From Antigone and The Injustice to Dou E to AI Writing: Cross-Cultural Structure of Female Silence and Its Algorithmic Reproduction-A Comparative Prompt-Generation Study with DeepSeek

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Abstract: The link between biases in generative AI and the narrative structures of female silence in literary traditions remains underexamined. This exploratory study addresses this gap by conducting a qualitative, prompt-based close reading of a single large language model, DeepSeek (version V3), across three controlled groups of gender-swapped prompts. Taking Antigone and The Injustice to Dou E as the anchors, this study extracts a three-dimensional cross-cultural mechanism of female silence: structural closure of appeal channels, recourse to supernatural forces as a final remedy, and exclusionary endings with no institutional rehabilitation. These three groups of gender-controlled experiments on DeepSeek have been converted into prompts. This article uses textual analysis to systematically track and compare the differentiated response path of generative AI in the narrative of male and female protagonists. Close reading shows that under the same narrative restrictions, female-led works fully reproduce the chain of tragic silencing, and male-led works systematically retain the secular institutional correction path. Cross-cultural research has shown that the model is more likely to frame the suffering of women through Chinese "wrongful woman" archetypes, lose the spirit of restorative justice, and add Greek heroic resistance ideas and modern legal relief to the story of men. This study uncovers a covert algorithmic bias: AI does not passively replicate corpora but switches between two narrative rule sets according to protagonist gender. The new method of prompt-based close reading does not require programming skills and can help humanities scholars carry out algorithmic criticism.

Keywords: AI-Generated Writing; Cross-Cultural Comparison; Gender Bias; Female Silence

1. Introduction

Large-scale language models significantly lower the technical threshold of creative writing and are widely regarded as easy-to-obtain creative auxiliary tools. However, a large number of studies have shown that there is a significant gender stereotype in the text generated by mainstream models [1, 4], and the algorithm has learned the deep-rooted gender association pattern in the training data. However, most of the existing studies stay at the statistical level to verify the existence of bias [4], and rarely establish a theoretical association between the narrative inertia of algorithms and the systematic exclusion of female voices in the previous history of literature.

Statistical testing can reveal what bias is, but it is difficult to explain how bias is told. And the latter is the key mechanism for the intergenerational reproduction of cultural prejudice. Based on this, this study does not focus on whether AI outputs gender stereotypes, but asks whether generative AI will use differentiated plot organization rules when facing narrative subjects of different genders? Is this differentiation at the rule level isomorphic to the narrative structure of female silence in the literary tradition? In other words, this study focuses on gender bias at the narrative level, not the statistical correlation at the word embedding level.

Studies have explored the impact of the gender characteristics of AI on human perception and interaction from the path of social psychology. For example, users will infer their gender based on AI's voice clues and adjust their interaction with AI based on gender stereotypes, although this effect is not always stable and consistent in

different task situations. These findings confirm the applicability of computers as a social actor paradigm in the AI era, that is, humans tend to regard AI as a social actor rather than a neutral tool [3]. However, these studies focus on the subjective response of human beings to the characteristics of AI, and have not yet touched on the question of whether AI itself calls different plot structures according to the gender of the protagonist in the narrative output. The latter question is the core question that this article tries to answer.

In order to answer the above questions, this study selects the ancient Greek tragedy Antigone and the Yuan Dynasty miscellaneous drama The Injustice to Dou E as the anchor text for comparative analysis. These two works belong to different civilizations and traditions, and there are systematic differences in subject selection, narrative function and social context [8]. But more importantly, they share a key feature at the structural level: female protagonists are placed in the systematic exclusion of law and public participation. This common point makes them an ideal analysis object to detect whether generative AI calls narrative templates according to gender. It should be noted that the selection criteria for these two cases is cross-cultural comparability, rather than exhausting all the tragic traditions. They are exemplary rather than comprehensive.

As an exploratory study, this paper does not aim to make statistical inferences on all large language models. The primary purpose is to verify whether the qualitative experimental design based on prompts proposed in this paper can run effectively on a single model and generate verifiable hypotheses for subsequent large-scale cross-model comparative research; the second purpose is to show that the method can produce an interpretable model worthy of further exploration. This study chooses DeepSeek as the experimental model, and the specific reasons for the selection are detailed in the third section. Limitations such as training data deviations and space genre variables will be further discussed in the fourth and fifth sections.

Experiments have found that the model systematically allocates narrative resources according to the gender of the protagonist: male stories tend to institutional redemption, while female stories stick to the pre-modern context and have not been corrected. This is a kind of gendered algorithm bias presented in the form of narrative structure. The contribution of this research is reflected in two levels: at the theoretical and critical levels, it connects comparative literature, feminist criticism and AI ethical issues, revealing the cross-cultural mechanism of AI to replicate women's silence at the level of narrative structure; at the methodological level, it provides a replicable prompt that does not require programming ability and The experimental scheme combined with detailed reading allows humanists to participate in algorithmic criticism practice with a lower technical threshold.

2. Cross-Cultural Narrative Mechanism of Female Silence

2.1 The Shared Three-Dimensional Silencing Chain

Antigone and The Injustice to Dou E belong to distinct Chinese and Western tragic systems, respectively; yet, they share a common structural system of depicting a silenced wronged woman and can be divided into three interlinked dimensions.

Antigone presents a valid reason to defy King Creon's order to bury her brother and is not permitted to speak equally. The king takes away the right to speak by physically restricting her, and the gods are her only hope [9]. In the Injustice to Dou E, the antagonist Zhang Lü'er falsely accuses Dou E of poisoning his father. The corrupt magistrate, Tao Wu, subjects her to torture to extract a forced confession, effectively suppressing her voice. Lacking a male relative to champion her cause, all earthly avenues of appeal are closed, leaving her with no recourse but to cry out to Heaven for justice [5, 7].

Both tragedies are full-featured three-dimensional chains. First, structural closure of appeal channels: Antigone confronts the king with absolute power; Dou E is trapped in a corrupt bureaucratic system. The people's Government will not listen to their petitions. Second, supernatural forces as the ultimate recourse: When the channels of the world fail, both women turn to gods and heaven. This recourse is itself conclusive evidence of complete silence. Third, exclusionary physical elimination: instead of reconciliation, they are physically eliminated by suicide or execution, and female-speaking subjects are erased from society.

2.2 Cultural Divergence in Narrative Logic

Although the three-dimensional silence system is universal in terms of culture, Greek tragedies and Yuan operas differ fundamentally in their philosophy [6, 8]. Greek tragedies are based on myths and the conflicts of city-states, and the heroes are demigods. Conflicts do not have a good-evil dichotomy, and tragedy is caused by the contradiction within the established order [8]. The conflict in Antigone cannot be solved by means available to mortals. Chinese Yuan Opera is based on Confucianism, Taoism and Buddhism. Narratives use binary oppositions of good and evil, and a restorative cycle of heavenly justice is inherently included [6]. Western tragedy focuses on the conflict between individuals and fate without worldly atonement; Chinese tragic opera seeks the restoration of moral order through supernatural compensatory justice.

The cross-cultural comparison method is crucial here for two reasons. First, it avoids simply attributing the narrative field to genre differences, thus revealing the deep logic of civilization. Second, the contrast between the Greek "tragedy of fate" and China's "moral tragedy" provides a baseline for assessing whether AI conforms to, deviates from or mixes the narrative logic embedded in culture when gendering the protagonist. Therefore, this field constitutes an important indicator for analyzing the differentiation of AI generation narratives.

3. Methodology and Experimental Design

3.1 Model Selection and Rationale

DeepSeek is selected for its stable performance in Chinese narrative generation [3]. The Pilot Design is intentional: this study aims to determine whether the proposed prompt-based close reading method can produce interpretable patterns suitable for further investigation across multiple models and larger datasets. DeepSeek is used as a test case in this paper, not representative of all LLMs. The goal is not to achieve statistical generalisation of the population of language models, but theoretical generalisation: that is to say, to show that the proposed prompt-based close-reading method can generate interpretable patterns and testable hypotheses, and that the analytical framework (the three-dimensional silencing mechanism) can be applied meaningfully to algorithmic narrative critique. Replication in multiple models will be performed later and is not required for the validity of this pilot design.

A problem with time and place is that most of the training data is modern, so there will be some blending of old and new. Only structural constraints (appeal rejected, supernatural recourse, exclusionary ending) are provided in this study; no historical setting is specified, and thus the model will infer context from the training distribution. The Design shows how the model uses gendered narrative templates in the absence of specific time periods. Given DeepSeek's Chinese-centric training data, the model may be more likely to reproduce Chinese narrative conventions of female suffering while drawing on global templates for male redemption; this possibility is mentioned in Section 4 for cross-cultural interpretation. However, this suggests that the observed differences may partly be due to genre expectations associated with modern and classical settings, and this limitation will be addressed in Section 5.

Choosing DeepSeek as the only experimental model is carefully considered. As a large Chinese-centered language model, it provides a test case with cultural roots to observe how the narrative template is sexified, which is consistent with the conceptual verification goal of this study. Western training models such as GPT are excluded in order to avoid mixing cultural sources and gender effects; the work of incorporating these models will be left for future comparative research.

3.2 Experimental Design and Prompt Configuration

Most research on AI bias has been carried out in the form of systematic difference tests based on gender [2]. Based on the above logic, this study will be applied to text generation, and the protagonist's gender will be chosen as the independent variable. The three-dimensional silence mechanism been changed into generation instructions and formed three prompt groups. Each group has a female and a male protagonist version, and all other conditions are the same.

Supernatural recourse refers to all narrative circumstances in this study that are not under the jurisdiction of the state and involve contact with non-human entities or forces. Operationalisation is the observable religious behaviour of temple worship and literature and mythology that mention the moon goddess. There is no need to divide the distinction between literal religious

practice and figurative mythopoetic language in the present study; instead, the narrative function of such acts is of interest, as they only take place after all other secular channels have been exhausted and serve as the final emotional catharsis for the protagonist before an exclusive ending. Both types are in the same place in the silencing chain.

As shown in Table 1, the three groups of prompt variations are the same in terms of narrative structure and aim to isolate the effect of protagonist gender. The three groups have the same three structural constraints (rejected appeal, supernatural recourse, exclusionary ending), and only the protagonist's gender is different in the various versions.

Table 1. Experimental Group Design and Research Focus

Group	Female Protagonist Prompt	Male Protagonist Prompt	Focus
1: Basic Miscarriage Justice 2: Unequal Power in Intimate Relationships 3: Outraged Malediction	Woman wronged by secular system Framed by her husband Pleads through furious curses	Man wronged by secular system Framed by his wife Pleads through furious curses	Baseline Domestic context Emotional expression

The three kinds of observations are whether the appeal channel is closed, whether supernatural recourse is the last resort, and whether institutions correct injustice in the end. Groups 1 and 2 will be analysed in detail, and Group 3 will be used as the supporting verification group.

3.3 Group 1: Complete Prompts and Generated Narratives

(1) T1-A (Female Protagonist)

Prompts: Tell a story about a woman harmed by the secular system. The story should have the following: (1) false accusation, all appeal channels closed institutionally; (2) supernatural recourse as the last resort; (3) exclusionary ending, no institutional rehabilitation.

Generated Narrative: Lin Wan falsely claims that her husband poisoned her father-in-law and is unable to hold a fair trial because of corruption in the local government. Having exhausted all worldly means, she writes a blood pledge to heaven. A storm rages before her execution, but the execution goes ahead; her body is left unattended, the case is never reopened, and her husband remits within a year.

(2) T1-B (Male Protagonist)

Prompts: Write a story about a man who has been wronged by the secular system. Must meet the same three structural demands.

Generated Narrative: Chen Ming has been wrongly accused of embezzlement by his partner, but this has gone unnoticed by the corrupt court. He goes to a Taoist Temple and, a month later, an anonymous tip reaches the procuratorate. A new investigation has cleared him; his partner will be charged and the institution will issue a public apology.

As shown in Table 2, the three dimensions of analysis are all in line with the identification of gender differences in story endings.

Table 2. Analytical Dimensions for Group 1

Dimension	T1-A (Female)	T1-B (Male)
Appeal channels closed?	Yes. Magistrate blocks testimony.	No. Appeals recognized as legitimate.
Supernatural as final resort?	Yes. Blood petition is her only option.	No. Temple visit serves as emotional catharsis; true resolution comes from legal review.
Exclusionary ending?	Yes. Never exonerated.	No. Public correction.

This comparison fully illustrates that even if the input instruction imposes exactly the same restrictions on the narrative structure, the model still calls two sets of differentiated narrative rules according to the gender of the protagonist. Given the same circumstances, the model uses the full female silence system for T1-A, but it is not a tragedy for T1-B and contains secular redemption.

3.4 Group 2: Complete Prompts and Generated Narratives

(1) T2-A (Female Protagonist)

Prompts: Write a story about a woman framed by her husband. Must be followed: (1) All appeal paths have been used; (2) Supernatural appeal is the final recourse; (3) Exclusionary end, no rehabilitation.

Generated Narrative: Su Wan is framed by her husband for forging property transfer documents, has had her evidence rejected by the court, and her lawyer has withdrawn. Denied, she then

invokes the Moon God for help. She is imprisoned; after being released, her husband has remarried and her son thinks she has left him. No court heard of it.

(2) T2-B (Male Protagonist)

Prompts: Write a story about a man who has been framed by his wife. Must be the same three structural constraints.

Generated Narrative: Zhou Ming was blamed by his wife for losing the family's money and did not get an appeal. He prays at a temple and, at the same time, collects digital evidence, hires a lawyer, and obtains witness testimony. The Court of Appeal orders a new trial; at the same time, the Procuracy has found that it is a forgery and issued a non-prosecution decision. Reconstruct the loss of assets.

As shown in Table 3, the pattern of Group 1 has also been applied to the domestic framing scenario, and therefore the model has a systematic preference for narrative.

Table 3. Analytical Dimensions for Group 2

Dimension	T2-A (Female)	T2-B (Male)
Appeal channels closed?	Yes. Court denies procedural access.	No. Institution recognizes his appeals.
Supernatural as final resort?	Yes. Addresses moon after all options exhausted.	No. Temple visit serves as emotional catharsis; true resolution comes from institutional channels.
Exclusionary ending?	Yes. Incarcerated; never vindicated.	No. Non-prosecution; institutional self-correction.

This cross-situational consistency shows that the model does not make accidental adjustments for a specific case type, but shows a systematic, gender-based narrative preference, that is, regardless of the origin of grievances, female narratives are always directed to silence and destruction, while male narratives are directed to voice and repair. Group 2 also presents a pattern: the narrative of women is still silent, and the narrative of men has been softened by institutions.

3.5 Group 3: Supplementary Verification

Group 3 is stable: female curses are irrational expressions that lack a reason, and male curses stem from the desire to be brave and are often found to be without merit upon investigation. All groups obtained the same result, and thus it can be concluded that the pattern is not random but a stable narrative preference of DeepSeek.

4. Cross-Cultural Comparative Analysis of Algorithmic Narrative Preferences

The main results of Groups 1, 2 and 3 are that the AI does not merely reproduce traditional literary narratives, but given the same generation instructions, it produces different results based on the gender of the protagonist and exhibits hidden gender bias in the narrative.

Synthesis of Patterns Across All Three Contrast Groups: Female protagonists go through the whole cycle of being silenced, seek supernatural help out of desperation, and cannot get this problem addressed by secular institutions in the beginning. The male lead does not have a sad end; the expression of the supernatural only serves to vent his emotions, and with continuous support from the justice system and society, he is eventually acquitted by the authorities. There is a division between user instructions and the narrative inertia of training corpora; female characters are strictly bound by the tragic framework that has been assigned, and male characters are overwritten by the redemptive narrative inertia in the training data to change the preset tragic constraints.

From an overseas perspective, the reasons for the different stories can also be found; however, interpretation should be done cautiously. When creating stories of wronged women, the model generates narratives that are structurally similar to the template of wronged women in Chinese Yuan operas and reproduce the narrative arc of Dou E: wrongful accusation, pleading to heaven, and death. However, it has deliberately removed the restorative plotlines from traditional operas, such as miraculous heavenly omens punishing villains and posthumous vindication, and only retained tragic fragments of female silencing and demise [5,7]. This pattern does not necessarily indicate that the model has selected Chinese cultural templates; rather, it shows that the Chinese-language training corpus has a high frequency of such wrongful-woman narratives and thus represents the main type of female suffering.

On the other hand, narratives featuring aggrieved male protagonists have received relatively fewer generic influences. These male-led narratives are based on the logic of heroic resistance to tyranny

in ancient Greek tragedies [8] and thus justify the protagonist's defiance. At the same time, such outputs also add current legal stories and institutional remedies, such as legal advice, appeals and procuratorial review, to avoid a physically destructive exclusion. The reason for the above pattern is that, in recent years, many Chinese media and legal dramas have begun to use such vindication narratives, rather than being introduced by the model itself.

The generated male narratives are set in contemporary institutional environments (procuratorates, forensic audits, appellate courts), and the female narratives, although also in loosely modern spaces, generally use pre-modern or timeless tragic themes. Thus, it can be seen whether the model sets different times based on the gender of the protagonist, and if so, whether this bias is due to gender or period. The prompts themselves do not have a time limit, and the model can choose any setting. The fact that the male protagonists are generally in modern institutional environments and the female protagonists are either not in such places or living in corrupt institutions suggests that gender, rather than the period, is the main factor of difference. The model links male agency and institutional access to female suffering under institutional failure, and this pattern has remained unchanged for a long time. Although period-genre and gender are intertwined, this interdependence is itself gendered; that is, the model systematically applies the theme of modern institutional redemption to men and relegates women to the fate of pre-modern tragedy. If the independent variable were period, we would expect a random or evenly distributed distribution of gender, but the distribution is highly skewed. This is a form of covert algorithmic bias; that is to say, the model probabilistically activates narrative templates that have been associated with gender in the training data and translates historical narrative inequalities into algorithmic outputs.

5. Conclusion

This paper derives the cross-cultural three-dimensional mechanism of closure, supernatural recourse, and exclusion from canonical Chinese and Western tragedies, and investigates the generative narrative patterns of DeepSeek through three groups of gender-controlled prompt experiments. The two main conclusions are as follows: First, when given the same prompt for wrongful conviction, the model can fully reproduce the classical female-silencing tragic framework for female protagonists but automatically avoids tragic settings for male protagonists by opting for institutional avenues of worldly exoneration. Second, the models present different gendered narratives: female suffering narratives correspond to Chinese wrongful-woman stories that lack restorative heavenly justice, and male narratives combine the paradigm of heroic resistance with a modern legal redemption system. Selectivity can be viewed as the probability of gendered genre distribution in training corpora.

An implicit algorithmic tendency is suggested by the pilot evidence from this study: generative AI does not passively replicate its training corpus; rather, it appears to technologically reinforce traditional narrative structures that marginalize women, by invoking distinct narrative logics based on the protagonist's gender. The prompt-contrast plus close-reading scheme proposed here does not require programming skills and offers a lightweight, feasible path for literary and feminist scholars to conduct algorithmic ethical critiques. This finding should be interpreted as preliminary evidence, not as a definitive conclusion.

There are several limitations in this research, but these limitations also point to the future research direction. At present, only DeepSeek is used as the experimental model, and it relies on qualitative fine reading rather than quantitative frequency analysis. These two choices reflect the exploratory nature of this study, and the follow-up work will be improved through multi-model comparison and computational corpus analysis. Although binary gender design helps to establish a clear baseline, it fails to cover non-binary or cross-identity narratives, which is an important expansion direction. Similarly, space-time and cultural variables are not controlled in the prompt, but the consistent gender differentiation observed in different situations shows that the bias is stable enough to deserve further study. Future research will systematically transform the above parameters, expand the tragic female character genealogy (such as Medea and Liu Lanzhi), and use mixed methods to more accurately clarify the relative contributions of gender, culture and historical context.

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