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Artificial Intelligence In The Realm Of Emotional Intelligence And Poetry

“Klara And The Sun” By Kazuo Ishigur

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Abstract: Kazuo Ishiguro in *Klara and the sun* connects the relationship between the mind and the heart through the characters Klara and Josie, who embodies a unique perspective on human emotions and connections. Through this study, we try to understand if artificial intelligence will replace emotional intelligence and the poetry that serve as conduits of human connection. By exploring the intersections of AI and post-humanism, we can gain valuable insights into the nature of intelligence, consciousness, and what it means to be alive in the 21st century, which highlights the need for a more comprehensive analysis of the societal implications and ethical quandaries surrounding artificial intelligence.

Key words: Artificial Intelligence (AI), Kazuo Ishiguro, Artificial Friend (AF), Emotional Intelligence, Poetry, Consciousness.

Artificial Intelligence vs. human Intelligence: the case of Poetry

“Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility.”

– William Wordsworth, *Lyrical Ballads*

Attempts at poetry generation using Artificial Intelligence (AI) started as early as 1959, but it was already in the 1940s that humanities computing had given rise to Digital humanities. Digital humanities was (and is) a field that applies automation processes to texts, and this included attempts at poetry generation, without however ever making this its main goal. It was only after the turn of the millennium that computer science started seeing poetry generation as fertile ground for AI experimentation within the scope of Computational Creativity, a field that tackles several areas of art (such as prose, music, painting, song lyrics, photobashing, etc.) and science (Linardaki 2).

Why did the creators of poetry generators choose poetry over another creative writing form?

Linardaki argues that a short story, however small, e.g. bonsai short stories (with a typical ceiling of around 600 words), must have a structure — characters, dialogues, plot, and so on. Poetry, on the other hand, incorporates a degree of arbitrariness since there are no strict or universal rules for what is acceptable or not. It also incorporates a degree of absurdity, as many a time it not only resists commonly acceptable meaning, but also reverses it. Despite being considered one of the most difficult literary genres to grasp due to its multitude of language levels (vocabulary, grammar, syntax, semantics, phonemics, metrics, figures of speech, etc.), poetry does not necessitate the use of all of them at the same time. In other words, it is not mandatory for all these elements to be present in a single poem, and this has certainly been noticed by computer scientists (2).

Those characteristics make poetry the field of experimentation than any other literary genre. This is not only the case with AI; personal experience in literary criticism has shown that many new and ambitious human writers start off with poetry because they consider it more convenient and easier, and as a consequence, they usually begin by writing mediocre poems. Why should we expect any different from AI?

Lamb et al. in Bridges Finland Conference Proceedings “Can human assistance improve a computational poet?” conclude that poetry generation is still at an infancy stage and that there is a lot to be expected. Indeed, this is why ambitious new writers start off with poetry because they consider it more convenient and easier, and as a consequence, they usually begin by writing mediocre poems.

From Hajji perspective about Klara and the sun “Those who read the novel feel that Ishiguro did not choose to tell the story through the robot Klara for no reason. There are many implications of this choice, including the fact that, thanks to the ability to learn, the machine is able to write the human narrative from a new point of view. Although Klara is naïve in her understanding of reality and its complexities, her point of view enables us to find strange meanings that go beyond or differ from the meanings that humans give to events”.

Through Klara and the sun Ishiguro tries to explain what is the meaning of poetic sense by using the conversation between Paul who tries to indicate the difficulty of the challenge for the machine to learn about heart:

“Then let me ask you something else. Let me ask you this. Do you believe in the human heart? I don’t mean simply the organ, obviously. I’m speaking in the poetic sense. The human heart. Do you think there is such a thing? Something that makes each of us special and individual? And if we just suppose that there is. Then don’t you think, in order to truly learn Josie, you’d have to learn not just her mannerisms but what’s deeply inside her? Wouldn’t you have to learn her heart?”.

Maritain (1953) define this term by: “The poetic sense, in the work, corresponds to the poetic experience, in the poet. That is enough to make us realise the essential difference which separates the poetic sense from the logical sense. We have already observed that the poetic sense is to the poem what the soul is to man- it is the poetic intuition itself communicated to the work in its native, pure, and immediate efficacy.”

In special programme, Christian Bobin, special guest on La Grande Librairie , say :‘To live poetically is to try to have a hold of language and soul that reignites life.’

As it is understood from that to attend poetic sense, it require having a fundamental dynamics of thought. For White in *Le Plateau de l’Albatros* “What I mean by « poetics » is a fundamental dynamics of thought. That’s why, in my sense of things, there can be not only a poetics of literature, but a poetics of philosophy, a poetics of the sciences, and, why, not, at least potentially, a poetics of politics.”. Indeed, for Eliot, true art has nothing to do with the personal life of the artist but is merely the result of a greater ability to synthesize and combine, an ability which comes from deep study and comprehensive knowledge. (1360).

In *The Wanderer and His Charts* by White, he says: “Over the centuries, civilization has been carried by various powers: myth, religion, metaphysics,” and “although remnants of all these remain, usually in degraded forms, today civilization is carried by nothing – it just grows and spreads, like cancer.” For him, to cement this emptiness there is a need for re-grounding through the “intellectual nomadism” of geopoetics. Human senses need reformatting through original contact with the land, earth, the Earth.

Writing a poetry is great deal and is not like what AI do; it cannot understand what phrase is actually referring to in the real world nor draw a mental image, as the human brain does, of a woman holding an apple or something else. Harel and Rumpel state that words for AI are just data sequences, referring to no real information. In Saussurian terms, we would say that words for AI are one-dimensional signs; they involve just the signifier, without having a clue on what the signified is.

In this same perspective Eliot demonstrates: “There is a great deal, in the writing of poetry, which must be conscious and deliberate. In fact, the bad poet is usually unconscious where he ought to be conscious, and conscious where he ought to be unconscious..... But, of course, only those who have personality and emotions know what it means to want to escape from these things.”

Can AI Teach Us How to Become More Emotionally Intelligent?

Emotional intelligence (also known as emotional quotient, EQ) is a person's ability to understand and manage emotions to build relationships, solve conflicts, and manage stress. Some Artificial intelligence (AI) practitioners are trying to make AI systems more human-like by incorporating EQ into conversational AI chatbots, virtual assistants, and other functions like customer service and sales. Multimodal sentiment analysis uses AI to identify someone's emotional state based on factors like facial expression, posture, tone, and speech. It combines data from images and sound with text-based analysis to provide deeper insights into the user's emotions.

In *Klara and the sun*, Ishiguro attempts to teach us how to become more emotionally intelligent. He depicts the understanding of the tension between reason and feeling.

In a sense, we have two brains, two minds—and two different kinds of intelligence: rational and emotional. How we do in life is determined by both—it is not just IQ, but emotional intelligence that matters. Indeed, intellect cannot work at its best without emotional intelligence (Golman 49).

Ishiguro in one passage attempt to tackle the question about the conscious, which is human characteristic: “And that could be difficult, no? Something beyond even you are wonderful capabilities. Because an impersonation would not do, however skillful. You’d have to learn her heart, and learn it fully, or you’ll never become Josie in any sense that matters.” (182).

To respond in this ambiguity, Harari in *Homo Deus A Brief History of Tomorrow* ask a deep question and deconstruct the notion of conscious experiences which are a human faculties “What exactly are the conscious experiences that constitute the flow of the mind? Every subjective experience has two fundamental characteristics: sensation and desire. Robots and computers have no consciousness because despite their myriad abilities they feel nothing and crave nothing.” (112).

Hajji in his article in Aljazeera goes along with Harari when he depict that there are passages in the novel that show us that the machine has become capable of mentalising human consciousness. When Klara ventures away from home, she fears that the grass will cover her and prevent her from finding her way back. She says: ‘The grass was up to my shoulders, and then a fear seeped into my mind that I would lose direction.’ (156). Klara mentioned fear in many other context “a fear came into my mind that I’d miscalculated” (132) “my fear was justified” (136) “My fear of not reaching Mr McBain’s barn in time caused me....” (133). Klara is also afraid, but hers is not a fear of instinct, but a fear that seeps into the mind. Such a statement serves as evidence that the machine has a consciousness, but it is a ‘rationalised’ consciousness.

A case in point is the same adopted by the ‘humanist’ scientist Mr. Capaldi while trying to convince Chrissie about the viability of replacing Josie with Klara. He says, “It is not Faith you need. Only rationality.”(175).

AS Harari mentioned above a mind is a flow of subjective experiences of fear, love, hunger, anger. A robot may have an energy sensor that signals to its central processing unit when the battery is about to run out. The robot may then move towards an electrical socket, plug itself in and recharge its battery (113). However, throughout this process the robot does not experience anything. In contrast, a human being depleted of energy feels hunger and craves to stop this unpleasant sensation. That is why we say that humans are conscious beings and robots are not, and why it is a crime to make people work until they collapse from hunger and exhaustion, whereas making robots work until their batteries run out carries no moral opprobrium.

In contrast, Ishiguro certainly makes us think about what the most intelligent robots might look like. Klara's naïvety in her understanding of reality and its complexities is clearly portrayed when she explain the steps to learn the Josie's heart: "The heart you speak of,' I said. 'It might indeed be the hardest part of Josie to learn. It might be like a house with many rooms. Even so, a devoted AF, given time, could walk through each of those rooms, studying them carefully in turn, until they became like her own home.' (182).

Klara emphasizes more about their abilities to learn about heart: "Of course, a human heart is bound to be complex. But it must be limited. Even if Mr Paul is talking in the poetic sense, there will be an end to what there is to learn. Josie's heart may well resemble a strange house with rooms inside rooms. But if this were the best way to save Josie, then I'd do my utmost. And I believe there's a good chance I'd be able to succeed." (183).

Shahzad and Iftikhar confirms this point "This organ may be mechanically imitated, but its subjective experiences cannot be reproduced in their entirety. The entrance to the human heart presumably offers the biggest obstacle that the machine has to contend! Klara may succeed in replicating Josie's actions or other physical traits, but the sudden changes that the human heart undergoes in response to certain stimuli are beyond any mechanical capability."(42)

In chapter 21 of The Little Prince by Antoine de Saint-Exupery, this piece of in-depth advice is shared with the prince by a fox. "*It is with the heart that one sees rightly; what is essential is invisible to the eye*" (Saint-Exupery 42). This quote refers that emotions and feelings are only understood by heart. Real seeing is not even a physical activity, our eyes cannot see the kindness or meanness and loyalties but our heart surely does.

Goldman highlights in his book Emotional Intelligence that we have two minds, the emotional and the rational, operate in tight harmony for the most part, intertwining their very different ways of knowing to guide us through the world. Ordinarily there is a balance between emotional and rational minds, with emotion feeding into and informing the operations of the rational mind, and the rational mind refining and sometimes vetoing the inputs of the emotions. Still, the emotional and rational minds are semi-independent faculties, each, as we shall see, reflecting the operation of distinct, but interconnected circuitry in the brain (29).

In humans, the amygdala is the specialist for emotional matters. If the amygdala is severed from the rest of the brain, the result is a striking inability to gauge the emotional significance of events; this condition is sometimes called “affective blindness.”

The findings described by Ekman and Davidson in the ‘Questions about Emotion’ emphasize that without an amygdala he seemed to have lost all recognition of feeling, as well as any feeling about feelings. The amygdala acts as a storehouse of emotional memory, and thus of significance itself; life without the amygdala is a life stripped of personal meanings. More than affection is tied to the amygdala; all passion depends on it. Animals that have their amygdala removed or severed lack fear and rage, lose the urge to compete or cooperate, and no longer have any sense of their place in their kind’s social order; emotion is blunted or absent (Goleman 36).

In the novel *Klara and the sun*, Ishiguro depicts the understanding of the tension between reason and feeling. The paradigm urges us to harmonize head and heart what it means to use emotion intelligently. AS Hajji says, “After I finished reading *Klara and the Sun*, I pondered how Ishiguro manages to bring the reader into an emotional state where they feel empathy and appreciation for a machine. I found that the origin of this empathy and appreciation is in our self-representation of ourselves in *Klara*, the robot that we want to be an extension of ourselves, to be the ultimate in the use of reason. The reader soon realizes that *Klara* is in fact the image of a truncated human being, reduced to a single mental dimension, a human being who remains pathetic due to his inability to grasp the reality of life and death.”

The same writer in another work says that” technology has changed our societies. We are in the era of artificial intelligence, an intelligence that reshapes both our collective and individual identities, transforms the ways how we used to relate to the world , and dictates new modes of being, of having and of doing” (Hajji 227).

Conclusion

Nowadays humankind need to learn how to be human. AI imitate style of writing poetry; this field in which the choice of words is very selective and pay attention to norms and beauty. Poetry has a more solid and beautiful language and meaning and multiple interpretations. There is a great deal, in the writing of poetry, which must be conscious and deliberate. Through *Klara and the sun* Ishiguro tries to explain what is the meaning of poetic sense which require to have a fundamental dynamics of thought. The novel *Klara and the Sun* prompts us to think about man as a being that combines the meanings of the vast spirit and the narrow

mind. While Artificial Intelligence can process very fast to data, it lacks the capability to experience emotions or fully understand the human feelings. Emotional Intelligence, on the other hand, thrives on the emotional nuances that define our human interactions. Though both Artificial Intelligence and Emotional Intelligence are integral aspects of our lives, they differ significantly in nature, abilities, and impact. Embracing AI's potential while valuing and enhancing Emotional Intelligence can lead us towards a more balanced and human-centric future.

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