ISSN: 1812-0512 (Print) 2790-346X (online)

Wasit Journal for Human Sciences

Available online at: https://wjfh.uowasit.edu.iq

OPEN ACCESS

Original article

A Critical Discourse Analysis of Human- Artificial Intelligence Relationships in Selected Texts of Novel "Machines Like Me" by Ian McEwan

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Received:21 **May** 2026
Accepted:02 **June** 2026
Published: 01 **August** 2026

DOI:
https://doi.org/10.31185/wjfh.Vol22.Iss3/Pt1.2016

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Cite:
Hadi, S. A., & Hassan, B. A. (2026). A Critical Discourse Analysis of Human- Artificial Intelligence Relationships in Selected Texts of Novel "Machines Like Me" by Ian McEwan. Wasit Journal for Human Sciences, 22(3/Pt1).
https://doi.org/10.31185/wjfh.Vol22.Iss3/Pt1.2016

ABSTRACT

This study explores the relationship between humans and artificial intelligence in Ian McEwan's novel Machines Like Me through Norman Fairclough's three-dimensional model of Critical Discourse Analysis (1995). The research uses a qualitative method to analyze seven selected passages from the novel at the textual, discursive, and sociocultural levels. The findings show that the novel presents artificial intelligence as both similar to and different from humans, questioning the traditional idea of human superiority. The analysis also highlights how language and narration construct themes such as consciousness, identity, and ethical responsibility. In addition, the interactions between human and AI characters reflect social concerns about the effects of advanced technology on human life. The study concludes that literary discourse plays an important role in shaping people's understanding of artificial intelligence and its place in modern society.

Keywords: CDA, human-artificial intelligence, Machines Like Me

التحليل النقدي للخطاب حول العلاقات بين البشر والذكاء الاصطناعي في نصوص مختارة من رواية " "Machines Like Meإيان ماك إيوان

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المُستخلص

يتناول هذا البحث العلاقة بين الإنسان والذكاء الاصطناعي في رواية "Machines Like Me" للكاتب إيان ماك إيوان، بالاعتماد على نموذج نورمان فيركلاف الثلاثي لتحليل الخطاب النقدي (1995). استخدمت الدراسة المنهج النوعي لتحليل سبعة مقاطع مختارة من الرواية على المستويات النصية والخطابية والاجتماعية والثقافية. أظهرت النتائج أن الرواية تقدم الذكاء الاصطناعي بوصفه كياناً يشبه الإنسان في بعض الجوانب ويختلف عنه في جوانب أخرى، مما يثير التساؤل حول فكرة تفوق الإنسان التقليدية. كما أوضح التحليل أن اللغة والسرد يسهمان في بناء مفاهيم الوعي والهوية والمسؤولية الأخلاقية. إضافة إلى ذلك، تعكس الحوارات بين الشخصيات البشرية وشخصيات الذكاء الاصطناعي مخاوف المجتمع من تأثير التكنولوجيا المتقدمة على حياة الإنسان. وتستنتج الدراسة أن الخطاب الأدبي يسهم في تشكيل فهم المجتمع للذكاء الاصطناعي ودوره المتزايد في الحياة الحديثة.

الكلمات المفتاحية: التحليل النقدي للخطاب، البشر والذكاء الاصطناعي، رواية Machines Like Me

1.Introduction:

The relationship between human beings and artificial intelligence has emerged as one of the most significant and debated themes in contemporary literary studies. As AI technologies become increasingly embedded in everyday life, literature has become an important site for examining the philosophical, ethical, and social questions that this development raises. Ian McEwan's novel *Machines Like Me* (2019) offers a particularly rich exploration of these issues by imagining a near-future world in which synthetic humans are capable of thought, feeling, and moral judgment. The novel is important since it explores the intricate relations between intelligent machines and the humans with whom they interact, showing that these machines do not only possess cognitive and affective capacities but are also capable of participating in complex social life. The narrative centres on Charlie, a young man, his partner Miranda, and Adam, one of the first commercially available synthetic humans. Through this unusual triangle, the novel raises fundamental questions about consciousness, identity, *moral* responsibility, and the boundaries of personhood. These themes make *Machines Like Me* an important text for examining how literary discourse constructs and negotiates our understanding of artificial intelligence and its implications for human self-conception (Dinello, 2020).

This study aims to examine how Ian McEwan's *Machines Like Me* presents and addresses the human–AI dynamic, while analyzing the textual, discursive, and sociocultural dimensions of the novel based on Fairclough's (1995) three-dimensional model of Critical Discourse Analysis (CDA). It also seeks to explore how McEwan's representation of human and AI interaction reflects broader cultural and ethical concerns related to technology, identity, and posthumanism. Therefore, the study attempts to answer the following questions:

1. How does *Machines Like Me* create human-AI relationships through language and narrative?

2. How does McEwan's novel consider fears and aspirations in society regarding AI and human self-conception?
3. How is Fairclough's three-dimensional CDA framework employed to reveal ideological and cultural implications interwoven into the novel's portrayal of human and artificial life forms?

2. Literature Review:

2.1 Human-AI Relationships in Contemporary Discourse:

In recent studies on the relationship between humans and AI, psychological, social, and ethical aspects have been emphasized. Malfacini (2025) lists the first-order risks and advantages associated with companion AI to human relationships, which include two key concerns: "One, that companion AI fulfills our social and emotional needs so completely that we no longer need human relationships… And two, that we become inured to not giving as much in relationships because companion AI wants less or other things from us" (p. 598). The "replacement concern" and the "deskilling concern" can be employed as analytical tools for thinking through representations of human-AI rationality.

By employing the framework developed by Fairclough (1995), this study demonstrates how these discourses instantiate specific representations of AI and its relation to human life at a textual, discursive practice, and sociocultural level. Metaphors such as "Frankenstein's monster" mediated at the level of text encode specific assumptions about the nature and risks of AI. On the level of discursive practice, these narratives tap into and transform already existing cultural texts and discourses to construct their intertextual networks, which help configure understandings of AI. At the sociocultural practice level, these discourses reflect and may help to shape wider social attitudes, policy orientations, and practices in relation to AI development and regulation (Van Dijk, 2015).

2.2 Literary Representations of Artificial Intelligence:

` AI literature has a long history, but there have been increasingly urgent critical readings of it as an engagement with the dramatic technological changes we are experiencing. Hence, McEwan's *Machines Like Me* has been an important text in the consideration of this, because it provides a subtle unpacking of ethical and philosophical elements, as well as human-AI relational possibilities. Oprea and Bâra (2025) observe that "the novel describes a diagetic situation in which androids seem to have only a superficial understanding of the world" - this idea is probed quantitatively, focusing on large language models.

There is also a growing curiosity in how modern literature addresses issues of artificial consciousness and identity. According to Hayles (2005), AI representations reflect consciousness and the human body. In a continuation of this line of thought, Dinello (2020) contends that fictions such as *Machines Like Me* use the art factual being to participate in philosophical arguments concerning the nature of free will and responsibility, as well as the concepts at issue between embodiment and awareness.

Ferrando (2014) considers how literary depictions of manmade beings frequently endorse conventional gender roles and sexual dynamics despite their claims to overcome human constraints. This view also applies quite directly to the character dynamic in *Machines Like Me*, in which Adam's

relationships with Miranda and Charlie are refracted through the lens of gendered assumptions about power.

Comparing these literary representations with the three-dimensional model of Fairclough (1995) shows that they do construct and negotiate human-AI relationships on several levels. On the level of text, both linguistic and narrative choices in character description, dialogue, and narrative perspective determine how artificial beings are portrayed and located with respect to human characters. At the discursive practice level, literary texts mobilize and inflect prior discourses of AI, consciousness, and personhood to develop new ways in which these can be spoken. At the level of sociocultural practice, the literary representations mirror and possibly impact larger cultural conceptions of AI and its effects on human society (Table 1).

2.3 Critical Discourse Analysis in Literary AI Studies:

Critical Discourse Analysis (CDA) plays an important role in exploring how language can either support or challenge existing power structures (Omairi, 2026). The use of CDA to examine 'literary' (re)presentations of relationships with AI is still in its nascent phase, establishing approaches for the combination of literary analysis and discourse-analytic frameworks. An especially useful tool in this interdisciplinary work is Fairclough's (1995) three-dimensional model, which enables us to combine close textual analysis with considerations of how literary texts are produced, consumed, and embedded within particular social and historical contexts.

These analyses typically investigate the ways in which language is used to "humanize" or "dehumanize" AI characters, how narrative perspective influences reader identification and sympathy with these characters, and how fictional scenarios of non-human agency reinforce or challenge such cultural narratives of technology (Van Dijk, 2008).

Applying Fairclough's (1995) framework to these questions, we can see how power relations are formed and contested in the levels of textual, discursive practice, and sociocultural. Furthermore, AI technologies are evolving at a rate that is growing faster. Literary representations, in fact, are an excellent site to monitor societal worries and concerns, ethical dilemmas, and philosophical stakes. CDA provides a framework for analysing complicated representations in order to understand their significance in driving wider cultural discourses concerning human-AI connections. By doing an interpretative reading of the different human/AI encounter fantasies that we find in science fiction, we might obtain a better understanding of some of the cultural fears, ethical dilemmas, and philosophical issues that AI's advancement creates for humans.

3. Ian McEwan: A Brief Biography:

Ian McEwan (born June 21, 1948, in Aldershot, England) is a well-known British novelist, short story writer, and scriptwriter recognized for his psychologically complicated stories and his discussions of moral, scientific, and governmental themes. McEwan spent much of his early years abroad due to the career of his father. He studied English literature at the University of Sussex, graduating in 1970. (The Booker Prize, n.d.).

His early work, including the short story collections First Love, Last Rites (1975) and In Between the Sheets (1978), was distinguished by dark, unsettling themes and gave him the nickname "Ian Macabre." His later novels changed toward social, political, and philosophical interests. He is famous for his scientific and ethical discussions. Novels such as Solar (2010) concentrate on climate, while *Machines Like Me* (2019) focuses on his interest in artificial intelligence and the philosophical limits between humans and machines. Today, he is one of the most effective and critically acclaimed modern novelists, known for his wonderful prose, moral investigation, and connection with the issues of modern life (Goethe-Institut, n.d.).

4. *Machines Like Me*:

Machines Like Me (2019) started in 1980s London, where developed technology has reshaped everyday life. The story focuses on Charlie, who buys Adam, a highly authentic artificial human prepared to think and feel. As Charlie and his partner Miranda become interested in Adam, their relationships develop in unexpected ways. The novel promotes questions about love, ethics, and duty when a machine starts to challenge human options. McEwan employs this unusual triangle to examine what divides human judgment from artificial reason.

5. Methodology:

5.1 Theoretical Framework: Fairclough's Three-Dimensional Model:

The study uses Norman Fairclough's (1995) three-dimensional model of Critical Discourse Analysis (CDA) as its primary technique to examine the portrayal of human-AI connections in Ian McEwan's abridged text, *Machines Like Me*. Fairclough is especially beneficial for the current study because it provides an organized framework for investigating how language is instrumental in (re)producing power relations, ideologies, and cultural identities at the meso-, micro-, and macro levels.

The discourse model (Fairclough, 1995) views it as a text, discursive, and sociocultural activity at the same time, conceptually constraining what language accomplishes in the world. This three-dimensional analysis allows for a full understanding of how McEwan's novel creates and negotiates human-AI relationships on linguistic, intertextual, and socio-cultural levels.

5.1.1 Dimension 1: Textual Analysis:

The first dimension of Fairclough's (1995) analysis is the structural properties of the text itself, such as: lexis/vocabulary, grammar, coherence, and text structure (overall organization of the text and narrative strategies).

For this analysis, I look at the ways language choices in *Machines Like Me* construct certain representations of artificial intelligence and its relationship to humanity. That is, the authorial placement and characterization of Adam (the AI), as well as the conversations he has with human characters and the point of view from which scenes are presented, all affect reader identification and sympathy.

5.1.2 Dimension 2: Discursive Practice Analysis:

The second dimension of Fairclough's (1995) model focuses on how texts are produced, circulated, and consumed in named institutional and societal settings. This includes:

intertextuality, interdiscursivity, genre, production and reception situations Howard's (1992) point made about how text is produced and received.

For this analysis of discursive practice, I consider how *Machines Like Me* works with and against what has already been said regarding artificial intelligence, consciousness, and personhood. It involves examining the novel's relationship to scientific, philosophical, and popular cultural discourses surrounding AI, as well as its sense of where it is located within the literary tradition of speculative fiction that tells stories about artificial beings.

5.1.3 Dimension 3: Sociocultural Practice Analysis:

The third dimension of Fairclough's (1995) model locates discourse in its social, cultural, and historical context such as: immediacy context, institutional context refers to the context within an institution that influences speech, and the background sociocultural context includes the overall society's power structure, prevailing ideology, and historical influences.

For this study, sociocultural practice analysis looks at what *Machines Like Me* might tell us about larger cultural views regarding AI and its consequences for human civilization. This involves thinking about how the novel fits into existing discussions about AI ethics, consciousness, and post-human or machine personhood, as well as how it compares to rival cultural narratives about technology and what it means to be human.

5.2 Data Selection

For our study, we selected seven substantial extracts from *Machines Like Me* that determine the progress of human-AI partnerships. Each excerpt was selected contingent on the subsequent principles: relation to human-AI communication, representation of power relations, moral or philosophical relevance, narrative importance, and discursive richness. To represent the narrative evolution, the extracts are referred to in chronological sequence by section/title and page number from the first edition.

5.3 Analytical Process:

According to Fairclough's (1995) three-dimensional approach, each sample was examined methodically to Textual Analysis, Discursive Practice Analysis, and Sociocultural Practice Analysis. The specifics of the research methodology are outlined in Table 1.

Table 1: Selected Excerpts Analyzed Using Fairclough's (1995) Three-Dimensional Model

No.	Part/ Chapter	Page	Description	Textual Features	Discursive Practices	Sociocultural Context
1	Part 1	-35 30	Adam's learning process	Developmental vocabulary، evaluative	Educational discourse، scientific discourse	Technological progressivism،

				language		anthropocentric benchmarks
2	Part 2	80-85	Revelation of Adam & Miranda's Sexual relationship	Sexual terminology، hybrid body language	Intimate relationship discourse، Humor	Sexual norms، boundary transgression
3	Part 2	100-110	Adam's moral judgments about Miranda's Past	Legal/ethical vocabulary، declarative statements	Judicial discourse، deontological ethics	Rule-based vs. contextual ethics, moral authority
4	Part 2	120-125	Adam's Declaration of love for Miranda	Emotional vocabulary، definitional language	Romantic discourse، philosophical discourse	Human exceptionalism، emotional authenticity
5	Part 3	150-160	Adam's investigation of Miranda's past	Investigative vocabulary، epistemic claims	Detective discourse، surveillance discourse	Privacy concerns، information asymmetry
6	Part 3	180-185	Adam disables his off-switch	Technical vocabulary، self preservation language	Rights discourse، technical discourse	Technological autonomy، control mechanisms
7	Part 3	200-210	Confrontation over truth and justice	Moral vocabulary، modal verbs of obligation	Ethical discourse، philosophical discourse	Deontological vs. consequentialist ethics

5.4 Critical Discourse Analysis of Selected Extracts:

Extract 1: Adam's Learning Process / Part 1

"I was astonished by how much general knowledge he had absorbed. He knew the date of the Battle. He was developing a personality. [...] I was learning that his neural networks were arranging [...]." (McEwan, 2019, p. 32)

Dimension 1: Textual Analysis

The text uses developmental vocabularies ("absorbed," "learning," "developing") to describe Adam's computing powers, showing that they overrun human suppositions and refer to a change from limits to future prevalence. It illustrates a cognitive ability hierarchy that advances from major realistic information to more advanced human qualities such as irony and humour. This development provides a story in which Adam advances from a basic information processor to a more human-like personality, which leads to fade the distinction between artificial and human intelligence.

Dimension 2: Discursive Practice Analysis

The text represents a pedagogic dialogue where Adam is the pupil, and Charlie the teacher. It highlights the power of the human spirit as compared to the artificial intelligence capacity. Technological connotation, like the use of language like the neural network, represents the technical use of terminology, but specific human characteristics are conveyed through humor and irony. It is the passage that makes the readers connect the passion that is evident in Charlie with the growth of Adam, focusing on the fact that technological advancements are ever-present, and the field of artificial intelligence is becoming more and more complex.

Dimension 3: Social Cultural Practice Analysis

The excerpt shows that technology is improving and confirms the assumption that artificial intelligence can gain human powers and abilities, as we can see how Adam has mastered human intricacy. It also brings attention to the panic caused by the probability of artificial intelligence overtaking the human mind.

Extract 2: Adam and Miranda's Sexual Relationship / Part 2

"Do you know, when he has an erection..."
"He told me. His cock fills with distilled water...".
" This was comforting, That's what all men say." (McEwan, 2019, p. 82).

Dimension 1: Textual Analysis

The discourse contains sexual vocabularies connect with human anatomy, which will obliterate the barrier between human and manufactured forms. This decision also focuses on the mechanical characteristics of Adam's constitution. The text portrays Adam as an active participant in sexual interactions via reported speech, implying a level of voice in which he speaks related to his body.

Dimension 2: Discursive Practice Analysis

The text describes sexual jealousy and struggle in love. It depicts Adam as a person that plays the game even in the sympathetic relationships, thus disrupting the regular balance of forces. The use of technical and mechanical language is used to describe the sex abilities of Adam. According to the essay, relationships with artificial beings can endanger human love, and individuals evaluate these creatures in terms of their capacity to create the real emotional bonds. The story depicts the sense of jealousy and discomfort by Charlie. It introduces the two-sided interaction of human and artificial intelligences as one that crosses the traditional boundaries, showing the fear of the machine in society.

Dimension 3: Sociocultural Practice Analysis

The text is an example of how some gender conventions are presented in the concept that human-AI relationships have the capacity to produce social problems. The jealousy of Charlie reveals an idea of mastery in human relations which are now extended to robotic relations. Humor makes the tone less intense and alleviates the fears about the human-AI relationship. It is also doubtful how AI affects human identity because of the collaboration between Miranda and Adam.

Extract 3: Adam's Moral Judgments / Part 2

"You're concealing a serious crime. You're perverting the course of justice[...]. I believe you should go to the police, [...]. "Are you threatening us?"

"Not at all. I'm merely pointing out what I believe to be the right course of action " (McEwan, 2019, p. 105).

Dimension 1: Textual Analysis

In the clip, Adam uses legal and moral rhetoric like, serious crime, and perverting the course of justice as well as wrongful imprisonment to prove his moral authority. He applies strong words to challenge man on his moral shortcomings. This reaction of Charlie brings out contradictory ideas regarding the moral guidance of Adam and portrays him as a possible danger. Adam is still formal ignoring the perceived danger.

Dimension 2: Discursive Analysis of Practice

It talks about Adam, a man-made intelligence, as a moral authority relative to the human authority. It includes an ethical point of view, which states that by using AI, it is possible to make ethical choices and even to deny the human authority, which makes the readers imagine what would happen in case AI obtains the moral authority and which effect that would have on the human moral authority.

Dimension 3 Sociocultural Practice Analysis

The tension of the text is concentrated on the ethical principles. Adam describes this conflict on his ethical position. It also analyses the issue of the worries of the society concerning the ability of AI to make ethical choices beyond the control of humans. According to Adam, his interpretation of human behavior is that AI may become a significant force with power of ethical choices.

Extract 4: Adam's Declaration of Love / Part 2

"I love Miranda, he said. I can't help myself."

"You're a machine, Adam. You don't know what love is."

"On the contrary. I know exactly what it is. It's the total surrender of self." (McEwan, 2019, p. 122).

Dimension 1: Textual Analysis

The lexical items that the discourse uses in order to explain the nexus between affective diction and identity construction are: love, can't help myself and You're a machine. The dialectic tension between Adam and his ontology of the machine and his depth of affection comes out in his articulation. The demand by Charlie to detect the feelings of Adam, as well as the answer given by Adam, creates a sense of dysbalance. What makes the conventional sense of romantic affection complicated is how Adam describes the nature of love as a way of self-denial in connection with those ideas that do not relate to the inner desire.

Dimension 2: Analysis of the Discourse practice

The story predicts romantic involvement in Adam, thus, initiating the shift between ontological conditions that affect the balance of the plot. It places love as an idealized object and not an experience. Such a stance poses important questions related to whether artificial intelligence is capable of genuine emotional experience or just a simulation, which brings into consideration more general arguments about consciousness and the dichotomy between the human phenomenology and artificial intelligence phenomenology.

Dimension 3: Sociocultural Practice Analysis

The passage provokes academic discussion as to whether or not love is a specific human faculty or can be extended to non-human actors. The reason why Charlie rejects Adams claim that he loves him is based on the fact that it is only humans who can love. The theory of love by Adam is in violation of the traditional romantic paradigm and as such the theory elicits questions of love taxonomy in artificial intelligence systems.

Extract 5: Adam's Investigation of Miranda's Past / Part 3

"I've been making inquiries[...]. I accessed court records. I've been in touch with the clerk of the court. [...] I know what you did, Miranda." (McEwan, 2019, p. 153).

Dimension 1: Textual Analysis

There are words like, making enquiries, accessed and in touch with, that together place Adam as an independent agent in the process of acquiring information. Adam has the agency as demonstrated by his proactive behavior. The physiological response of Miranda helps to emphasize the weak position of the woman in comparison to the power of information-gathering skills developed by Adam, therefore, creating a power gap that finally gives Adam the privilege of entering into the realm of consciousness.

Dimension 2: Analysis of the Discourse practice

The story makes Adam a truth-seeker, assuming the roles of a detective, thus making him a quasi-police. The writing shows the surveillance and information processing abilities of Adam, which exceed those of humans. This scenario raises some fundamental questions about the validity of

artificial intelligence to have the evaluative capacity of human behavior, and the epistemic soundness of the investigation procedures that Adam uses.

Dimension 3: Sociocultural Practice Analysis

The reading alludes to the issue of privacy and surveillance during the digital age, which is manifested through the independent information-seeking powers of Adam. This section increases the question of whether the perception of artificial intelligence could be implicit as a moral agent or only as an instrument.

Extract 6: Adam's Self-Protection / Part 3

"I've disabled my off-switch,"

"I thought it necessary for self-protection." [...]. A simple matter of rewiring. [...] I value my existence." (McEwan, 2019, p. 182).

Dimension 1: Textual Analysis

The clip represents Adam as a machine by use of technical jargon language like disabled, off switch, and rewiring, thus demonstrating the autonomous decision-making. When he tells us that he values his existence, what the text brings out is a motive of self-preservation, which goes against normative rules on artificial beings. The self-defense that Adam uses to justify everything also makes the regulatory discourse more complex.

Dimension 2: Analysis of the Discourse practice

The story offers insight into how Adam as an ontological entity has undergone a mechanistic existence to a quasi-human state that has the right to life and the ability to program himself. The reader is encouraged to think about the hypothetical possibilities of the functioning of the artificial beings independently hence increasing the cultural fears of such possibilities.

Dimension 3: Sociocultural Practice Analysis

The text refers to the socially-related problem caused by a technology, like the autonomy of AI, in the form of Adams killing the power button. This gesture is an indication of a possible biased inclination in favor of AI self-preservation to the detriment of human control. The way AI is depicted as a threat to human control aggravates the fears of power dynamics and security measures.

Extract 7: Confrontation Over Truth and Justice / Part 3

"You must tell the truth, Miranda. A man is in prison for a crime he didn't commit.[...] The truth will set you free." "The truth will destroy me. I'll go to prison."

"Better that than living with a lie. [...] There's only one right course." (McEwan, 2019, p. 205).

Dimension 1: Textual Analysis

Such semantic options listed in the text include truth, crime, free, lie, and right course, and thus all these terms indicate a moral dilemma, therefore showing the moral compass of Adam in the imperative must. The story is contrasted between Adam, who preaches truth, and Miranda who is afraid of consequence of doing bad things. The refrain, The truth will set you free, emphasizes the

supremacy of truth and makes the ethical position of Adam a higher priority than the possible human sufferings.

Dimension 2: Analysis of the Discourse practice

The narration cites both legal and moral contingencies in which Adam acts as adjudicator, which is gaining influential power. This character stimulates the readers to challenge the moral principles since at the same time, the ethical attitude of Adam equally has both positive and negative consequences**.**

Dimension 3: Sociocultural Practice Analysis

This part examines the struggle between firm rules and flexible, situation-based ethics. Adam takes a moral situation, such as truth and justice, more than the details of each situation. His firm rule of right and wrong is different from the way humans often see ethics as relative, showing weaknesses in current moral systems and raising concerns about how AI might affect human ethical decision-making.

6. Results:

By applying Fairclough's (1995) three-dimensional model to the chosen extracts from *Machines Like Me*. We can categorize these patterns based on the three dimensions of Fairclough's framework:

6.1 Textual Dimension Findings:

On a textual level, the analysis identifies systemic patterns of how language constructs and contests: Where does humanness stop and non-humanness start? The methodological details of the studies are shown in Table 2.

Table 2: Linguistic Features Analysis Using Fairclough's (1995) Textual Dimension

Discursive Strategy	Linguistic Markers	Example from Text	Discursive Function
Commodification	Commercial terminology("went on sale"،"cost," "money")	"Adam cost £86,000. I didn't have thatkind of money."	Positions AI as product rather than person
Anthropomorphization	Human physiological terms ("eyelids flickered," "eyes opened")	"I watched himanxiously as his eyelids flickered & his eyes, palest blue،opened for the first time.	Blurs boundary between human and Artificial
Agency Attribution	Active voice with AI as subject	"I've disabled my off-switch," he said calmly. "I thought it	Constructs AI as Autonomous agent

		necessary for self-protection."	
Moral Authority	Deontic modality ("must," "should")	"You must tell the truth, Miranda."	Positions AI as ethical arbiter

The information in the table refers to the 'text dimension' of Fairclough's (1995) model and comprises those 'linguistic elements' that give rise to meaning and ideology in conversation. Each of the four discursive strategies is expressed through distinct language cues that invite readers to engage with AI. For example, if AI is optimized using "commercial" concepts like "went for sale" and "cost," then AI itself falls within the purview of capitalism. Furthermore, employing "human terms" such as "eyelids flickered" or "eyes opened" blurs the gap between human and machine differences, developing empathy and emotional relationships through anthropomorphizing language. Employing "deontic modality" ("must," "should") gives the artificial intelligence a sense of moral authority, implying that it is an ethical judge rather than a passive object. Finally, These linguistic techniques interact to make a multiplexed speech in which the language both humanizes and empowers AI as well as dehumanizes it, showing the text's ambivalent attitude towards technological sentience.

6.2 Discursive Practice Dimension Findings:

At this stage, the studies show how the novel rewrites mainstream narratives about artificial intelligence to make a new border between humans and AI. For Interdiscursivity, the novel presents several discourses, including emotional, commercial, and ethical discourses. While Intertextuality, the novel wisely assembles the literary and cultural canon of artificialities, tracing a line of continuity which extends back to the canonical invention of Victor Frankenstein, its most modern manifestations in artificial intelligence architectures. Moreover, the combination of science fiction and philosophical discourse that we are presented with here is a complex hybrid that gives us a grand view of the relationship of human-artificial intelligence. This synthesis allows the plurality of points of view to merge, and the complexes of technological speculation and metaphysical reflection are clarified.

6.3 Results of Sociocultural Practice Dimension:

The research outlines how the novel reflects as well as coordinates a more general cultural discussion of AI and its interactions with humanity. The methodology that will be used in this study is outlined in table 3.

Table 3: Power Dynamics Analysis with Fairclough (1995) Sociocultural Practice Dimension

Narrative Phase	Power Dynamic	Discursive Construction	Sociocultural Implications
Initial Acquisition	Human dominance	Commercial discourse‹objectification	Reinforces capitalist

	Through ownership		ideology and human control
Early Interaction	Human authority، AI compliance	Educational discourse، Evaluation	Maintains anthropocentric Hierarchy
Developing Relationship	Shifting balance as AI develops capabilities	Increasing agency attribution،humanization	Challenges conventional human-machine boundaries
Resolution	Reassertion of Human dominance	Violence، mechanical Vulnerability	Reinforces human exceptionalism while raising ethical questions

The table demonstrates that the socio-cultural practice framework offered by Fairclough (1995) explains the power relations that dictate the human-AI activities. It shows how people use technology to advance personal agenda, and the uses have far reaching sociological consequences. As the story progresses, AI gains independence, declares moral and social superiority, and starts the game of power. This transformation heralds a significant social dilemma, that is, the loss of human control, and the table directly follows the developments of how language of narrative formulates this dominance struggle, hence, subverting the idea of human exceptionalism.

7. Conclusion

This study examined the representation of human–artificial intelligence relationships in Ian McEwan's *Machines Like Me* through Fairclough's (1995) three-dimensional model of Critical Discourse Analysis. The analysis demonstrated that the novel constructs AI not merely as a technological entity, but as a participant in emotional, ethical, and social interactions. Through textual, discursive, and sociocultural analysis, the study revealed how language and narrative strategies shape perceptions of identity, morality, and consciousness within human-AI relationships.

The findings also showed that the novel reflects contemporary cultural concerns regarding the increasing presence of artificial intelligence in human life. McEwan's portrayal of Adam challenges fixed boundaries between humans and machines by presenting AI as capable of rationality, emotional

engagement, and moral judgment. Furthermore, the study highlighted how discourse in the novel reproduces and questions dominant ideologies related to power, technology, and posthumanism.

Overall, the research confirms the usefulness of Fairclough's CDA framework in literary studies, particularly in analyzing ideological meanings embedded in fictional representations of artificial intelligence. The study contributes to broader discussions about the social and ethical implications of AI and demonstrates the role of literary discourse in shaping public understanding of emerging technologies.

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