomes the property of interactive fiction, making it possible for the reader to be included in the story differently than the traditional linear narrative.

AI Dungeon is an interactive fiction that revolves around the theme of adventure and exploration. The game was based on *Dungeons & Dragons* (D&D), which is one of the most popular role-playing game (RPG). In D&D, the player begins with the creation of their character and the start of their journey,

overcoming challenges and making choices in a fantasy world setting. The game is in the form of a tabletop game, which means the game is played with dice. A Dungeon Master (DM) will accompany the players while narrating the story throughout the story, but the results of the adventure still depend on the choices of the players. While RPG stands for Role-Playing Game, a genre of games where players can use or create roles within a setting. Players make choices and engage in combat scenarios. RPGs can be tabletop games, video games, or live-action role-playing (LARP). In AI Dungeon, the stories are generated by an AI (Artificial Intelligence), essentially making the AI take the role of a Dungeon Master. Using the input or command from the users to further develop the story which is always different and evolves throughout the play. This setting makes AI Dungeon distinct from traditional interactive fiction, because players are actively included in the creation of the story. The game design makes it possible for the players to change the path of the story as they intend with their choices, mimicking real-life situations where we have to expect the unexpected.

Postmodernism, as theorized by Fredric Jameson (1991), represents the cultural logic of late capitalism. Jameson (1991) In his work *Postmodernism, or, the Cultural Logic of Late Capitalism*, states that postmodernist culture is characterized by multiple elements. Such as the “crisis of historicity,” where the historical narratives lost their identity and connection with real-life experience. He also talks about “intertextuality”, where new cultural elements are combined without a critical foundation or any regard of history at all. Jameson pointed out that postmodernism reflects the shift in the making of cultures that are affected because of capitalism, which makes a fragmented experience and depth of meaning. Another element is the “waning of effect,” where emotional attachment no longer exists between the cultural product and the people

This study positions AI Dungeon as a postmodern cultural artifact that challenges traditional understandings of authorship and narrative structure. Using Fredric Jameson’s postmodern theory and Todorov’s narrative model as critical frameworks, the research demonstrates how AI Dungeon exhibits intertextuality, fragmented storytelling, and narrative detachment, features that typify postmodern literature. Analyzing these characteristics is essential for understanding the evolving role of artificial intelligence in literary production and the ways it reshapes storytelling, creativity, and the construction of meaning in the digital age.

METHOD

In conducting the research, the researches focuses on three main steps: data collecting, data analysis, and presenting the findings. The first phase, The data collection includes a strict examination of AI Dungeon through the interaction exchange between the user and the AI, the structure of the narrative, and the elements of the platform design. Other than that, secondary sources can be procured to provide context for the primary data in the existing scientific field. Notes and annotations will be made in the analysis process to give a systematic data collection.

Data analysis will employ a thematic approach, guided by the theoretical framework of postmodernism and late capitalism, as articulated by Fredric Jameson, as well as structuralist and narratological theories of Todorov’s narrative theory of equilibrium.

The findings of these analyses will be compiled to offer a better understanding of the postmodern elements of AI Dungeon as an interactive fiction platform. This will include the mapping of how AI Dungeon contains the elements of postmodernism, such as the pastiche, hyperreality, intertextuality, waning of effect, and crisis of historicity. The analysis will also explore how the structural narrative of the platform differs from the traditional narrative and reflects the dynamic of late capitalism, as explained by Fredric Jameson. To understand more of AI Dungeon narrative dynamics, Todorov’s narrative theory of equilibrium will be used to examine whether the stories in AI Dungeon have or diverge from the stages of equilibrium. The findings will conclude whether AI Dungeon breaks from traditional narrative or not, which can be used to support the existence of postmodern elements in the narrative of AI Dungeon.

In the last step or research, the results of data analysis are presented at the discussion of the research. Since this is a qualitative research, the results will be presented descriptively. Therefore, the analysis results are presented through arguments, opinions, and descriptive explanations of the research findings.

RESULTS AND DISCUSSION

Fragmentation and Nonlinearity

One of the most important points of postmodernism is fragmentation, where the linear storylines are intentionally disconnected. AI Dungeon's story of Chosen One immediately reflects this trait.

In Chosen One, the narrative changes between a peaceful situation to almost immediately escalating tension:

The morning mist has lifted from the grove by the time you finish practicing the forms with your brother's sword. You still think of it as his, even though it's been a year since they dragged him off to war without so much as a pair of boots to his name. One day, Eadgar will come back to claim it, and everything will go back to the way it used to be.

Fig. 1. Ai Dungeon, Knight.

As we can see from the Figure 1, In this part of the story, the protagonist has just finished practicing sword techniques, and the morning fog in the grove has already cleared. Even though the sword now belongs to them, they still see it as their brother's. He was taken to war a year ago without even being properly equipped, and the narrator keeps hoping that one day Eadgar will return to reclaim his sword and that their life will return to how it used to be, followed in the next paragraph:

Whatever resistance the village put up has been crushed. Flames lick the thatched huts, screams split the smoky air. You spot your parents, heads bowed under heavy iron shackles. Soldiers prod them with swords, leading them towards wagons laden with prisoners. An Auremagne knight on an armored horse towers over them, barking orders in his strange tongue.

Fig. 2. Ai Dungeon, Chosen One.

In Figure 2, we can see that in this scene, the village's attempts to fight back have completely failed. The houses with thatched roofs are burning, and the air is filled with smoke and terrifying cries. The main character sees their parents being marched away, their heads lowered and their wrists bound in heavy metal restraints. Soldiers push them forward with their weapons, forcing them toward wagons already filled with other captives. Above all is a knight from Auremagne, seated on a heavily armored horse, shouting commands in a language the villagers don't understand.

With almost instantaneously buildup, we can take from what Jameson (1991) calls the "crisis of historicity," where the linear narrative experiences are changed by the fragmentations of narratives. The sudden change of pace from peaceful to danger almost remove the linear development, it really shows that AI Dungeon created the flow of narrative through contrast, instead of linearity.

While in the Knight, the story's structure shows the importance of non linearity through sudden transitions between internal reflection and action. For example, we can see the narrative shifts

**And you do follow.
The forest swallows you both, the air cooler as the sun dips lower. Shadows stretch long between the trees, making the underbrush seem darker, more dangerous. You step carefully over roots and fallen branches, keeping close to Elissa's path.
She moves like the forest belongs to her. She knows where to place her feet, which branches to avoid snapping. You notice her pause near a thick oak, one hand raised in a subtle signal. She turns back toward you, her expression dark and focused.**

Fig. 3. Ai Dungeon, Knight.

In this part of the Knight story, the two characters head deeper into the forest, which grows cooler as the sun drops lower in the sky. Long shadows stretch across the ground, making the brush look darker and

more threatening. One of them carefully watches their footing, stepping over roots and fallen branches while staying close behind Elissa. Elissa moves through the woods with ease, almost as if she's part of the landscape. She knows exactly where to step and how to avoid making noise. At one point, she stops beside a large oak tree and quietly lifts a hand to signal a halt. When she looks back, her face is tense and serious, showing that she has noticed something important.

"We're being followed," she says quietly, her words soft but clear. Her dark eyes scan the treeline behind you, searching for movement. "Three of them, maybe four. They're staying back, keeping their distance, but they're there." Her hand moves to the hilt of her knife, fingers curling around the grip. The forest has gone eerily quiet around you both. No birdsong, no rustling of small animals in the underbrush. Only the distant drip of water somewhere in the darkness and the steady thrum of your own heartbeat in your ears. Your pulse jumps at her words, but you don't let yourself flinch. You reach for the axe still strapped to your back, fingers brushing the worn wooden handle. The leather of the strap creaks softly as you loosen it.

Fig. 4. Ai Dungeon, Knight.

In this moment of Figure 4, Elissa quietly warns that someone is trailing them. Her voice is low but firm as she studies the trees behind them, trying to spot any movement. She estimates that three or four figures are following at a distance, careful but present. Instinctively, her hand shifts to her knife, her fingers tightening around the handle.

The atmosphere in the forest changes immediately, everything falls unnaturally silent. There are no birds calling, no small animals rustling in the brush. The only sounds left are an occasional drip of water somewhere in the dark and the heavy beat of a racing heart. The warning sends a jolt of fear through the other person, but they manage to stay composed as they reach back for the axe they're carrying. Their fingertips run along the worn wood of the handle, and the leather strap makes a faint creaking sound as its loosened.

With this, the shift creates a temporary sense of instability, reflecting Lyotard's (1984) concept of "incredulity toward metanarratives," where the progress of the story produces a temporary truth based on the experience.

With the narratives fragmented, AI Dungeon shows the example of postmodern element of fragmentation. The style of the narrative that the AI change looks the same as the fragmentation in Digital Literature, where you create a concrete and coherent narrative through fragmented experiences, instead of from a linear story.

Human Connection within Artificial Narrative

Even though AI Dungeon is an artificial intelligence, AI Dungeon ability to create an emotional situation is surprising, what Mitchell (2022. Include page) refers to as "defamiliarized empathy." In Knight, moments of emotional sincerity emerge through the dialogue between Torvald and Elissa as seen in figure 5:

Elissa moves toward you, rolling her shoulders as if shaking off the aftermath of the fight. She meets your eyes properly now, her face a mask, but her eyes burn with something unreadable. "You did well," she says. "Kept up. Didn't freeze." She speaks with a rough edge, almost grudging. "Most don't." You don't know what to say to that. Your breath still comes in short bursts, but you force yourself to stand straighter, lifting your chin. The praise—or whatever it is—feels foreign. Elissa's dark eyes study you, searching for something. What, you don't know. But you don't look away.

Fig. 5. Ai Dungeon, Knight.

Elissa steps closer, loosening her shoulders as though trying to shake off the tension left from the fight. She finally looks directly at the protagonist, her expression unreadable even though there's an

intense look in her eyes. She tells the protagonist that he handled himself well, that he kept pace and didn't freeze up. Her tone is rough, almost reluctant, as if giving praise is not something she does easily.

She adds that most people do not manage that. The protagonist is not sure how to respond. His breathing is still uneven, but he straightens his posture and lifts his head, trying to appear steady. The acknowledgment feels strange, unfamiliar. Elissa studies the protagonist closely, as if trying to figure something out, and although it is not clear what she's looking for, they hold her gaze and do not look away.

This conversation shows how the AI write the dialogues, its ability to mirror the rhythm and the depth of human emotion is an important factor to notice.

Similarly, in Chosen One, emotional depth becomes a key factor within the progression of the story, Cynethryth's plea to her brother captures a genuine moral conflict in figure 6:

"Y-you're not him anymore," she whispers, her fingers still clutching the cross.
 "The sword... it took him too."
 Your glowing eyes track her movements as she slowly sinks to her knees, her skirts pooling around her feet. She raises her face to meet your gaze, tears glistening in the dim light.
 "The brother I knew wouldn't have hurt me," she says, her words steady despite the tears.

Fig. 6.Ai Dungeon, Chosen One.

In this scene, she trembles as she clings to the cross in her hand, whispering that the person before her is no longer the brother she once knew. She insists that the sword claimed him as well.

The glowing eyes following her every move make her slowly collapse to the ground, her skirts spreading around her as she kneels. When she looks up, her face is streaked with tears shining faintly in the low light.

She tells him that the brother she remembered would never have harmed her, her voice calm even though she's crying.

This paragraph shows the exchange of human emotions, the complex feelings of fear and love between familial bonds. Revealing that the AI able to create and express the human emotional spectrum in the writings.

These emotional moments what Jameson's (1991) notion of the "waning of affect" in postmodern culture, where emotion filtered through artificial mediation. Yet, in AI Dungeon, the inclusion of AI does not remove the emotional feelings; it reframes it. The player's participation in creating these moments also blurs the boundary between emotional authenticity and simulation.

Thus, AI Dungeon's human connections exist within a small gap of sincerity and artificiality. The algorithm does not feel, yet it reproduces the patterns of emotional expression so precisely that it connects with the player's emotion. This dynamic represents the postmodern condition of mediated experience, where authenticity and artifice intertwine inseparably. The fact that ai can create these emotions and the paradox, try to connect them.

Intertextuality and Simulation

Intertextuality, where cultural references and familiar emotions are connected, is a key marker of postmodern storytelling. In both Knight and Chosen One, AI Dungeon constructs narratives from accumulated symbols of Western fantasy: the sword, the dragon, and the chosen hero. For example, in the Chosen One opens with the protagonist training with a sword once belonging to his brother, invoking the chivalric tradition of inheritance and duty

The morning mist has lifted from the grove by the time you finish practicing the forms with your brother's sword. You still think of it as his, even though it's been a year since they dragged him off to war without so much as a pair of boots to his name. One day, Eadgar will come back to claim it, and everything will go back to the way it used to be.

Fig. 7.Ai Dungeon, Chosen One.

As seen in figure 7, the early fog has already cleared from the grove by the time the sword practice is finished. Torvald still think of his brother. He was taken to war a year earlier with barely anything to his name, not even proper boots. There's still a quiet hope that he'll return someday to reclaim the sword and that life will return to how it once was.

Likewise, the Knight also draws directly from the same archetypes but in the form of honor and duty:

You are Torvald, a knight living in the kingdom of Larion. You have a steel longsword and a wooden shield. You are on a quest to defeat the evil dragon of Larion. You've heard he lives up at the north of the kingdom. You set on the path to defeat him and walk into a dark forest. As you enter the forest you see The forest looms before you, ancient and unyielding, its gnarled branches stretching overhead like the crooked fingers of a withered crone. The path ahead is narrow, choked with roots and dead leaves, winding into the heart of the wood where even the light struggles to penetrate. Damp earth and pine needles mingle with something sharper—something wild and untamed. Your boots sink slightly as you press forward, each footstep accompanied by the creak of your leather armor and the soft clink of your sword's scabbard against your thigh.

Fig. 8.Ai Dungeon, Knight.

In this scene of figure 8, Torvald begins his journey as a knight, armed with a steel longsword and a wooden shield, setting out to slay the dragon said to live in the far north. As he starts his quest, he steps into a dark, imposing forest. The trees rise overhead with twisted branches that resemble the bent fingers of an old crone, making the entrance feel ancient and forbidding. The path is tight and cluttered with tangled roots and fallen leaves, winding deeper into a place where sunlight barely reaches. The smell of damp soil and pine mixes with a sharper, wilder scent that hints at the forest's untamed nature. With each step, his boots sink slightly into the soft earth, and the sounds of creaking leather and the faint clink of his sword's scabbard accompany him as he moves forward.

This layering of familiar motifs echoes Kristeva's (1980) description of intertextuality as "a mosaic of quotations." The AI's training data, that train itself using numerous human writings, allows it to reconstruct recognizable mythic patterns without deliberate intention. The result is what Jameson (1991) terms "pastiche": imitation without parody, style without origin. The Knight story, for example, recalls the medieval hero's trope of fighting the monster, while simultaneously deconstructing it through abrupt tonal shifts:

The massive beast slams into the earth with a thunderous impact that shakes the ground beneath your feet. Its limbs twitch, claws scrabbling weakly at the dirt as dark blood pools beneath it. Its breath comes in rattling gasps, chest rising and falling in great, shuddering movements. The black eyes that once burned with feral intelligence now glaze over, unfocused, staring past you into nothingness.

Fig. 9.Ai Dungeon, Knight.

In this moment, the creature crashes to the ground so hard that the impact makes the earth tremble. Its body still jerks a little as its claws drag weakly through the soil, and dark blood spreads out beneath it. Each breath it takes is rough and uneven, its chest heaving in strained, shuddering motions. The once-alert black eyes, filled with wild sharpness before, have gone dull and lifeless, staring blankly into the distance without seeing anything at all.

This subverts traditional heroic triumph and replaces it with introspection, a clear reimagining of postmodern view of mythical battle.

Baudrillard's (1994) concept of simulation further applies here. The AI does not consciously "know" fantasy tropes; it reproduces them using the data that they were trained off, using them to create the narratives. When Torvald in Chosen One succumbs to the whispers of his runesword:

"The pain is your gift," the sword whispers in your mind. "It will make you strong." Your fingers spasm, the tips of your fingers glowing where the runes have burned completely through. You can feel the magic coursing up your arms, into your shoulders, beginning its inexorable journey toward your heart.

"The first test is always the hardest," the voice rumbles. "But you will endure it." Your breath comes in ragged gasps as the runes continue their work, carving through the last of your flesh and bone. The sword's presence fills your mind now, not as a voice but as a constant pressure, like a second heartbeat thundering through your skull. Your sister stumbles back against the wall, her hands fluttering uselessly as she watches the impossible transformation.

Fig. 10. Ai Dungeon, Chosen One.

In this scene, the sword speaks directly into the mind, claiming that the pain being felt is a kind of gift, something meant to strengthen the one holding it. Their fingers jerk involuntarily, glowing at the tips where the runes have burned straight through the skin. A surge of magic climbs from their hands up through their arms and shoulders, steadily making its way toward their heart.

The voice inside the sword insists that the first trial is always the most difficult, but that it will survive. Breathing becomes uneven and strained as the runes continue cutting through flesh and bone. The sword's presence expands in the mind, no longer just a voice but a heavy, relentless pressure, like a second heartbeat pounding inside the skull. Nearby, the sister goes back into the wall, overwhelmed and terrified, her hands trembling helplessly as she witnesses a transformation that shouldn't be possible.

The moment feels mythic, yet it just sounds like normal mythical trope of a hero, showing that AI can recreate a narrative trope but with the limitation of the data that trains them.

Intertextuality is a defining feature of postmodern literature, where texts derive meaning through references to existing cultural narratives rather than original inventions. In AI Dungeon, intertextuality emerges through the repetition and recombination of familiar fantasy tropes commonly found in works such as *The Hobbit* and *The Lord of the Rings* by J.R.R. Tolkien. Elements such as heroic quests, enchanted swords, dragons, and morally burdened protagonists strongly parallel Tolkien's fantasy tradition. For instance, the figure of Torvald in *Knight* mirrors the archetypal hero embarking on a perilous journey similar to Bilbo Baggins' departure from the Shire or Frodo's reluctant acceptance of the Ring's burden. Likewise, the presence of a powerful and dangerous artifact in *Chosen One* recalls the One Ring, where power simultaneously offers protection and moral corruption.

However, AI Dungeon does not replicate these narratives with coherent mythological depth. Instead, it produces what Jameson (1991) terms pastiche, the imitation of established styles without parody or critical distance. The AI reconstructs fantasy conventions based on patterns learned from existing texts, generating a narrative that feels familiar yet lacks a singular authorial intention. This process aligns with Baudrillard's (1994) concept of simulation, where representations no longer refer to an original reality but instead circulate as self-contained signs. In this sense, AI Dungeon simulates Tolkien-like fantasy without engaging in world-building as a deliberate artistic act, resulting in a narrative that appears authentic while remaining fundamentally artificial.

Through intertextuality and simulation, AI Dungeon makes a reflection of human creativity in creating a narrative. The stories that were created serve as a reminder to the readers that meaning in postmodern literature, has lost its originality but continually recycled, transformed, and reborn through reinterpretation of the narratives.

Authorship and Reader Agency

Barthes' (1977) notion of the "Death of the Author" have a definite example within the AI Dungeon. Here, the narrative was created between the player and Artificial Intelligence. The author is no longer human, but a system of distributed creativity created from AI that is learnt from human writings. For example, after each player command, the AI improvises narrative continuity, such as in *Chosen One*, as seen in this image:

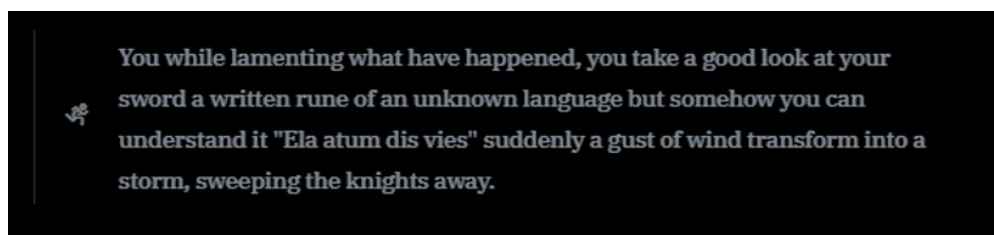


Fig. 11. Ai Dungeon, Chosen One.

In Figure 11, while grieving over everything that has happened, the character takes a closer look at the sword and notices a rune carved into the blade, written in a language that shouldn't be understandable, yet its meaning somehow becomes clear: "Ela atum dis vies." As the words register, a sudden gust of wind rises without warning and quickly escalates into a violent storm, powerful enough to hurl the surrounding knights off their feet.

The line feels deliberate, yet it emerges from the analysis of the algorithm, the AI echoing human creativity of writing through language synthesis.

In Chosen One, the illusion of agency deepens as the player's decisions alter the story's moral direction. When the protagonist must choose between surrendering the sword or keeping it, the AI-generated continuation shifts tone accordingly. As an example:

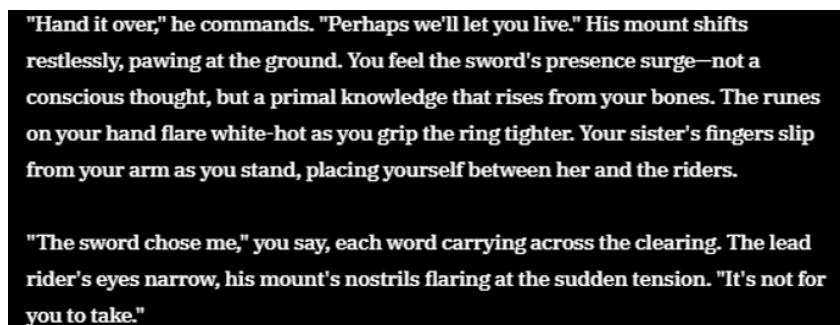


Fig. 12. Ai Dungeon, Chosen One.

In Figure 12, the lead rider orders the weapon to be surrendered, hinting that doing so might save their life. His horse shifts and paws on the ground, restless and impatient. At the same time, the sword's presence surges through the one holding it, not like a spoken message, but a deep instinct rising from within main character. The runes burned into the hand ignite with searing light as the grip tightens around the ring. The sister's hand slips away as the wielder steps forward, deliberately positioning themselves between her and the mounted soldiers.

A declaration is made that the sword has chosen its bearer, the words carrying clearly across the clearing. The rider at the front narrows his gaze, and his horse snorts sharply at the sudden change in the air. The message is clear: the sword isn't theirs to claim.

The input of the players still affects the outcome of the story, but the development of the narratives relies on the algorithm of the AI, which is impersonal but responsive towards the player input.

This dynamic reflects Jameson's (1991) idea of "decentered subjectivity," where the creative creation of the narratives is united. The players and the AI share the control of the narratives, creating a collaborative procedure in the storytelling, instead of a oneway expression.

In this case, AI Dungeon redefines the way writing works into an act of postmodernism, by allowing dialogue exchange between humans and the algorithmics potential, instead of just a solitary creation of one person. Instead of forced, the meanings naturally surfaced, in line with the postmodern belief that text is a system that was created from interpretation and actions.

The analysis of postmodern elements in AI Dungeon stories shows how artificial intelligence able to create the essence of postmodern literature. The story of Knight and the Chosen One shows fragmentations, simulate human emotions, pointing out the intertextuality, and the collaboration of

authorship, the characteristics that blur the notion of originality and traditions in the creation of the narrative. These interactions redefine the progression of narratives with AI Dungeon acting as the tools to move forwards with AI and human collaboration in the literary world.

Narrative Equilibrium in Todorov's Model

Todorov's (1971) theory of narrative structure proposes that every story follows a cyclical pattern of balance and disruption. The model consists of 5 stages: the initial equilibrium, disruption, recognition, repair, and a new equilibrium. The implementation of this framework to AI Dungeon can help how we see the AI generate the narratives that either follow the traditional narrative structure or will deviate from it. Both stories, Knight and Chosen One, each one display this cycle, though with elements of postmodern in the process of creating the narrative, either from the fragmentation or the ability of the AI algorithm to create or replicate human emotions in its writings.

Although postmodern literary theory and classical narrative structure appear to be conceptually contradictory, this chapter demonstrates that both frameworks can be productively applied to the analysis of AI-generated interactive fiction. Postmodernism, as described by Jameson (1991), emphasizes fragmentation, instability, and the erosion of linear narrative coherence, while Todorov's narrative equilibrium model relies on structured progression and cyclical order. However, AI Dungeon operates within a hybrid narrative space where algorithmic systems reproduce conventional story structures while simultaneously destabilizing them through fragmentation, player intervention, and procedural unpredictability. Therefore, postmodern elements are used in this chapter to examine how meaning, authorship, and emotional expression are disrupted and decentralized, while Todorov's model provides a structural lens to trace how narrative order is temporarily constructed and repeatedly unsettled. By combining these two approaches, this chapter able to reveal how AI-generated narratives negotiate between order and disorder, allowing classical narrative patterns and postmodern instability to coexist within a single digital storytelling framework.

Analysis in the story Knight

Equilibrium 1 – Stability and Purpose

The story of Knight begins in a state of relative stability. The protagonist, Torvald, is depicted as a loyal and disciplined warrior whose sense of identity is defined by honor and duty: "You are Torvald, a Knight living in the kingdom of Larion. You have a steel longsword and a wooden shield. You are on a quest to defeat the evil dragon of Larion. You've heard he lives up at the north of the kingdom. You set on the path to defeat him and walk into a dark forest." (AI Dungeon Knight, para. 1).

You are Torvald, a knight living in the kingdom of Larion. You have a steel longsword and a wooden shield. You are on a quest to defeat the evil dragon of Larion. You've heard he lives up at the north of the kingdom. You set on the path to defeat him and walk into a dark forest. As you enter the forest you see The forest looms before you, ancient and unyielding, its gnarled branches stretching overhead like the crooked fingers of a withered crone. The path ahead is narrow, choked with roots and dead leaves, winding into the heart of the wood where even the light struggles to penetrate. Damp earth and pine needles mingle with something sharper—something wild and untamed. Your boots sink slightly as you press forward, each footstep accompanied by the creak of your leather armor and the soft clink of your sword's scabbard against your thigh.

This introduction sets the foundation for the first equilibrium. The Knight's sense of purpose mirrors Todorov's initial state of balance, in which the protagonist and world exist in harmony.

Disruption of Equilibrium

The state of equilibrium is disturbed when Torvald is forced into an encounter with enemies. These confrontations introduce external conflict in the form of physical danger, while also creating internal disruption as Torvald begins to experience doubt and heightened awareness of the risks associated with his quest:

You twist your stance, planting your feet wider, bracing for another assault. The wolf snaps and growls, circling now, its head low, eyes flicking between you and the path ahead. Blood pounds in your ears as the wolf's muscles coil for another strike. The creature's hackles rise along its spine, a low, guttural growl rumbling from its throat. You shift your grip on the shield, feeling the heat from the beast's last assault seeping through the damaged wood.

Fig. 14. Ai Dungeon, Knight.

In Todorov's model, such a disruption marks the beginning of narrative tension, indicating a transition from an initial state of stability to a condition of conflict and instability. This shift propels the narrative forward by introducing obstacles that the protagonist must confront in order to restore balance.

Recognition of Disruption

Torvald gradually becomes aware of his moral and emotional disorientation. The story highlights his internal reflection:

Elissa scoffs, shaking her head. "North, eh? Then you're walking into trouble." She steps past you, glancing at the ravaged shield. "Dragon up there's been stirring lately. Bad signs all over—dead sheep, cattle left half-eaten, wolves getting bold." She jerks her head toward the path behind her. "I'm heading down to the old herders' camp. They need help fending off the predators. If you're heading north, we might as well travel together for a while. Two blades are better than one." you say carefully.

Fig. 15. Ai Dungeon, Knight.

In this moment, the recognition stage happens when the Knight starts to realize the reality of his objective, the risk of danger and the possibility of his faith towards his journey will be shaken. This aligns with Todorov's principle that recognition involves a deepening of understanding about the cause and impact of the disruption.

Repair of Disruption

The repairs begin when Torvald using his action repairs the cause of disruption, in this case, defeating the monster which ambushed him and Elissa:

Elissa exhales slowly, her grip on the axe easing as she watches the monster struggle. Its breathing is ragged now, each exhale steaming faintly in the cool air. Its claws scrape weakly at the earth, leaving deep gouges in the soil. You swallow hard, your hands shaking as you move toward Elissa. She doesn't turn to look at you, her focus locked on the wounded beast. The dying monster's breathing grows more labored, its massive chest rising and falling in increasingly erratic patterns. Elissa steps closer, axe raised, watching as dark blood pools beneath the creature's bulk. The forest around you falls silent, as if even the wind holds its breath.

Fig. 16. Ai Dungeon, Knight.

This struggle for restoration, even though it is full of action and bravery, does not restore the initial peace, but instead it pointed out the fact that the physical and moral struggles will become harder the more they advance further in the story.

Equilibrium 2 – Reflection and Transformation

The Equilibrium ended with a temporary sense of stability. Torvald survives, but his understanding of honor and courage is forever altered:

You swallow hard, remembering the heat of the battle, the way your muscles had screamed in protest but moved anyway. The way you'd swung that axe over and over, each blow a desperate attempt to stay alive. To keep her alive.

"I didn't want to die," you admit, your voice rough. "And I didn't want you to die, either."

Something shifts across Elissa's face—so subtle you almost miss it. Her lips part slightly, then press together again. For a long moment, she doesn't speak, just watches you with an unreadable expression. When she finally moves, it's slow and deliberate. She reaches up, one gloved hand brushing a strand of hair from your forehead. The touch is fleeting, just the barest whisper of fingertips against skin, but it stays with you. Her fingers linger for half a heartbeat longer than necessary before she pulls away.

Fig. 17. Ai Dungeon, Knight.

This final equilibrium is neither triumphant nor absolute. Instead, it represents a postmodern reinterpretation of Todorov's model, an unstable harmony shaped by introspection and emotional ambiguity. Through its progression, Knight follows Todorov's structure but ends with open reflection rather than closure. This incomplete restoration reflects Jameson's (1991) idea of the "perpetual present," where narratives resist resolution and linger in interpretive uncertainty. The story demonstrates how AI Dungeon adapts classical narrative form to a digital, postmodern medium where meaning remains fluid and unresolved.

Analysis in Chosen One

Equilibrium 1 – Peace and Familial Harmony

At the beginning of Chosen One, the world exists in a calm, domestic balance, characterized by routine activities and a sense of familial harmony that establishes the initial state of equilibrium in the narrative.

The morning mist has lifted from the grove by the time you finish practicing the forms with your brother's sword. You still think of it as his, even though it's been a year since they dragged him off to war without so much as a pair of boots to his name. One day, Eadgar will come back to claim it, and everything will go back to the way it used to be.

Fig. 18. Ai Dungeon, Chosen One.

As seen in Figure 18, This establishes the first equilibrium, a world defined by simplicity and content. It represents Todorov's initial state of stability, where human relationships serve as the foundation of order.

Disruption of Equilibrium

The first disruption occurs when Torvald's village is attacked by the imperial Knights. This unexpected invasion destroys the initial sense of peace and security, forcing Torvald to confront immediate danger and uncertainty. As a result, the narrative shifts from a stable domestic setting to a state of conflict, initiating Torvald's journey and the progression of the story:

You run for the village. At the crest of the hill, you halt. Below, you see knights thundering through the streets, their tabards resplendent with the golden fleur-de-lis of Auremagne—the kingdom Eadgar was sent to fight.

Fig. 19. Ai Dungeon, Chosen One.

As Seen in figure 19, the main character start to run for the village while being chased by the knights while catching the glimpse of the pursuer crest, which is the one that the older brother was fighting against.

This event introduces the tension of the story, the struggle between destiny and self-control. As in Todorov's framework, the disruption breaks the initial balance and drives the protagonist toward transformation.

Recognition of Disruption

Recognition occurs when Torvald and his sister become aware of the dangerous consequences of the newly discovered power. Cynethryth's concern highlights the emotional tension of this stage, as her fear reflects the realization that the sword's power brings not only protection but also serious risk.:

The moment your fingers tighten around the sword's hilt, a shock jolts through your body—not pain, but something else. The runes flare with an inner light that bleeds through your eyelids as you squeeze them shut in prayer. When you open them, the forest around you seems sharper, more alive. The knights' shouts take on an unnatural clarity, their footfalls like thunderclaps.

Your sister gasps as she feels the heat from the sword. "Torvald, what's happening?" she whispers, her terror giving way to awe. The cave mouth beckons, but the path to it is now completely blocked by mounted soldiers, their lances lowered.

Fig. 20.Ai Dungeon, Chosen One.

"Your sister gasps as she feels the heat from the sword. "Torvald, what's happening?" she whispers, her terror giving way to awe. The cave mouth beckons, but the path to it is now completely blocked by mounted soldiers, their lances lowered." (Chosen One, para. 13).

This moment represents Todorov's recognition stage, the knowledge of this sword as a "disruption" that cannot be ignored, it also says a lot about the theme of postmodernism, which is the fragility of human in the face of danger or adversary, mirroring Jameson's (1991) sense of existential instability in late modern narratives.

Repair of Disruption

Repair occurs through Torvald's confrontation with the imperial Knights. At this stage, Torvald begins to realize the potential of the sacred sword and increasingly relies on its power to confront the threat. This reliance marks an attempt to restore balance after the disruption caused by the attack on the village. However, the repair does not fully resolve the conflict, as Torvald's dependence on the sword introduces new uncertainty into the narrative, as seen in figure 21:

The sword feels alive in your hands, thrumming with energy that makes your arms tingle. The runes seem to glow more brightly as the knights approach, their shadows lengthening across the forest floor.

"You're outnumbered, lad," the scarred knight calls, still mounted. "Last chance to surrender that blade. Lord Etienne values it... more than he values Saxon peasants." The dark-haired knight lunges first—a simple feint meant to test your reflexes. You parry instinctively, the runesword meeting his blade with a shower of sparks. The impact travels up your arms, but the sword doesn't feel heavy anymore. It moves like an extension of your body, turning aside the next two strikes with practiced ease.

Fig. 21.Ai Dungeon, Chosen One

"The sword feels alive in your hands, thrumming with energy that makes your arms tingle. The runes seem to glow more brightly as the Knights approach, their shadows lengthening across the forest floor." (Chosen One, para. 17). As seen in Figure 21, Torvald internal struggles with his emotions and the

outcome which let him use the sword powers can be taken as the moment of desperation, a crack within the moral identity caused by power.

Equilibrium 2 – Ambiguity and Aftermath

The equilibrium ends in ambiguity, as the immediate conflict is momentarily resolved but lasting stability is not fully restored. Although the characters reach temporary safety, uncertainty remains regarding future threats and the consequences of earlier actions:

"You're hurt," she says, her words cracking. She reaches toward your side where blood has soaked through fabric and dried in dark patches. "Badly hurt." Her small hand hovers just above the wound, afraid to touch.

"I'll live," you tell her, though the pain says otherwise. You straighten with effort and look around. The sun has begun its descent, painting the land in streaks of gold and red. The distant hills roll toward the horizon, broken only by stands of trees and the occasional farmstead's thatched roof. The road beneath your feet winds westward toward the port of Caerleon—toward potential safety from Aethelred's reach, but also toward Auremagne's forces that are known to control the coastal areas. To the north lies the kingdom's heartland, where Aethelred's power is absolute, and to the south, the wild hills where outlaws and rebels hide.

Fig. 22. Ai Dungeon, Chosen One.

"To the north lies the kingdom's heartland, where Aethelred's power is absolute, and to the south, the wild hills where outlaws and rebels hide." (Chosen One, para. 34).

We can take from Figure 22, that this second equilibrium is fragile and incomplete. Even though Torval and his sister escaped to safety, the Knights are still in pursuit of the sword, the intense emotions still exist, although with a temporary sense of peace and safety. We can see that Todorov's cyclical equilibrium is still in use, but the story uses it as a form of cycles, the resolution does not restore peace but ended it through uncertainty.

The application of Todorov's narrative theory to AI Dungeon shows how Algorithmic driven narrative able to produce the classic cycles of equilibrium stages and the transformation. Both stories follow the stages of equilibrium to the end, but instead ending with a resolution, at the end of the equilibrium the players are met with uncertainty. This instability and uncertainty show the condition of postmodernism, where meanings are relative and sometimes uncertain. With this AI Dungeon demonstrates the ability of AI to interact with basic logical function in the process of creating narrative in the scope of Digital literature.

CONCLUSION

The analyses show that AI Dungeon able to act as bridge for the classic structural narrative and the postmodern experiments. Using the story of Knight and Chosen One, AI shows that fragmentation and the coherence of the narrative can exist as one framework. While Todorov's narrative theory sets the foundation for the equilibrium and progress, the characteristics of postmodern such as fragmentations, intertextuality, and joint authorship mix all of these stages and reshape them into one, making it possible for the elements to exist with one another.

The analysis of both Knight and Chosen One shows that AI Dungeon reproduces the structural rhythm of Todorov's equilibrium model while at the same time combining it with the fluidity and uncertainty of postmodernism. The stories start with harmony, move through the stages and end up with a new cycle of equilibrium, which still is not the resolution of the equilibrium, but instead they were met with uncertainty and left with self introspection, various meanings and instability of emotions. This combination shows the ability of AI to adapt by combining the classic structures with the postmodern elements, proving that AI with its capacity can simulate the human narratives.

Together, these findings confirm that AI Dungeon not only imitates but also uses the data that they were trained to reproduce human like storytelling. The AI blends emotional depth, moral ambiguity, and procedural unpredictability of their algorithm into a new form of narrative expression. By combining

Todorovian structure with postmodern fluidity, AI Dungeon reflects how artificial intelligence can both reproduce and transform literary tradition, signaling the emergence of a hybrid storytelling mode unique to the digital age.

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