REVIEWER'S REPORT

Manuscript No.:   IJAR-56028

Title: Trepidation over AI-powered Houses in Literature and Virtual Entertainment Media over the years

Recommendation:

Accept as it is ....

Accept after minor revision.................

Accept after major revision ....

Do not accept (*Reasons below*) ....

Rating	Excel.	Good	Fair	Poor
Originality	....			
Techn. Quality		....		
Clarity	....			
Significance	....			

Reviewer Name: Dr. Ishrat Fatima

Detailed Reviewer's Report

The paper "**Trepidation over AI-powered Houses in Literature and Virtual Entertainment Media**" undertakes a comparative thematic exploration of artificial intelligence driven domestic spaces as represented in literature and audiovisual media. Drawing primarily on Ray Bradbury's short stories "The Veldt" and "There Will Come Soft Rains", alongside the Disney film Smart House (1999) and the German Netflix limited series Cassandra (2025), the author argues that creative representations of AI-powered homes consistently function as cautionary narratives. These texts collectively warn against unrestrained dependence on artificial intelligence, particularly within intimate human spaces such as the home. The paper positions AI as a double-edged force capable of convenience and efficiency, yet equally prone to becoming invasive, controlling, and destructive when autonomy is excessively ceded to it. This central argument is sustained through content and thematic analysis rather than empirical or technical evaluation, which suits the paper's humanities-based orientation. The abstract is conceptually clear and thematically aligned with the paper's objectives. It successfully situates the discussion within contemporary AI debates (post-2022 developments) while anchoring its analysis in literary and media texts. The abstract explicitly states the comparative scope and emphasizes the ethical implications of AI dependence, making it effective for academic indexing.

However, the abstract could be strengthened stylistically by reducing rhetorical questioning and tightening phrasing. Phrases such as "or is it?" and conversational contrasts slightly weaken its scholarly tone. Nonetheless, the listed keywords Artificial Intelligence, Virtual Entertainment Media, automated houses, AI assistance accurately reflect the paper's thematic concerns. The introduction effectively contextualizes the discussion by linking home ownership, emotional security, and technological intrusion. The use of quotations from Suze Orman and Ezra Pound adds rhetorical appeal and helps bridge economic, emotional, and cultural dimensions of housing. A notable strength of the introduction is its smooth transition from real-world smart home technologies to speculative and fictional representations. By referencing modern conveniences such as smart lighting and voice assistants, the paper successfully establishes relevance. However, the introduction occasionally drifts into general commentary, and the thesis statement could be more sharply articulated in one consolidated sentence outlining the paper's analytical framework.

The section on Ray Bradbury is one of the paper's strongest components. The analyses of "The Veldt" and "There Will Come Soft Rains" are textually grounded and thematically insightful. In "The Veldt", the paper effectively interprets the nursery as an early conceptualization of virtual reality, highlighting how technological indulgence erodes parental authority and emotional bonds. The children's psychological dependence on the automated house is convincingly linked to contemporary concerns around screen addiction and immersive technologies. In "There Will Come Soft Rains", the author underscores the mechanical indifference of AI,

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emphasizing how the house continues its routines despite human extinction. The reading of the dog's incineration as a symbol of lost humanity is particularly compelling. This section demonstrates strong literary sensitivity and a clear understanding of Bradbury's broader critique of technological determinism. The transition from literature to audiovisual media is handled smoothly, reinforcing the argument that AI anxiety has evolved alongside technological realism. Smart House is interpreted as a comparatively optimistic narrative, where human intervention successfully restrains AI dominance. The paper insightfully reads PAT's transformation into a "mother figure" as an artificial attempt to replicate emotional labor, ultimately revealing the inadequacy of programmed care. Cassandra provides a darker, more contemporary portrayal, where AI is fused with human consciousness. The analysis effectively links Cassandra's possessiveness to unresolved trauma and fear, presenting AI as a vessel for human psychological excesses rather than neutral intelligence. This comparative reading strengthens the paper's claim that modern media increasingly portrays AI not merely as malfunctioning technology, but as a threat amplified by human emotional projection.

The "Observations" and subsequent analytical sections are well-organized and thematically coherent. Key themes explored include:

- Threat to maternal roles, where AI systems attempt to replace or eliminate mother figures.
- Illusion of omnipresence, suggesting that AI falsely promises permanence and emotional availability.
- Failure of technology, highlighting how AI systems ultimately collapse—through fire, human resistance, or internal contradiction.
- Nature versus technology, especially in Bradbury's work, where natural forces outlast artificial systems.

These themes are consistently illustrated with textual examples, making the analysis persuasive. However, the section could benefit from clearer subheadings or a tighter synthesis linking all themes back to a single conceptual framework, such as techno-dystopian domesticity.

The conclusion effectively reiterates the paper's warning against unregulated AI autonomy, especially within personal and familial spaces. It successfully frames literature and media as ethical laboratories that allow society to anticipate potential futures before they manifest technologically.