



RESEARCH PAPER

Artificial Intelligence (AI) and Subjectivity: A Hyperrealist Analysis of Egan's *The Candy House* and Ishiguro's *Klara and the Sun*

¹Alisha Dilawaiz, ²Aamer Shaheen and ³Sadia Qamar*

1. M Phil Scholar, Department of English Literature, Government College University, Faisalabad, Punjab, Pakistan
2. Assistant Professor, Department of English Literature, Government College University, Faisalabad, Punjab, Pakistan
3. Assistant Professor, Department of English Literature, Government College University, Faisalabad, Punjab, Pakistan

*Corresponding Author: sadiaqamar@gcuf.edu.pk

ABSTRACT

This research paper focuses on the portrayal of the impact of Artificial Intelligence (AI) and Technology on subjectivity of characters in Jennifer Egan's *The Candy House* (2022) and Kazuo Ishiguro's *Klara and the Sun* (2021). The paper inquires the hyperreal modification of characters' perceptions and emotions in the context of rapidly advancing technological environment. The paper explores the depiction of AI driven characters and different methods through which technology shapes their personalities in order to investigate the emotional construction and evolution of these characters. The paper exposes different approaches used by Egan and Ishiguro in portraying the influence of technology on character development and emphasizing the blurred boundaries between human and AI identities. Both narratives explore the profound influence of technology on the evolution of characters, blurring the boundaries between the real and the artificial. Through the lens of Jean Baudrillard's concept of 'hyperreality' this analysis investigates the implications of AI and technological incorporation on subjectivity of characters giving a deeper understanding of the ever evolving relationship between humans and technology.

KEYWORDS Artificial Intelligence (AI), Hyperreality, Jennifer Egan, Kazuo Ishiguro, *Klara and the Sun*, Subjectivity, *The Candy House*

Introduction

Jennifer Egan's *The Candy House* (2022) and Kazuo Ishiguro's *Klara and the Sun* (2021) delve into the consequences of Artificial Intelligence (AI) on human experiences and relationships. Both these works examine this complex interaction very clearly. Through the application of Jean Baudrillard's theory of hyperreality we can gain a more keen comprehension of how these stories mirror and inspect the different lines that separate the real from the virtual. According to Baudrillard's theory of hyperreality, the difference between simulation and reality blurs in a society where media and technology motivate every aspect of daily life. In this hyperreal state, simulations and representations not only capture reality but also define and influence it. As in *The Candy House* and *Klara and the Sun*, AI systems interact with human characters to create a complicated tapestry of real and artificial experiences, Baudrillard's theoretical perspective offers an appropriate insight to study the characters and themes of both the novels. An upcoming society is explored by Egan in *The Candy House* where 'Own Your Unconscious' technology allows people to externalize and share their memories, thus building a digital repository of subjective experiences and because of this technology it becomes harder to distinguish between real and virtual, as well as between private and public. It raises concerns about memory and self-hood in the hyperreal era. The characters' lives, becoming interwoven within a web of virtual worlds and their dependence on technology, highlight the decline of genuine experiences.

In *Klara and the Sun*, Ishiguro introduces Klara, an AI character, as an Artificial Friend to a little girl named Josie. As an AI, Klara's viewpoint throws light on the refinement of human relationships and emotions in a society where artificial intelligence motivates every aspect of daily life. Her observations and analyses of human behavior are harmonious with Baudrillard's theory that the line separating human and machine in a hyperreal world gets progressively blurred. Both the novels give a critical perspective on the future of human identity in an era of artificiality and show our contemporary technology worries, also contributing to the larger conversation about the place of technology in modern life in addition to striking a match with Baudrillard's theoretical findings.

The paper investigates the complex relation between artificial intelligence and human subjectivity by using Baudrillard's theory of hyperreality in Jennifer Egan's *The Candy House* and Kazuo Ishiguro's *Klara and the Sun*. The paper attempts to show how Egan and Ishiguro employ AI characters to portray the changing terrain of human subjectivity in a world getting more advanced technologically; ultimately raising the question of whether genuine subjective experiences can endure in a hyperreal era?

Literature Review

This section is mainly divided into two parts. The purpose of the first section is to discuss the reviews on *The Candy House* and the second section then reviews some of the research that has been done on *Klara and the Sun*. Poniewozik (2022) analyzes *The Candy House* and believes that it is a world-shifting phenomenon that defines the present era and connects strangers. He compares it with her previous work *A Visit from the Goon Squad* and explores the themes of memory authenticity and technology (*The New York Times*). Silcox (2022) talks about *The Candy House* and says this title is taken by Egan from Hansel and Gretel. This metaphor is used to describe the allure of social media, comparing it to the attractive sweetness of *The Candy House* (*The Guardian*). Grady (2022) compares *The Candy House* with Egan's earlier novel *A Visit from the Goon Squad* as both are similar in structure and some characters. Both are unique in their perspectives and jumping around in time. *The Candy House* is broad and kaleidoscope, much like *A Visit from the Goon Squad* before it (*Vox*). Houle (2022) discusses Egan's latest work *The Candy House* and compares it to her previous novel *A Visit from the Goon Squad*. He criticizes the novel's thematic exploration of technology's dangers as ordinary and unnecessary. Overall, the review considers *The Candy House* an unnecessary sequel that falls short of expectations, suggesting the reader options for other literary offerings (*Medium*). Abbar (2023) in her research paper examines Egan's *The Candy House* and illustrates how modern technology affects human identity, concentrating on Jean Baudrillard's ideas of hyperreality. She discusses that through her portrayal of characters and situations influenced by these technologies, the author aims to highlight the significant consequences and challenges posed by hyperreality in today's society. In essence, she argues that the hyperreal environment created by technology has profound implications for how individuals perceive and interact with the world around them (pp. 568-573).

Alam (2021) provides a summary of Ishiguro's novel *Klara and the Sun* and highlights themes like the role of science in transcending death, the ethics of genetic modification, and the concept of parenthood as explored through Klara's narrative (*The New Republic*). Preston (2021) analyzes *Klara and the Sun* and calls it a meditation on what it means to be not-quite-human. He briefly discusses the plot of the novel and delves deeper into the themes explored in the novel such as the consequences of genetic modification, the power of art to express truths, and the contrasting forms of love depicted in the narrative (*The Guardian*). Bavetra & Ravi (2021) in their research article, analyze Ishiguro's *Klara and the Sun*, along with his seven preceding books, showcasing his trademark serious and reflective writing style. Their study explores into themes of aspiration, belief, and affection. It also shows the relationship between humans and

mechanical man as depicted throughout Ishiguro's book (pp. 295-301). Enright (2021) analyzes Ishiguro's novel *Klara and the Sun* and mentions its investigation of themes such as isolation, abandonment and the spirit of love through the perception of a machine with sentiments. The novel is described as problematic exploration of love and connection and shakes the readers through its depiction of Klara's travel towards understanding and love (*The Guardian*). Stacy (2022) examines the themes of Ishiguro's novel *Klara and the Sun* in her research paper on synthesizing surface and depth in Ishiguro's *Klara and the Sun* and makes connections to modern art theory. Echoing ideas from meta- and trans-modernism, she promotes a fusion of modernist and postmodernist ideas (pp. 102-116). Mejia & Nikolaidis (2022) give a comprehensive interpretation of the existential and ethical dilemmas raised by Ishiguro's work in their research article on new perspectives, exploring artificial Intelligence, technological idleness, and transhumanism in *Klara and the Sun* (pp. 303-306). Stenseke (2022) in his research article on morality of artificial friends investigates whether artificial beings are effective on morality or agency. He draws a difference between two perceptions: one is based on perceived externally by society while the other is on interior metaphysical qualities. He concludes by saying that rather than depending on Klara's natural qualities, her moral standing is highlighted by how other people see her (pp. 1-18). Li & Eddebo (2023) present a deep analysis and discuss the themes of created subjectivity and human identity (pp. 124-129). Misra (2024) explores the themes of self nourishment, post-humanism and caring. The article highlights the unsettled caregiver hard work as shown in the text and provides different perspectives into the complexities of both natural and artificial companionship (pp. 370-389).

Material and Methods

The paper adopts a qualitative research approach to investigate the relationship between Artificial Intelligence (AI) and human subjectivity in Egan's *The Candy House* and Ishiguro's *Klara and the Sun* by using Jean Baudrillard's theory of hyperreality as theoretical framework. The theory of hyperreality was developed by Baudrillard in his most well-known book, *Simulacra and Simulation* (1981), which was translated into English in 1983. He says it is a creation of real by models that has no emergence or originality (p. 6). He mentions that hyperreality seeks to create a symbol for something that never actually occurs. The world we formerly knew has been exchanged by a copy world in which our only needs are simulated stimuli. The hyperreality is a postmodern concept that refers to the current state of society and is defined as the process of creating something fake that is taken to be real (p. 58). According to this theory, we live in a deluded environment that has been created through politics, national identity, and religion (p. 94). Artificial Intelligence can be defined as something intensifying and succeeding link towards the human future. AI is a branch of computer science that refers to the simulation of human intelligence in machines that are programmed to think like humans, mimic human actions and capable of performing tasks that need human intelligence, with maximum chance of success.

Results and Discussion

The Candy House and *Klara and the Sun* represent the condition of a society that is dependent on technologies. Through the use of different technical innovations both examine the relationship between technology and human subjectivity. Ishiguro's novel investigates constructed friendship and copied emotions, whereas Egan's novel shows the virtual reality of shared memories. The paper presents an analysis of virtual world described in the novels that how technological advancements question and transform our ideas of truth, reliability, and human connections. The characters' representations in both Ishiguro and Egan illustrate the influence of technology and artificial intelligence (AI) on perception.

Impact of AI on Subjectivity

In *The Candy House*, Egan fantasizes a society in which people can externalize and share their memories to 'Own Your Unconscious' technology. The character development is significantly influenced by this technology specifically when it relates to the main character, Bix Bouton. Bix develops this technology because of his early interest and ambition motivated by a desire for greater human connections and understanding. But as the story progresses the characters' ability to access and share their memories causes them to go through internal struggles and complications. Egan uses a multi-layered approach of storytelling that alludes to the subjects of subjectivity, artificial intelligence, and hyperreality. There are many points of view and changing narrative voices are used in the novel's fractured, non-linear structure. This strategy mimics the complexity of human perception as well as the ways in which technology affects identity and impression. She imagines a society in which social and personal realms are profoundly impacted by technology. The ubiquitous existence of social media and data storage frequently fractures and shapes the subjectivity of the characters.

While in *Klara and the Sun* Klara's subjectivity is influenced by her faith in the Sun which can be seen as a hyperreal construct. Actually the Sun is the central element in molding her subjectivity and perception of the world. At the work even her thoughts are arranged by the Sun. As in Part 5 when Josie is in bad condition, Klara insists Rick to bring her to Mr McBain's barn to have some conversation with the Sun. And she tells it about her efforts to save him from pollution and how father Paul helped her to destroy Cooting Machine. She also recalls the events when she was in city with Rick and his mother Helen when they were in a meeting with Mr. Vance. She also recalls a woman who was unnoticed by hotel manager. As the Sun is setting her thoughts are also distracting. She is also forgetting why did she come here? Then she arranges her thoughts before the Sun sets.

Klara admits that the Sun has the power to distract her attention with a strong hold on her priorities and concentration as she speaks her thoughts: "But I realized I couldn't afford to become distracted, that the Sun was likely to leave at any moment" (Ishiguro, 2021, p. 302). The Sun is seen by Klara as more than simply a physical object. Actually in the novel it is a hyperreal energy that commands her thoughts and behavior. She remains attentive because she fears it may go. Klara's intellectual and emotional existence is organized by the Sun's presence. She experiences a feeling of importance and worry due to the Sun's upcoming departure. This throws light on how much the Sun affects her internal habits of understanding. This creates a hyperreal construct which shapes her inner experiences when Klara's mental procedure under the influence of the Sun exchanges from being organized to free flow stream of consciousness. She knows herself as an Artificial Friend (AF) and the Sun as a source of life and nutrition not only for people but her decisions and actions are greatly affected by her opinion that the Sun is powerful. She makes notice of the Sun rising and setting. By her observation of how the Sun's light improves the outer environment she interlinks the Sun with optimism and hope. These observations influence her perception of the world and nourish her belief in the Sun's power. These lines are spoken by Klara in First Person Narrative when Josie has been recovered from the Sun's nourishment, "The Sun's special nourishment proved as effective for Josie as it had for Beggar Man, and after the dark sky morning, she grew not only stronger, but from a child into an adult" (p. 319).

Collective Consciousness and Personal Identity

The Fourth Chapter of Egan's novel: "Rhyme Scheme," is narrated by Lincoln who is the son of Sasha and Drew. He is a counter to Mandala, someone who quantifies information to predict future consumers' behavior on their users. He also uses mathematical figures to count his relation with his coworker M. He shows the behavior which is parallel to an AI device. And he is devoted in collecting and studying data even in

his daily life. His method of understanding the natural world is mostly based on statistical analysis and quantification. Lincoln thinks in a way that is similar to an algorithm. His statistical analysis of M's appearance and habits shows how AI uses pattern identification to make sense of data. The given lines show how Lincoln counts human behavior and mentioning only few things cannot be counted: "M has four primary freckles on her nose and approximately twenty-four secondary freckles. I say approximately not because her secondary freckles can't be counted - few things in this world can't be counted" (Egan, 2022, p. 67). This process of understanding human behavior through statistics finishes the complexity and subjectivity of human experiences and reflecting a hyperrealist perception where the original human experience is displaced by its representation. Lincoln is similar to an AI system's memory capacity in that it efficiently processes and retains enormous volumes of data. His AI-like functioning is demonstrated by his capacity to remember and use this knowledge to his assessments. AI gadgets just pay attention to facts and lack emotional connection. Lincoln's exchanges and evaluations also frequently lack emotional nuance, favoring facts and reasoning over empathy and a sense of personal connection.

One of the main characters Miranda Kline develops an algorithm that lets people to explore the collective mind. Algorithm and database stand in for the material and digital embodiment of the collective consciousness, in which unique personas are absorbed into a more extensive, globally linked network of shared information. "It was her intellectual property, Fern said. How could anyone else have sold it? As one of the purchasers of Kline's algorithms, Bix squirmed in a state of squeamish duplicity. He was relieved when Ted said, here's a different question, Miranda Kline's algorithms have helped social media companies to predict trust and influence, and they've made a fortune off them. Is that necessarily bad?" (p. 15). There is a personal clash between his contributions to technical advancements and his history. This can be seen by contrast between nostalgia and his involvement in establishing a new world where physical encyclopedias are outdated. Tessa gives artistic and less tech driven viewpoint to her role as a dance professor. Her observation of Miranda Kline's circumstances through her reading of Aristotle shows her inclination towards humanistic interpretation and classical comprehension. She observes Kline's predicament by using the principles of classical tragedy and demonstrating her preference for comprehending human experiences through philosophical and historical frameworks that are opposed to present technology paradigms. A practical method is suggested by Kacia's question regarding the selling of the algorithms. She gives attention to the situation's practical aspects, such as whether Kline sold the theory or the algorithms. Her inquiry highlights a clear-cut viewpoint which focuses more on the concrete deeds and transactions than the moral or philosophical consequences. Portia reveals the mystery of Kline's algorithms sale by sparking a conversation on the dual morality of using them. Her question highlights concerns about responsibility in the IT sector and shows a cynicism towards the driving forces behind technology advancements. Ted asks the other members to think about the beneficial applications of Kline's algorithms and questions and if there is a fundamentally bad effect on social media as a result of them. In difference to a categorical rejection of technology, his point of view forces a practical approach and calls for a fair assessment of its consequences. In whole every character's viewpoint is a reflection of their own collective experiences like personal, emotional and professional which shapes their understanding and interactions with algorithms and technology.

The AI perspective that is embodied in Klara presents a fascinating prism through which to examine both individual identity and collective consciousness. It plays a major role in Ishiguro's *Klara and the Sun* providing a fresh perspective on human relationships behaviors, and emotions. Through the perspective of Klara, an Artificial Friend (AF), it is easy to explore sympathy, observation, and the relationship between artificial intelligence and subjectivity in humans. The novel also starts from the perspective of Klara when she encounters her first job in the store as an observer. Her restricted perception of the outside world is a reflection of how little she has learned and understood about it. She narrates: "When we first moved in, Rosa and I were positioned in the middle of the store,

next to the magazine table, with a view of more than half of the window” (Ishiguro, 2021, p. 3). This placement represents the first stages of Klara’s data gathering, during which she makes limited observations and her comprehension of the outside world is still forming.

At the end of Part 2 of the book when Klara comes back from Morgan Falls with Mother she observes a strange look in Josie’s eyes and remembers a previous exchange in which Josie joked about maybe going with a different AF model (a B3): “I saw an expression in her eyes that I had never seen before as she finally turned to face me and glanced briefly over the top of her sketchpad.” Because of her keen observing abilities, Klara was able to identify and decipher tiny emotional signs in Josie’s face. Even if her perceptions are shaped by her programmed logic and previous encounters, her acknowledgment of these feelings demonstrates her developing knowledge of human subjectivity (p. 124). By emphasizing her subjective experience, Klara’s recollection of this conversation highlights her ability to make connections between prior experiences and feelings in the present. She has to be able to contextualize and remember information in order to fully comprehend her position and Josie’s connection. Klara’s response to Josie’s dissatisfaction highlights her emotional intelligence and self-awareness. As an AI, Klara’s thinking is a mirror of her analytical skills. She navigates her duty as an AF, juggling her assigned responsibilities with her sincere care for Josie’s emotional wellbeing, it is clear that she is subjective: “I’m very sorry if I did something to upset Josie. Didn’t upset me. What makes you think that? So we’re still good friends? You’re my AF. So we must be good friends, right?” (p. 124). Josie’s answer to Klara’s query demonstrates how difficult it is to distinguish between real human connections and the artificial ones that Klara’s presence creates. The conflict between actual emotional ties and Klara’s role’s artificiality is highlighted by Josie’s dispassionate confirmation, which is consistent with Baudrillard’s idea of hyperreality.

Dependency and Subjectivity

The utilization of technology to mediate subjective experiences asks the question of authenticity. The characters’ subjective experiences and real perspectives are shaped by their dependency on social media and digital memory. The book explores how a feeling of genuine subjectivity may be undermined by using this technology. In general *The Candy House* shows how technology affects and interacts with the subjectivity of different characters in play such as Bix. These lines show how technological world construct subjective experience of people: “A handwritten flyer was stapled alongside the poster: Let’s Talk! Asking Big Questions Across Disciplines in Plain Language. An introductory meeting was scheduled to follow Kline’s lecture three weeks later. Bix felt a quickening at the coincidence. He took a picture of the poster and then, just for fun, tore off one of the paper tabs from the bottom of ‘Let’s Talk’ and slipped it into his pocket, marveling at the fact that, even in the new world he’d helped to make, people still taped pages to lampposts” (Egan, 2022, p. 9). Bix’s response to the lecture poster and flyer is purely subjective. His experience is due to the coincidence of detecting both objects simultaneously. Actually this subjective experience highlights the way how people understand and give meaning to technological products and communications. He depends on a contemporary digital device to capture a photo of the poster. He also makes an emotional and intimate connection with the tangible artifact by tearing off one of the flyer’s tabs. In reality Bix’s world is dependent on technological breakthroughs and the actual flyers act as a reminder of the past. His experience highlights how technological surroundings may affect subjective perceptions by a visible balance between appreciating old, tactile modes of communication and embracing technological advancement. And this situation serves as an example of hyperreality, which is a state in which it becomes difficult to distinguish between reality and simulation.

Ishiguro’s novel delves deep into the complex relationship between subjectivity and dependency. This is the most prominent in the character of Klara, an Artificial Friend

(AF) who is created to offer company to children. In exploring how Klara's dependency on her surroundings and her predetermined role affect her subjectivity, the novel poses problems regarding the nature of consciousness and uniqueness. The way that subjectivity and reliance interact in *Klara and the Sun* highlights the novel's investigation of what it is to be human. The reader is precipitated by Klara's experience to question whether authentic subjectivity can coexist with acute reliance, particularly when that dependency is created and enforced by outside forces. The connection between AI subjectivity and human subjectivity is exemplified by the interaction between Klara and Chrissie (Mother of Josie). In Part 1 when Chrissie met Klara in the store, the idea of using Klara to virtually replace Josie presents Chrissie with an ethical problem. By making her to doubt on her morals and the extent she is prepared to go to save her kid, this conflict has an influence on her subjectivity. When Chrissie brings Klara to Morgan Falls in Part 2 it shows how Chrissie is trying to spend time with AI for her emotional comfort. She says to Klara that it was good that Josie was at home because she was not better. She also says that they are sitting here now but she is missing Josie. She asks Klara to behave like Josie: "Since Josie isn't here, I want you to be Josie. Just for a little while. Since we're up here" (Ishiguro, 2021, p. 117). Klara replies with wonder that she did not understand what Chrissie was asking her to do. The fact that Chrissie expects Klara to imitate Josie without taking into account Klara's understanding or desire, raises questions about acceptance and manipulation. Chrissie's dependency on Klara to act as Josie, propose an emotional reliance on constructed tools to deal with forgetting or absence. Because of this dependency moral concerns about the influence of these behaviors on interpersonal relationships and the loyalty of emotional bonds are uplifted. Chrissie's desire that Klara imitate Josie sets up an unreal situation in which it becomes difficult to differentiate between imitation and reality as an AI simulates Josie. This event is a good example of Baudrillard's theory of hyperreality according to which imitation may sometimes become similar to or even better than reality.

As an Artificial Friend (AF), Klara's only job is to help Josie both practically and emotionally. This dependency is shown by Klara's worries about her responsibilities and position which are emphasized by her claim that she now has a duty to be Josie's closest friend. When Josie introduces her best friend Rick to Klara she replies with wonder who is this boy? Josie asks was there anything wrong with her but Klara replies: "No. But it's now my duty to be Josie's best friend" (p. 63). Josie depends on Klara for company and emotional support, as seen by her response to her worry. She loves Klara's presence and the comfort she offers, despite the fact that she recognizes the differences between her and her human friend Rick. When she says, "You're my AF. That's different. But Rick, well, we're going to spend our lives together" (p. 64). Her friendship is manufactured and is meant to satisfy Josie's emotional demands. Klara's adoption of the position of best friend is representation of this hyperreality. There is another event which shows Josie's dependency on Klara when she insists Rick to come to party. But Rick replies: "You won't be alone. You've got your AF now" (p. 69). Rick's reminder that Josie possesses Klara, her virtual Artificial Friend (AF), highlights the network of dependencies that encircle Josie even more. The bonds that Josie has with Rick and Klara demonstrate how their mutual dependence and support networks shape their interactions. The artificial yet necessary companionship of Klara blurs the boundaries between simulation and reality highlighting the hyperreal setting in which these individuals live.

Moral Dilemmas

Egan's novel's major moments that emphasize the moral dilemmas associated with memory sharing are summarized in the parts that follow, "Bix had decided to forgo Miranda Kline's lecture (presuming he could have finagled entry); her antipathy toward him made it seem wrong to attend, even in disguise. His disguise was Walter Wade, graduate student in electrical engineering - in other words" (Egan, 2022, p. 9). No doubt Bix possesses the technology to hide his identity; he questions the morality of doing that.

This raises the moral conundrums like truthfulness, dishonesty, and the right to access particular areas or data, throwing light on how technology impacts subjectivity. The idea of witnessing the lecture of Miranda Kline even in a fake personality emphasizes how important privacy and monitoring are in today's tech-driven society. It shows a society in which people's identities and doings are constantly tracked and making disguises necessary to stay hidden. Bix's subjective experience is affected by this scenario because it makes him feel how important privacy is and how far he will have to go to protect it. Because of Miranda Kline's dislike, he chooses not to attend the lecture, which highlights that he understood that academic and technical advancements had reinforced social and intellectual inequalities. He has pressure on him not to develop something new in technological era and he feels awkward to face all members in his real personality.

There are the lines spoken by Rosa to Klara, Rosa says: "Klara isn't it funny? I always thought we'd see so many AFs out there once we got in the window. All the ones who'd found homes already. But there aren't so many. I wonder where they are" (Ishiguro, 2021, p. 17). Because Klara and Rosa have adopted the version of what existence should be better for AFs they expect to see a lot of AFs in the outer world. Their drafting and the stories they have internalized by observation have resulted in this expectation. The difference between their imagined world and the real world is mentioned by their surprise and disappointment at not seeing more AFs. Their interconnections and programmed experiences create their subjectivity which changes in ways that are identical to human subjectivity. This disappointment of AFs highlights that they may have relationship dynamics and emotional understanding too. This element adds to the conversation about expected human-AI relationships that show emotional hybridity and subjectivity which further dirties philosophical and ethical issues.

Conclusion

After applying Baudrillard's theory of hyperreality to analyze Egan's *The Candy House* and Ishiguro's *Klara and the Sun* with a view to decipher AI and Subjectivity in both the novels, it is discovered that Individuality is lost and society becomes more homogenized as people's memories and experiences are turned into commodities. In Egan's *The Candy House* characters are able to externalize and share their memories because of the scientific advancements of 'Own Your Unconscious.' This loss of control over one's inner life and the ensuing change in self-perception are analyzed through Baudrillard's hyperrealist theory according to which it becomes impossible to tell the difference between reality and simulation. Using this perspective, Egan's art depicts a dystopian future in which the pervasiveness of technology destroys the core of human subjectivity and replaces it with a hyperreal life mediated by electronic interfaces. Analyzing the complex interactions between subjectivity, artificial intelligence, and hyperreality *Klara and the Sun* offers a moving examination of how AI affects human subjectivity. A child-friendly companion, Klara is an Artificial Friend whose interactions and observations reflect human emotions and actions. Ishiguro emphasizes the blur lines separating human and machine consciousness in his depiction of Klara's developing awareness of her surroundings. This research shows significant perceptions on the nature of empathy, love, and the core of humanity revealed by Klara's encounters with the human characters. Both works have a significant influence on the larger conversation of how subjectivity and technology interact in writing. The research paper concludes that artificial intelligence and other advanced technologies have the power to fundamentally alter human consciousness and self-perception.

References

- Abbar, N. H. (2023). Hyperrealism of advanced technology and its influences on human identity in Jennifer Egan's *the candy house*. *International Journal of Research in Social Sciences and Humanities*, 13(2), 568-573.
- Ajeesh, A. K., & Rukmini, S. (2023). Posthuman perception of artificial intelligence in science fiction: an exploration of Kazuo Ishiguro's *Klara and the sun*. *AI & Society*, 38(7), 853-860.
- Baudrillard, J. (1994). *Simulacra and simulation*. University of Michigan Press.
- Bavetra, S., & Ravi, R. (2021). Hope, faith, love, human and humanoid: A study of Kazuo Ishiguro's *Klara and the sun*. *Science Technology and Development*, 10(5), 296-301.
- Egan, J. (2022). *The candy house*. Simon and Schuster.
- Enright, A. (2021, February 25). Review: What it is to be human. *The Guardian*.
- Grady, C. (2022, April 11). With *the candy house*, Pulitzer winner Jennifer Egan makes her case for the novel. The ambitious, kaleidoscopic follow-up to *a visit from the goon squad* sticks the landing. *Vox*.
- Houle, Z. (2022, March 21). A review of Jennifer Egan's *the candy house*: Another visit from the goon squad. *Medium*.
- Ishiguro, K. (2021). *Klara and the sun*. Alfred A. Knopf.
- Li, O., & Eddebo, J. (2023). The humanity of the non-human: Themes of artificial subjectivity in Ishiguro's *Klara and the sun*. *New Techno-Humanities*, 3, 124-129.
- Mejia, S., & Nikolaidis, D. (2022). Through new eyes: Artificial intelligence, technological unemployment, and transhumanism in Kazuo Ishiguro's *Klara and the sun*. *Journal of Business Ethics*, 178(1), 303-306.
- Misra, J. (2024). Unrequited labour of care in Kazuo Ishiguro's *Klara and the sun*. *Women: A Cultural View*, 34(4), 370-389.
- Poniewozik, J. (2022, November 29). Review: A visit to *the candy house*. *The New York Times*.
- Preston, A. (2021, March 1). Review: *Klara and the sun* by Kazuo Ishiguro - Another masterpiece. *The Guardian*.
- Silcox, B. (2022, April 28). Review: New tech, old wounds. *The Guardian*.
- Smith, R.G. (2010). *The Baudrillard's dictionary*. Edinburgh University Press.
- Stacy, I. (2022). Mirrors and windows: Synthesis of surface and depth in Kazuo Ishiguro's *Klara and the sun*. *Critique Studies in Contemporary Fiction*, 65(2), 1-15.
- Stenseke, J. (2022). The morality of artificial friends in Ishiguro's *Klara and the sun*. *Journal of Science Fiction and Philosophy*, 5, 1-18