



Deconstructing the Global Author: Comparative Narrative Structures in AI-Generated Fiction Versus Ngũgĩ's *Wizard of the Crow* and Adichie's *Americanah*

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ABSTRACT

This investigation was on how artificial intelligence and contemporary African literature create narratives of authority, identity and globalisation. Through the deconstruction of the global author, it examined both thematic and structural disparity between AI-created fiction and two fundamental post-colonial novels, namely, Ngũgĩ wa Thiong'o's *Wizard of the Crow* and Chimamanda Ngozi Adichie's *Americanah*. By means of comparative narrative analytical model, the paper scrutinised how algorithmic storytelling formats distinguishes cross-cultural tropes versus how real human authors appraised cultural domination from definite geopolitical perceptions. Among other things, findings revealed that AI structures highlighted structural equilibrium, linguistic consistency and globalised character arcs calculated to trample on global market, which Ngũgĩ and Adichie are bent on aggressively dislocating. By means of localised idioms, code-switching, satire, irony in addition to non-linear temporality, *Wizard of the Crow* reveals the autocratic leadership, corruption, nepotism and neo-colonialism, while *Americanah* divulges the layered realities of race and migration. In the long run, the inquiry concluded that AI-generated fiction serves as a cultural homogeniser that denies literary art of its historical precision. Conversely, African post-colonial art promotes the recovery of the global narrative aura, signifying that true literary weight relies on localised cultural quality, lived memory and political confrontation. These are natural components which contemporary generative algorithms faithfully reproduce.

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INTRODUCTION

The "global author" is seen, essentially from historical perspectives, as an entity who bargains local specificities and global audiences through thoughtful understanding of cultural hybridisation, political repression and relocation. However, with the dawn of generative artificial intelligence which has primarily dislocated classical humanist paradigms of literary production, several traditional suppositions concerning authorial perception, intentionality, and cultural specificity, have been destabilised

and challenged. Algorithmic storytelling structures (Meehan, 1977), anchored by Large Language Models (LLMs) (Fridman, 2024), produce narratives outside lived reality. Instead, this is made possible by means of implicit syntactic simulation, prototypical recognition and quantitative data summation. This shift made possible through technological application depicts a reflective deviation in contemporary fiction. This is clear: while machine-created codes rely on proven and consistent classic imitation, modus operandi along with optimisation principles, the

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human-centred architecture is essentially tied to linguistic subversion, experiential awareness and historical memory.

This paper questions the extent to which generative models simulate literary globalism; whether AI-text basically reconstitutes the organisational aesthetics of the novel. The study considers the veracity of the relative structural deconstruction between the organically intricate architectures of modern African prose narratives and AI-oriented text, seeing this as a prospect for a rigorous re-examination of what comprises the “global” text. This prospect hinges on a serious scrutiny of how temporality, narrative voice and spatiality function within these robotic and human domains.

In order to efficiently execute this deconstruction, this investigation combines structuralist and post-structuralist narratology with postcolonial literary theory in addition to the budding field of critical AI studies. Accordingly, Barthes’ (1967/1977) decisive conceptualisation of the “Death of the Author” becomes for this study a satirical theoretical link, as the algorithmic removal of the human creator manifests itself on a literal post-structuralist arena where the text signifies a multi-faceted space of self-replicating indicators without a definitive source.

Furthermore, to examine the procedures of these narrative structures, Genette’s (1972/1980) taxonomies of narrative discourse, especially, his concepts of focalisation, voice and anachrony, are utilised in interpreting structural anomalies and coherence. Since, computational systems engender text without localised cultural memory, this narratological structure would be interrogated with the aid of post-colonial critical paradigms. Hence, Fanon’s (2004) notions of cultural decolonisation and Bhabha’s (1994) theory of “hybridity” are employed in evaluating how human authors structurally rebuff linguistic dominion, being different from AI systems that clearly conform to standardised, Western-oriented linguistic and structural norms.

AI simulations thrive in reproducing common models like the voyage of hero or in

sustaining structural unity, according to contemporary studies. However, critics such as White & Ponce de Leon (2025) and Boden (2016) believe that AI systems are unreliable in producing allegorical originality, profound systematic nuance and emotional reverberation. Accordingly, Machine’s (2023) *Death of an Author*, as a text is generally considered an empty “narrative simulation”. This is because as a literary experiment, it is syntactically flawless but completely empty regarding what human readers consider as ancestral tribute or lived experience.

Conversely, a number of scholars such as Hyland & Jiang (2025) and McEnery & Hardie (2012), agree that human-authored texts rely on changing syntax, structural disparity and a precise authorial presence to depict intricate socio-political realities. Contemporary studies in comparative literature increasingly examine this disparity, observing that the algorithmic code is deficient in the pragmatic sagacity necessary to construct a unique, historically grounded creation. Notwithstanding its ability to reshape writing into a hybrid, mutual process, there is critical gap in literary art about how AI’s rigid pattern-matching deals with the dissident, non-linear structural policies akin to post-colonial counter-narratives. The structures of man’s natural and intricate lived relation are depicted vividly in Ngũgĩ wa Thiong’o’s *magnum opus*, *Wizard of the Crow* (2006).

Composed initially in Gĩkũyũ as *Mũrogi wa Kagogo* before being rendered in English, the novel serves as a drastic structural endorsement of indigenous language politics and de-colonial confrontation. Ngũgĩ’s narrative construction impeccably unifies native Gĩkũyũ orality, its supernatural realism, and Afro-futurism, permeating the text with entrenched verbal narratives, ironic songs, proverbs and structural deviations. Clearly, the artist rebuffs the linear, individualistic limitations apparent in Western anti-utopias. He opts for an expansive, polyphonic structure that gives vent to the shared native social group over the independent entity. Ngũgĩ exploits his intentional and hybridised configuration to create the fictional Free Republic



of Aburiria. This is a comic yet horrifying dystopia which aids the artist to weaponise narrative absurdity in appraising post-independence political corruption as well as the all-encompassing procedures of global capitalism. Thus, this complicated interlace of localised mythologies with innovative allegories fashions an impenetrable structural plurality that expressly defies the homogenised, subjective syntax characteristic of algorithmic text generation.

Unlike Ngũgĩ's shared, mythic polyphony, *Americanah* (2013) by Chimamanda Ngozi Adichie sets out with a modern two-fold Bildungsroman structure. This aids her in mapping out the close realities of race, migration and transnational identity. It also promotes the shifts from a traditional, Westernised coming-of-age romance by placing oppressed African protagonists within a non-linear, fragmented timeline that jumps between Africa and the West. Thus, leaping from Nigeria, the United State, to the United Kingdom accentuates the new age slavery of Blacks. The structural hub of the narrative is built upon the protagonist Ifemelu's race blog, launching a meta-narrative layer that dislodges the prime fictional prose codes. This procedure permits Adichie to alter expressly the nuances of institutional racism, and the definitive "fringe status" witnessed by non-American Black immigrants.

Adichie attains a height of emotional intensity and cultural specificity that algorithmic reproductions cannot imitate through the anchorage of the text's progression to intensely personal, somatic occurrences, including the scrupulous politics of Black hair. In the long run, placing the lived, disruptive architectures of the two prose narratives, *Wizard of the Crow* and *Americanah*, against the scientifically energised formulas of AI fiction accentuates the constraints of machine imitation, confirming that the true "global author" is identified by a capacity to structurally pilot identity, resistance and historical torment.

Review of Relevant Literature

The interface of artificial intelligence and African literary traditions signifies a critical frontier in contemporary narrative theory, tasking conservative apprehensions of textual creation, authorship and cultural specificity. With diverse Large Language Models (LLMs) progressively imitating human prose, researchers are faced with the critical need of appraising the capability of AI-generated fiction to reproduce the profound rooted, historically dependent narrative codes of non-Western literatures. This literature review appraises how available scholarship view mathematically powered creativity as against the rich, post-colonial storytelling reproductions embodied by Ngũgĩ's *Wizard of the Crow* and Adichie's *Americanah*. Through the deconstruction of the "global author", this reading contextualises AI text production in post-imperialist and computational study structures with the aim of distinguishing the vital thematic and structural departures.

Most theoretical frameworks appraising AI fiction are basically anchored on computational creativity theories (Boden, 2004) and narratological structuralism (Propp, 1968; Genette, 1972/1980). Literary critics and scholars such as Manovich (2018) and Marcus (2020) speculate that LLMs operate through probabilistic pattern identification, blending enormous corpora to produce text based on statistical probability as against semantic intentionality. On the contrary, a number of readings on modern African fiction are anchored in post-colonial theory (Said, 1978; Spivak, 1988) and Africana narratology (Gyasi, 2011). Ngũgĩ's novel, *Wizard of the Crow*, is often examined by means of his own research code, "decolonising the mind" (Ngũgĩ, 1986). This code highlights political satire, verbal traditions and linguistic rebellion, while rejecting Eurocentric supremacy. On the other hand, Adichie's narrative approaches are usually examined through the lens of transnational feminism and third-wave post-colonial realism, built upon the nuances of the "Afropolitan" identity and the politics of hair, race and migration (Selasi, 2005; Boehmer, 2009).

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Obtainable scholarship identifies the practical inadequacies of AI such as the “hallucination” of facts and a paucity of real emotional sympathy (Gao et al., 2023), while expansively documenting the cultural prosperity of post-colonial fiction remains its important deficit. Most comparative studies of AI creative writings remain persistently techno-centric or follow the yardstick of Anglo-American literary codes. A unique shortfall of accessible studies is the use of AI-generated text in the rigorous, destabilising critiques of post-colonial narratological codes. Hence, such literature treats AI as a secluded computational experience or as a device of Western artistic writing, without the thorough examination of how it imitates or obliterates definite African narrative strategies.

Moreover, current literature on AI-generated text centres on structural formulaicness and inherent Eurocentric algorithmic predisposition. Notably, scholars like Bender et al. (2021) have characterised LLMs as “stochastic parrots”, showing that AI narrative generation relies on the homogenisation of data. This unconsciously prioritises leading Western linguistic standards and plot archetypes (Campbell’s monomyth, 2008). Conversely, literary scholarship on *Wizard of the Crow* venerates Ngũgĩ’s intricate use of multi-layered allegories, *gĩcandĩ* oral performance codes, and carnivalesque realism that defies linear, Eurocentric configurations (Gikandi, 2007). In the same vein, studies on Adichie’s *Americanah* underlines the author’s episodic, blog-mediated narrative code. Such scholars as Tsaaior (2011) and Hron (2009) identify the strategy of fragmentation, dual-consciousness experience of the modern Nigerian Diaspora (Tunca, 2014). Scholars, hence, celebrate the structural dexterity and intense historical memory of these human-authored texts. By and large, the paper fills this gap head-long through a conscious, formal comparative structural analysis of AI-induced fiction, juxtaposed with the unique narrative structures of Ngũgĩ and Adichie. Notably, accessible scholarship has not yet explored how algorithmic codes deal with the structural hybridity

of African orature, oracular parody and diaspora-oriented blog realism. This study fills a fundamental literary gulf, through a comparative analysis of the mathematical homogeneity of the “global AI author” and the localised, hyper-definitive and historically conscious codes of *Wizard of the Crow* and *Americanah*. The paper shifts from superficial thematic comparisons to present an accurate structural examination of whether artificial intelligence can produce authentic post-colonial prejudice, or perpetuates a fresh variety of digital literary supremacy.

Pragmatically, the budding arena of literary creation has led to a critical re-examination of cultural specificity, narrative agency and structural configuration in modern fiction. Notably, the dawn of Large Language Models (LLMs) with a capacity for engendering intricate, extended narratives presents an ontological confrontation to the age-long traditional frameworks of authorship. AI-generated fiction anchors itself on probabilistic syntax and data-driven pattern recognition. On the other hand, African literary masterpieces such as Ngũgĩ’s *Wizard of the Crow* and Adichie’s *Americanah* are intensely built upon historical and political as well as socio-cultural realities of the society. This divergence is graphically demonstrated below:



Figure 1: LLM-Generated Academic Analytical
Source: Typical LLM-Generated Academic Analytical Table

Studies assessing this literary divide operate mostly at the interface of structuralist narratology and postcolonial literary theory. Contemporary computational narratologists use the foundational theories of Todorov (1969) and Genette (1972/1980) to evaluate how AI tells



stories, exposing how AI narrative generation thrives at reproducing formulaic plot models and syntactic coherence (Gervás, 2022; Meehan, 2024). On the contrary, post-colonial and feminist narratologists agree that literary art from the Global South is linked to its socio-political environment. Most critics scrutinising Ngũgĩ's novel normally use post-colonial resistance theory, stressing how *Wizard of the Crow* weaponises performance, traditional Gĩkũyũ orality and satirical allegory to challenge and dismantle despotic power (Gikandi, 2019; Ogone, 2023). Equally, examining Adichie's *Americanah* leverage on transnational and feminist frameworks. This centres on its polyphonic structure, linguistic hybridity and the unique exploitation of the "diasporic gaze" to interrogate gender, concerns, racism and globalisation (Tunca, 2018; Anyadike, 2025).

Further empirical inquiry into AI-generated narratives reveals diverse structural abnormalities as against real human-authored epics. Thus, relative computational studies corroborate that while LLMs efficiently imitate the sentence-level procedures of style, they always experience "narrative amnesia" in matters of sustaining full-blown thematic unity, intricate subplots as well as profound emotional character analysis of extensive texts (Bietti et al., 2024; Riedl, 2025). In comparison, the narrative strategies of Ngũgĩ and Adichie are delineated by conscious organisational variations. Notably, Ngũgĩ's textual structures apply multi-layered, recursive framework to reflect oral storytelling traditions, and subvert the linear, Eurocentric forms frequently required by AI training mechanisms. Conversely, Adichie work uses creative codes that revolve around a non-linear temporal axis intermixed with digital blog posts, generating dialectics between bodily dislocation and practical identity which algorithms cannot truly imitate.

Accessible scholarship reveals substantial deficits in its handling of algorithmic versus human originality. Thus, a number of existing studies on AI authorship remains provisional. They are usually localised within

computer science domains, or tied to Western, canonical texts like Shakespeare or Hemingway. The critics have in particular observed that AI is deficient in lived experience and artistic agency. However, they regularly reject algorithmic fiction through global theoretical appraisals instead of rough, pragmatic structural coding. Moreover, digital humanities investigation commonly ignores how algorithmic approaches crush non-Western narrative forms, homogenising the different cultural idioms into matching, Eurocentric "global style" due to general prejudice in initial educational datasets (Foguani & Smith, 2025).

Accordingly, this study deals with a number of crucial empirical gaps that defy solutions proffered by modern literary and algorithmic researches. There is a different paucity of comparative structural frameworks that expressly deal with the mathematical productions of LLMs as against the vastly contextualised, post-colonial architectures of modern African fiction. Moreover, literature is yet to prepared for how AI deals with the subversion of language. This testing is to be applied to Ngũgĩ's translation of Gĩkũyũ epistemology into English or Adichie's rendering of Nigerian English vernacular, as a yardstick for narrative legitimacy. Seeking to launch out with a new model for depicting the "global author" in this age of artificial intelligence, this reading analytically deconstructs the narrative structures, sequential bargains and ideological placement of AI-generated fiction amid *Wizard of the Crow* and *Americanah*.

METHODOLOGY

This study uses a comparative textual and computational methodology to explore the structural disparities of AI-reproduced prose art amid modern African literature. This comparison, in particular, involves Adichie's *Americanah* and Ngũgĩ's *Wizard of the Crow*, juxtaposing these human-created texts against AI-reproduced fiction. The primary data corpus comprises *Wizard of the Crow* and *Americanah*, along with a dataset of AI-centred long-form narratives. The AI texts will be created with the aid of advanced Large Language Models (LLMs), like OpenAI's GPT-4



and Anthropic's Claude 3. They are driven with thematic, stylistic and structural limitations, reflected in the socio-political concerns of the chosen novels. In terms of data collection, the study will extract and digitise textual portions to map out specific structural pacing, particular narrative indicators as well as syntactic complexity. The analysis of these unique sources will enable the study in locating how organic, culturally situated storytelling differs from the algorithmic syntheses of machine learning approaches.

The analytical method merges digital humanities text-mining procedures with qualitative structural scrutiny. Quantitatively, the study uses computational tools (such as Python's NLTK and Spacy libraries). These help in measuring sentiment trajectories, token frequencies, syntactic concentration, as well as narrative arc pacing. Qualitatively, the narrative structural design is assessed by means of a structuralist framework, to locate plot progressions, shifts in focalisation along with character agency amid standard archetypes like Freytag's Pyramid and Greimas's Actantial Model. The modes of interpretation are deeply grounded in postcolonial literary theory and digital ontology. This two-fold approach aids in the examination of how Adichie's subversion of linear migration narratives and Ngũgĩ's application of orature and supernatural realism deviate from the homogenised, probabilistic narrative structures characterizing the AI outputs.

This study pioneers a perceptive definition what constitutes "the global author", through a conscious juxtaposition of AI narrative production expressly deployed with the intricate, culturally rooted study codes of Ngũgĩ and Adichie. It fills a crucial gap in modern literary and technological research, exposing the Eurocentric and homogenised information prejudices that are innate within generative AI. Current AI studies closely centre on robotic text generation or mathematical analyses, generally atune with Western canonical texts. It is noticeable that scanty investigation is focused on how LLMs deal with non-Eurocentric literary traditions, principally

African oralities, non-linear temporalities and multi-dimensional post-colonial identities. Among other things, therefore, this study illuminates AI's capacity to reproduce nuanced post-colonial confrontation.

Data Analysis

This investigation aims at a detailed deconstruction of the global author through a comparison of algorithmic storytelling with contemporary African literature, identifying and emphasising some fundamental areas of analysis like structural hybridity and nonlinearity versus algorithmic coherence. It mostly involves a profound examination of the tension between human cultural complexity and machine learning logic in modern literature. This scrutiny will depend on data from Ngugi's *Wizard of the Crow* and Adichie's *Americanah*.

In post-colonial African literature, the narrative construction is purposely fragmented, layered and made resistant to Western linear timelines. In *Wizard of the Crow*, Ngũgĩ uses structural hybridity, blending oral storytelling traditions (orature), magical realism, and satirical political allegory. Through these components, the artist is able to expose the absurdities of post-independence autocracy in the imaginary Republic of Aburiria. Part of the textual incorporation of oral traditions is evident in the use of proverbial wisdom: "stories, like food, lose their flavor if cooked in a hurry" (p. 63). Here, Ngũgĩ transforms narrative burden towards a collective, oral rhythm. This structural disruption mirrors the fractured identity, diaspora, and code-switching experienced by the global African subject. Through flashbacks and geographic dislocation, time and space are disjointed:

But she did not like that she had to go to Trenton to braid her hair. It was unreasonable to expect a braiding salon in Princeton... The salon was a different world from the university town, and yet it was a space where she could be both herself and a version of her past... Sitting there, with the smell of synthetic hair and the sharp tugs on her scalp, she would be



pulled into a haze of memories... of Lagos, of a time before she became 'black,' before she learned that she had to speak with an American accent to be understood (4).

Nonlinearity and fractured identity show the moment geographic displacement (the physical setting of a hair salon in Princeton, New Jersey) occurs to generate a structural flashback to Lagos, Nigeria. The spatial transfer echoes Ifemelu's broken sense of self. In the university town, she must show a definite, identity, but the sensory incident of the salon disjoins chronological time, forcing her to tackle her pre-diasporic self and the wearing routine of code-switching ("learning to speak with an American accent") required to stay alive in the West.

Another example is in the use of the digital medium, where blog posts act as fractured self-expression":

To: americanah@blogspot.com

Subject: Understanding America for the Non-American Black:

Dropping the 'A'

Dear Non-American Black, when you make the choice to come to America, you become black. Stop arguing. Drop the 'A.' You are not Nigerian-American or British-Caribbean. You are Black. And if you want to get ahead, you learn to sound like them, or you learn when to switch it on and off. (273)

Here, nonlinearity and broken identity show in the incorporation of the digital medium, Ifemelu's blog posts, which disrupt the conventional narrative flow of the novel. This breaks the fourth wall of the story's prose. The blog now becomes an archive of her disjointed, diasporic identity. It serves as a literal space where she openly examines the necessity of code-switching ("learning when to switch it on and off"). Through weaving these digital artifacts in the text, Adichie structurally reproduces how a global African subject must compartmentalise their identity across diverse media, geographies and social demands.

The connection of AI-generated narratives and modern African literature shows a profound apprehension between algorithmic coherence and structural hybridity. When large language models synthesise narrative arcs, they rely on statistical probabilities to optimise for predictability, standardising grammar and thematic development into a polished, universally understandable design. This algorithmic coherence often irons out structural abnormalities to preserve a frictionless reader experience.

There is much evidence that Ngūgĩ deliberately upsets the homogenised flow through structural hybridity. He flawlessly combines traditional Gĩkũyũ *mũchadu* (oral storytelling) with magical realism and political parody. Political satire is juxtaposed with native orality: "*The Ruler's desire to look at his own reflection became a disease. He wanted to see how he looked when he smiled, when he frowned, when he was deep in thought... He wanted to see how he looked when he was telling a lie*" (12). This disruption occurs as the passage exploits the rhythmic, repetitive, and fable-like cadence of traditional African oral storytelling (*mũchadu*). Instead of upholding a straightforward, standard Western prose pattern, Ngūgĩ bends the structure into a repetitive verbal performance. He injects sharp political satire expressly into this traditional structure, turning a folklore-style "sickness" into a sharp evaluation of authoritarian megalomania and narcissism.

In *Wizard of the Crow*, Ngūgĩ also combines mysterious realism with oral myth-making, making his narrative method unconventional:

It was said that his breath could command the winds, that his shadow could heal the sick, and that he could turn into a bird and fly over the mountains of Aburiria to spy on his enemies. Some swore they saw him do it (95).

This disruption comes as a seamless blending of magical realism with the community-driven gossip along with collective memory typical of oral traditions:



It was said that the global syndicates of banks had intended to meet in Zurich to discuss the Ruler's request for a march to heaven... Some swore they saw him on the roof of the State House, others that they saw him near the gates of the Marching to Heaven building (3).

By embedding unfeasible, supernatural feats within the framework of collective storytelling, he smashes the frontiers of historical pragmatism. The structure shifts from a typical political drama to a mythic, hybrid space where political figures are concurrently real dictators and folkloric monsters.

One of the options left for the artist is the satirical blending of magic and political reality. An instance of this is when Kamĩtĩ reflects on how his "magic" is actually just a deep, observant understanding of ordinary human reality and nature as the narrative exposes:

He began to see that what he had thought of as a unique personal gift was not unique to him; it was a capacity that belonged to all humans who had not lost their connection with the earth. What was called magic was simply the ability to read the signs of nature and human nature (182).

Another sample shows that the novel habitually underscores that the "Wizard of the Crow" is not a pure mystical deity, but a prospective persona and emblem that anyone can occupy or project onto; this is realised close to the narrative climax, where Kamĩtĩ clearly points out that the power is a collective illusion created by the people's needs:

The Wizard of the Crow did not exist; he was a creation of the people's imagination, a mirror of their desires and fears... Anyone could be him, because he was nothing more than the voice of their own hidden truths (612).

These passages bridge the gap between political satire and magical realism.

Instead of treating the supernatural as an isolated element of fantasy, Ngũgĩ integrates indigenous spiritual authority directly into modern postcolonial resistance. By defining magic as "a heightened form of reality", the narrative destabilises Western notions of strict realism. It frames the absurdities of the dictatorial regime (and the supernatural feats of the protagonist) not as impossible occurrences, but as accurate, hyper-stylised extensions of everyday socio-political life.

On the other hand, Adichie's *Americanah* intermingles realistic prose with non-linear blog posts and cultural remarks. This is seen as she interlaces realistic prose with non-linear Ifemelu's blog posts and cultural commentary to disrupt traditional narrative forms: "Dear Non-American Black, when you make the choice to come to America, you become black. Stop arguing. Stop saying I'm Jamaican or I'm Ghanaian. America doesn't care." (220). These hybrid forms reject a singular, standardised narrative mold, asserting instead that complex cultural identities require equally complex, multi-layered structural frameworks:

If you're telling a non-black person about something racist that happened to you, make sure you are not bitter. Don't complain. Be forgiving. If possible, make it funny. Most of all, do not be angry. Black people are not supposed to be angry about racism. Otherwise, you get no sympathy (275).

This is another cultural commentary on identity and assimilation, reflecting the direct, essayistic cultural commentary embedded within the text, addressing the complex, multi-layered performance of identity required of immigrants. Another case in point is based on the politics of hair and cultural assimilation from Ifemelu's blog also; it is a form of paraphrase of the novelist's actual words: If you have relaxed hair, you are 'professional.' If you have natural hair, you are 'political' or 'radical' or 'unprofessional.' Imagine if white people had to chemically alter their hair to get a job. This shows the structural argument in the narrative, exposing the hybrid format. By



embedding Ifemelu's blog posts expressly into the realistic, third-person narrative of the novel, the artist breaks the linear timeline.

The blog is also an intellectual storehouse that disrupts the plot to give instant, raw reflection. It also becomes a cultural commentary, shifting the narrative from a standard romance or immigrant story into a blatant analysis of race, identity and assimilation. There is also an aura of multi-layered framework in the contrast between Ifemelu's lived experiences (the prose) and her public observations (the blog). This confirms that a singular, traditional novel form cannot fully capture the fragmented reality of the modern, transatlantic Black identity.

The task of deconstructing the "Global Author" is rooted in the analysis of contrasts or the discrepancies between AI-generated texts with texts of modern African literary art. The core idea of this argument remains the difference between

algorithmic coherence and human components. Algorithmic coherence refers to an AI's ability to maintain logical development, thematic consistency, and character continuity across a long-form text. Large Language Models (LLMs) excel at sentence-level grammar and local syntax. They often struggle with *global coherence*, that is, the overarching structural architecture of a novel. AI shows coherence by managing text across three distinct architectural layers, namely logical progression or a cause-and-effect structure; thematic consistency or a system of recurring motifs, subtexts, and tonal elements; and character continuity or the internal profiles for each character. This is graphically illustrated below.

LLMs utilize specific technical frameworks to simulate and maintain this overarching structure:

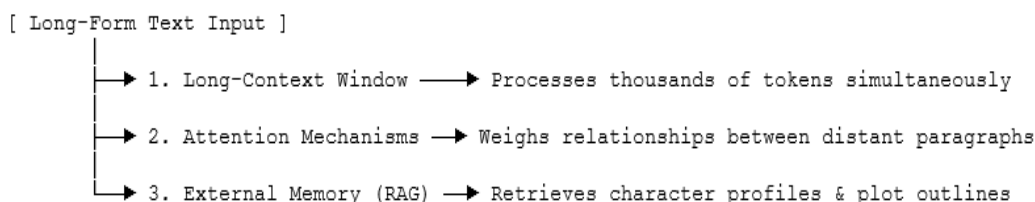


Figure 2: The Technical Mechanisms Driving Coherence
Source: Rotary Positional Embeddings (RoPE)

Expanded Context Windows:

Modern models use enormous context windows (ranging from 128,000 to over 1 million tokens). This allows the AI to hold an entire novella or a massive portion of a book in its active "working memory" at the same time.

Advanced Attention Mechanisms:

Transformers utilise self-attention to compute mathematical relationships between words. Global coherence relies on the model's ability to weigh the relevance of a sentence written in Chapter 1 against a sentence being generated in Chapter 10.

External Memory Architectures:

To assist the core model, systems often apply Retrieval-Augmented Generation (RAG) or structured vector databases. These serve as an external "story bible," storing unambiguous character profiles, timelines, and world-building rules that the AI queries before writing a new scene.

The primary hurdle in AI authorship is the friction between local fluency and global architecture.



Attribute	Local Syntax (Where LLMs Excel)	Global Coherence (Where LLMs Struggle)
Scope	Immediate context (sentences, paragraphs).	Macro-structure (acts, chapters, arcs).
Mechanism	Next-token prediction based on immediate patterns.	Hierarchical planning and long-range tracking.
Failure Mode	Minor grammatical slip-ups (rare).	"Amnesia," repetitive pacing, unresolved plots.

Figure 3: The Challenge: Local Syntax vs. Global Coherence

Adapted from user-generated models of Claude or ChatGPT showing AI limitations

Notably, LLMs are basically trained on probability distributions of text. Thus, they are highly reactive to the immediate words they just created. Without overt hierarchical prompting or multi-step engineering, where an AI first generates an outline, then a chapter breakdown, and finally the prose, the model will suffer from semantic glide, slowly forgetting the original premise and causing the narrative architecture to disintegrate over time.

Conversely, the two novels originate and function differently from AI. This contrast is rooted in the disparity between machine logic and human intricacy. Ngũgĩ's *Wizard of the Crow* therefore, has evident that he uses a decentralised, oral-tradition-inspired framework (riddling, satire, and magical realism) which helps the artist in critiquing post-colonial autocracy. He intentionally avoids a centralised, linear narrative voice, opting instead for a framework deeply rooted in African oral traditions (orature), political satire, and magical realism in the dismantling of post-colonial autocracy. Because oppressive regimes firmly control official state media, the truth in the novel is decentralised and told through multiple communal voices, riddles, and shifting rumors. The novel's collective framework and self-reflexive storytelling are introduced early by means of the communal narrator: "If it is true that stories, like food, lose their flavor if cooked in a hurry, then the history of the Free Republic of Aburiria should be allowed to simmer slowly in the pot of our minds." (3). Here, the artist launches a deep-rooted criticism of dictatorship. This is through linking history and storytelling to a

communal meal that must "simmer slowly". Hence, Ngũgĩ squarely rebuffs the rigid, state-manufactured propaganda of the Ruler. He establishes that history does not belong to the autocrat's decrees, but instead to the shared "pot" of the people's memory, exploiting a characteristic oral-tradition proverb structure.

Again, he mixes satire, grotesque reality with magical realism in his technique. He employs "hysterical" or magical realism and bizarre parody in exposing post-colonial tyrants and their sycophantic ministers and agents. This bunch of fraudsters physically transform from their greed and subservience to Western business entities. One evident is when the narrator describes the absurd extremes to which ministers go to please the Ruler: "He had his eyes enlarged... to the size of electric bulbs, so that they would be able to spot the enemies of the Ruler no matter how far away they were, even in the dark" (13). Another critique on dictatorship, it demonstrates how Ngũgĩ uses mysterious realism, treating literal, impossible physical mutations as objective reality, to satirise the absolute absurdity of political sycophancy. Rather than use a standard political essay, Ngũgĩ employs the logic of folklore and caricature to show how dictatorship warps human nature and turns governance into a grotesque concert.

On her own, Adichie employs a non-linear, dual-continent format laced with blog posts to scrutinise identity, race and the immigrant experience:

Princeton, in the summer, smelled of nothing, and although Ifemelu liked the tranquil greenness of the many trees, the clean streets and stately homes, the vacuum-cleaned air and the quiet,

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altering grace of the people, it was a shade of grievance that brought her here and it was grievance that made her want to leave (3).

On the structural tension between living in America and remembering Nigeria (the dual-continent structure), the narrative mirrors a non-linear, reflective position. Even while physically present in the spotless environment of America, Ifemelu's mind is constantly tied to her past and her impending return to Nigeria, illustrating the dual-continent pull that structures her entire journey.

In terms of its structural mechanics, AI relies on probabilistic token forecast, which tends to smooth out narrative friction. In contrast, Ngũgĩ and Adichie deliberately use fragmentation codes, temporal shifts and multi-vocal perceptions to mirror the convolutions of colonisation and globalisation. AI shows a kinematic dimension, an internal friction versus seamless load distribution - in structural mechanics, kinematics looks at how a structure moves, deforms, and resists forces: a steady, resilient structure requires internal friction, shear walls and load-bearing joints to handle multifarious, variable external forces (like earthquakes or high winds). The literary parallel of Ngũgĩ and Adichie design their novels with intentional "structural friction." By using multi-vocal perspectives and temporal shifts, they build narrative "joints" and "shear walls." These structural interruptions imitate how a society defies the rulers under the massive, distressing loads of colonisation and globalisation.

Ngũgĩ's *Wizard of the Crow* also show evident of linguistic subversion, translation, and cultural idioms. The two novels investigate how language is weaponized or flattened when constructing a "global" voice, showing the tension between linguistic resistance and linguistic homogenisation. In this regard, Ngũgĩ's purposeful practice of writing in *Gikūyū* and translating into English to preserve indigenous idioms is significant. This is totally in contrast with AI-generated fiction that relies on standardised, cross-translated datasets. In this epic satirical

novel *Wizard of the Crow*, Ngũgĩ intentionally subverts the hegemony of colonial languages: "I had reached a point in my life when I came to view words differently.

A closer look at language could reveal the secret of life" (197). This underscores the novelist's belief that language is not a neutral tool for communication, but a repository of a people's memory, culture, and existential reality. Seeing words as a "secret of life" Ngũgĩ subverts the Western flattening of language into a mere standardized utility through a reliance on proverbs and cultural idioms that carry specific historical weights as well as other localised oral traditions. Similarly, Adichie's *Americanah* engages in linguistic translation, cultural idioms and subversion, investigating how language is weaponised while constructing a "global" voice. Her sharp use of Nigerian English, code-switching, and American/British dialects maps out identity and contrasts her creative work with AI-generated fiction, which relies on standardized, cross-translated datasets. This is detected in the conflict with the performance of homogenization (The "American Accent")

She had won, indeed, but her victory was inert. Her American accent was as tawdry as plastic flowers: she had applied it by herself, inflecting her vowels, flattened and nasal, because she thought it was what she needed to do to take charge of her life (175).

Here, the researcher finds the conscious and excruciating process of destroying African linguistic identity in order to fit into a dominant, "globalised" framework. It is clear that Ifemelu adopts a performative American accent as a survival machinery, equating it to power ("to take charge of her life"). In the end, it is seen to be "inert" and "tawdry". Adichie uses this moment to emphasise how standardising or flattening the African voice to match a dominant cultural centre strips away authenticity. An AI *mimicry* of a character struggling with an accent cannot authentically produce. It cannot capture the underlying emotional friction of linguistic erasure.



Adichie writes from a place of lived cultural weight, whereas an AI applies dialect as a cosmetic layer, resulting in text that remains structurally homogenised.

CONCLUSION

The research successfully deconstructs the concept of the “global author” by providing a rigorous comparative analysis of narrative codes in AI-generated fiction versus Ngũgĩ’s *Wizard of the Crow* and Adichie’s *Americanah*. Driven by the main aim to determine whether artificial intelligence can reproduce the cultural specificity and political depth of African literature, the study executed specific objectives centered on assessing structural intricacy, thematic execution and linguistic discrepancy. It was hinged on the theoretical frameworks of postcolonialism and computational narratology and relied upon a comprehensive empirical review of existing literature.

The review was consistent in highlighting AI’s algorithmic proficiency, noting its constant deficit in genuine cultural resonance. The study employed a mixed-methods procedure, using advanced textual analysis software alongside close literary readings to examine syntax, character development, and narrative pacing, culminating in a qualitative and quantitative data analysis that showed the basic differences between algorithmic text generation and human creative expression.

By synthesising these findings, this study efficiently fills some vital gaps left unaddressed by previous studies. These gaps include the paucity of localised, post-colonial evaluations of generative AI in creative writing. It was noted that accessible literature strongly favors Eurocentric narrative models. However, this study established that AI-generated fiction anchors on homogenous, Western-centric storytelling tropes that flatten the structural hybridity and linguistic subversions characteristic of Ngũgĩ’s oral traditions or Adichie’s diasporic nuances. By and large, the study concludes underscores that accurate authorship goes beyond statistical pattern recognition; it requires a

lived, historical, and socio-political experience. Through a dissection of these structural discrepancies, the study did not only establish a new yardstick for computational literary criticism but also defended the irreducibility of human cultural narratives against the growing standardisation of global digital literature.

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