Sora AI and the Dispersed Author: Algorithmic Negotiations in the Post-Anthropocentric Age

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The growing integration of generative text-to-video systems—exemplified by OpenAI's Sora, Luma, and LTX Studio—into creative workflows has reinvigorated foundational debates about narrative ontology and the reconfiguration of authorial agency. Through a praxis-based framework rooted in autoethnographic experiments with AI-generated videos and collaborative artifacts from other interdisciplinary artists, this paper examines Sora's inherent tension between stochastic neural synthesis and narratological intentionality by mapping out the axiomatic boundaries of narrative as both a cognitive schema and a techno-cultural construct within AI-mediated space. By triangulating Roland Barthes' "Death of the Author" (1977), Hannes Bajohr's (2024) theory of post-artificial writing, and Katherine Elkins' (2024) critique of AI-generated work, our autoethnographic approach converts authorial primacy into a networked ontology that redistributes coherence through a blend of human input, pattern recognition, post-artificial visual agnosticism, and anthropomorphic narrative effects.

Sora's iterative prompting necessitates the end user to constantly refine inputs for output coherence, placing the burden of imposing closure on human agents in what could be an infinite narrative loop. Such a discursive process, fundamental to text-to-video systems, transforms human agents from authors to "curators of meaning". Moreover, Sora possesses the ability to "Remix," "Blend," and "Storyboard" content, mirroring Barthes' model of "the death of an author" by separating narrative creation from human intent, resulting in what Bajohr describes as "opaque statistical patterns" instead of deliberate artistic decisions. While these choices define the boundaries of video AI variations and incite psychological tensions in the negotiation between human agency and AI, the question is not whether AI-generated narratives give voice to a non-human system, challenging the assumption that storytelling is exclusively human, but rather to what extent it enables agency to direct narrative coherence and how.

In part, the escape clause to the question and a salient theme is the presence of "post-artificial visual agnosticism" - the emerging sense of indifference to whether a narrative's origin is human or synthetic, which reinforces the idea that the current narrative validity hinges more on coherence than provenance in the strenuous negotiation set by AI. Furthermore, the generation of "anthropomorphic narrative effects" evokes a sense of phantom intentionality causing audiences to perceive actual directorial choices that do not otherwise exist, resulting in what can be perceived as an updated AI version of Jahn's (2021) "filmic compositional device". And in doing so, it highlights the paradox of Sora's storytelling systems: not only does it continuously reconstruct what it inadvertently takes apart - the perception of narratorial agency within the machine - it also challenges the predictions of full post-artificial agnosticism that may underestimate the propensity for emerging human-

AI video systems to augment, rather than replace, the human highpoint rank. Ultimately, AI-generated video narratives do not necessarily signal the "death of the author," but instead drive

the dispersal of "prompt architects" and Sora's "algorithmic specters" into a visceral and extremely tense negotiations set between human intentionality and computational kind.

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