

Using AI to Teach English Verbs in Literary Texts: A Case Study

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In this research article, the authors aimed to answer the following questions: In an English teaching classroom, is it possible to use AI (artificial intelligence) to teach literature? Can AI also write like a professional writer? In order to answer these two questions, the authors, using the AI chatbot Gemini, modified seven short stories from *Edith Wharton's New York Stories* collection. The modifications were applied solely to specific verbs in dialogues for the purpose of intensifying emotions. A case study was conducted with eight undergraduate ELT students, two of whom withdrew from the study. The remaining six participants, chosen through convenience sampling, read both the original literary text and the version that was modified by AI. It was found that five of the six participants considered the verbs in the AI-modified version to be more emotionally intense than those in the original text. The results of the questionnaires from each selected participant could potentially suggest that AI can be used in the classroom for language teaching purposes, especially in terms of teaching English verbs to convey emotions that are stronger than those in the original text.

Keywords: language education, teaching verbs, Edith Wharton, artificial intelligence

Introduction

In an English teaching classroom, is it possible to use artificial intelligence (AI) to teach literature? Can AI also write like a professional writer? To answer these questions, the authors would like to refer to this statement—“as AI language models like ChatGPT become widespread, researchers have begun testing their impact on creative writing education” (Oruç, Aktaş, & Kurt, 2025, p. 4). To use AI to teach creative writing in an English language teaching classroom is an example, showing that AI can take parts in classroom activities. In this way, AI has brought striking and innovative applications to education, say, from adaptive learning systems to generative and “adaptive” platforms (Zaman & Akhter, 2023, p. 56).

Moreover, in an English teaching classroom, AI has a significant role in the relation among textbooks, teachers, and students in “the field of teaching English literature” (Roy & Putatunda, 2023, p. 66). With the help of AI, educators may assist learners in terms of analysing literary texts. Using digital tools for writing stories is another example, as teachers can ask “the AI to create suggestions or ideas based on specific vocabulary or phrases” (Fang, Ng, Leung, & Chu, 2023, p. 14362). Teaching literature with AI-supported writing tools can also enhance creativity through “human-technology collaboration” (Bal & Arseven, 2026, p. 2).

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Aim and Research Questions/Hypotheses

The aim of this research is to see if it is really possible to use AI as a sort of tool to teach in an English language teaching classroom.

The first hypothesis is that: Since AI has been already shown to be used in the field of education, the authors would assume that using a modified literary text, which is produced by AI (to be specific, Gemini 3.0, in this research), the learners in the classroom would be able to locate key verbs in a dialogue which create the most emotional intensity in terms of dramatic action and movement in a literary text.

The second hypothesis is that: After comparing the two versions of literary texts (Version A is by a real writer, while Version B is by the AI tool, Gemini), although Version B comes to make significant contribution in terms of learning English verbs, still, the readers of these two versions of literary texts would feel more emotional intensity in terms of the use of verbs in the original literary contexts, as in Version A.

Literature Review

AI and Story-Telling

AI can learn and engage in academic activities. Recently, the utilisation of AI has rapidly increased worldwide. It has found its place in various areas, from health and security systems to education (Oruç et al., 2025). Language education has also gone through a revolution with the transformative advancements in AI.

With regard to the development of writing skill in learning a foreign language, digital story-writing is an area which can be facilitated with AI. AI can cooperate with learners for creating narratives, enabling teachers to aid lifelong learning (Tanrikulu, 2022). AI story generators are capable of creating narrative names, characters, settings as well as conversational exchanges in a way which shows that it is helpful for the learners (Fang et al., 2023; Chen & Liu, 2021). In a systematic review of the use of AI tools in story-writing (Fang et al., 2023), findings were crucial. The majority of the research papers were implemented in the years 2021-2022. Researchers focused mainly on “higher education/adult education” (p. 14379). Most of the research employed real people for exploring human-AI cooperative story writing and its impacts, as story-writing collaborative agents for older groups were utilised. On the other hand, some research papers utilised narrative animation and storytelling agents for younger groups; utilising planning-oriented frameworks supported the production of robust, diverse, and coherent AI-generated narratives. AI tools were also used for suggesting sentences and inspiring ideas. Findings revealed that there was an increasing willingness to utilise AI tools for creating stories. It was revealed that employing such tools in story-writing “also improved university students’ and adults’ creativity, writing skills, engagement, and sense of satisfaction” (p. 14383). Consequently, the use of AI technologies in story-writing may result in “positive learning outcomes” (p. 14381).

It is also important to mention the relationship between students’ writing skills and their creativity in the context of the age of AI. Aljuaid (2024) conducted a systematic review, focusing only on college students. He recommended a balanced approach integrating AI assistance. Michalak and Ellixson (2025) also focused on the need for a balanced approach. Liu (2025) showed GPT-4 can support creativity during writing processes. Fang, Guo, and Ng (2024) mentioned specialised writing tools to aid learners in overcoming problems like idea scarcity or word shortages. In another systematic review, Chanpradit (2025) found that generative AI has an important role in improving academic writing processes. Yet, he also mentioned challenges like over-dependence on such technology, possibility of plagiarism, decrease in creativity.

Li and Walson (2025) conducted a systematic review on AI-integrated scaffolding systems in K-12 English students. They also found that AI tools could serve as efficient and beneficial collaborators. Alamri, Qasem, Alfotais, and Al Taisan (2025) carried out a SWOT analysis on the use of ChatGPT in academic writing. It was found that “ChatGPT helps researchers and students’ writing in increasing information access, generating ideas, planning and revising writing” (p. 68). Bal and Arseven (2026) also found that AI-supported writing tools may enhance creativity and act as strong creative triggers. Mei et al. (2025) also noted that college students using ChatGPT wrote more innovative narratives less effortfully. ChatGPT can generate swift, well-organised drafts which assist students in overcoming writer’s block (Audichya & Saini, 2023).

ChatGPT as Tool in Teaching Literature

With regard to English literature teaching, integrating AI can boost and transform the educational journey. Through AI tools, instructors could provide personalised learning, promote learner participation, and encourage analytical thinking. Also, “text analysis”, a way of analysing textual works, is possible with AI tools for better and more profound comprehension of their structure, theme, and symbolism. Through this approach, educators may assist learners in a better analysis and interpretation of literary texts (Roy & Putatunda, 2023). AI may also help learners write better through ensuring grammatical accuracy and spell-checking. Moreover, it can make suggestions through analysing students’ writing styles. Additionally, it may provide virtual instruction and assistance to learners needing further extracurricular support.

There are also some opportunities in using AI in cooperative learning. These are virtual collaboration tools, personalised learning experiences, intelligent tutoring systems, and chatbots. Such utilisation may therefore increase student participation, performance, and development. Roy and Putatunda (2023) carried out some case studies to explore the integration of AI into English literature classrooms of India. The first case study involved using ChatGPT during a literature course. Students who had background knowledge on the topic engaged in self-directed information generation through utilising ChatGPT for generating customisable responses depending upon their prompts. Their capacity of asking appropriate enquiries as well as using technological tools for developing advanced comprehension was investigated. It was found that students enjoyed using ChatGPT. Students viewed the tool as possible to use for developing “the habit of asking appropriate critical questions in order to create a holistic idea about the topics that are being addressed” (p. 68). The second one involved using the AI tool Verse by Verse during a literature course. The tool was used to compare the literary forms of selected authors via an AI-supported exercise. Creative expression and analysis of writing styles of American poets were aimed to be improved. It was found that students viewed the exercise positively.

The third one involved utilising StoryLive during a creative writing exercise. After being presented “the elements of plot, characters, language, and narrative design of storytelling” (p. 69), students received a task to use what they understood within a creative setting. Creative expression as well as applying theory into practice was target improvements. It was found that students, making favourable comments, enjoyed utilising the tool for expressing their creativity. Consequently, the study shows “how AI technology can be integrated into a literature pedagogy to co-create knowledge and kindle the creative spirit of the learners” (p. 70). The fourth one involved using AI Dungeon during a literature course. The course was on British Literature in the Middle Ages. Students in the study understood the socio-literary context well. They also knew analysing literature works and evaluating

their impact on the literary thought. They were assigned with developing independent viewpoints through contextualising the literature works within contemporary critical discourses. Development of creation and construction abilities was targeted. It was found out that learners went on to utilise the tool after being introduced to it for extracurricular purposes, as well. This shows a novel way of knowledge creation, which is based on human-machine cooperation. Traditional methods of knowledge creation and distribution could possibly go through a transformation through this approach. Roy and Putatunda (2023) carried out interviews with English Literature educators on their perceptions of AI, as well.

The majority of them believed that an enormous shift would reshape literature education within a decade. They also stated that facilitators should actively participate in the process of building an educational setting in which students would use AI tools for facilitating the development of knowledge creation abilities. Yet, they mentioned the significance of taking into account ethical implications of implementing AI into classes. They said ethical concerns to be considered include “data privacy, reliance on technology, impact on employment, bias, and access and equity” (p. 71). Still, despite the hurdles to overcome, every participant was positive with regard to AI’s future in today’s world.

Adaptive Learning Systems

Unlike conventional teaching approaches, which often fail to adapt to various learning needs of every student, adaptive learning systems are capable of analysing data collections related to student progress and preferences, thereby making it possible to customise instruction in a way which can meet particular learner demands. Such systems refer to platforms that change the speed, material, and teaching style depending on the student’s skills, demands, and progression (Tilfarlıoğlu & Gökdemir, 2026). In English Literature classes, they are designed for addressing the skills which are needed for interpreting, analysing, and making criticism of literature works (Zaman & Akhter, 2023). AI incorporation further enhances the adaptability through employing “algorithms, data analysis, and natural language processing to interpret student input and shape instructional pathways” (Zaman & Akhter, 2023, p. 57).

To illustrate, in case a student has difficulty understanding figurative language, the system is capable of rapidly providing guided activities regarding metaphor or symbolism, thus enhancing understanding of the concept (Smrynova-Trybulska, Morze, & Varchenko-Trotsenko, 2022). Subjectivity, interpretation as well as textual nuance can be considered crucial for literary instruction. With regard to these aspects, adaptive platforms offer an unprecedented chance for facilitating personalised development (Kabudi, Pappas, & Olsen, 2021). They improve understanding of difficult writings and build critical viewpoints through matching the complexity of materials with the level of student. Since every learner may have different interpretations and educational demands, these systems offer a great opportunity by personalising learners’ journey. They are used worldwide in schools, colleges, as well as local educational programs, which shows that they are useful within areas with diverse socioeconomic status. They offer flexibility for teaching English Literature within both native and non-native contexts. For instance, students across diverse linguistic communities may work on the literary writings of Shakespeare, Austen, and contemporary international writers via prompts that are of cultural relevance and that are customised in terms of language. Globally, these systems tackle legislative worries on “literacy, cultural preservation, and inclusivity” (Zaman & Akhter, 2023, p. 58), assuring the accessibility of literature instruction for various groups of students. They align with greater international goals, such as closing digital gaps, establishing consistent quality within different settings, as well as offering fair educational opportunities.

Implementation of these systems within literature classes shows “not only pedagogical innovation but also an acknowledgment of the global role of English as a lingua franca and literature as a means of intercultural understanding” (Zaman & Akhter, 2023, p. 58).

Thanks to adaptive sequencing, students engage with literature through an organised and flexible progression. This progression begins with basic understanding concerning texts, continuing with inferential reasoning, followed by critical analysis. The incorporation of adaptive systems changes teacher roles and literature class dynamics, as well (Kaur et al., 2022). Instead of acting merely as “transmitters of knowledge, teachers become facilitators, interpreters, and guides who leverage data generated by adaptive platforms to enhance classroom discussions” (Zaman & Akhter, 2023, p. 59). Zaman and Akhter (2023) conducted a review of 94 articles on the role of adaptive learning systems integrated with AI has in English Literature classrooms. Findings revealed that adaptive learning systems had a positive impact on “cognitive outcomes in English Literature classrooms” (Zaman & Akhter, 2023, p. 75). These outcomes included “reading comprehension, device recognition, interpretive accuracy, and intertextual connections” (Zaman & Akhter, 2023, p. 77). Also, it was revealed that adaptive writing tools could “improve thesis clarity, strengthen evidence integration, and enhance cohesion across argumentative structures” (Zaman & Akhter, 2023, p. 75).

Adaptive systems’ impact on boosting “metacognition and engagement was confirmed by 46 reviewed articles” (Zaman & Akhter, 2023, p. 76). It was also shown that “adaptive learning systems supported equity and accessibility by narrowing performance gaps across proficiency levels, linguistic backgrounds, and disability status” (Zaman & Akhter, 2023, p. 78). Furthermore, the review “found evidence of adaptive systems that incorporated text-to-speech and customizable display features, creating inclusive pathways for learners with visual or reading impairments” (Zaman & Akhter, 2023, p. 78). Adaptive analytics were found to improve teacher agency. Educators utilised system dashboards for coordinating student groups, creating brief teaching sessions, as well as facilitating interpretive dialogue. Consequently, AI has already been shown to be useful and effective in many different areas, including teaching English Literature. It enables various opportunities, ranging from personalised learning through adaptive learning systems to AI-supported writing, creative writing, and digital story writing.

Method

Research Design

A case study was conducted in this research. In the class of teaching drama in English (EFMB 306, Drama in Education/Department of Foreign Language Education/Faculty of Education/Gaziantep University), the authors chose specific eight students. Among these students, there were four male students and four female students. These students would be chosen, because they knew the importance of using English verbs to do dramatic actions and movements. By doing so, the emotional intensity in the dramatic action would be seen clearly. These eight students read two versions of literary texts—say, Version A and Version B. Version A comes from the American writer Edith Wharton’s original *New York Stories*. Version B is the product of an AI modification.

For having the proper AI modification, which is suitable for this research (Version B in this research), the authors gave two different prompts, in order to receive the best outcome. Take “A Cup of Cold Water” as an example, the first prompt that was given by the authors—adapt Edith Wharton’s “A Cup of Cold Water” for

teaching English verbs that intensify emotions. The result shows that AI (Gemini) is an individual thinking entity, “I”. It reads like this:

To adapt Edith Wharton’s “A Cup of Cold Water” for teaching English verbs that intensify emotions, I have modified three pivotal scenes. This story centers on Newton Chakfield’s internal struggle with guilt and his encounter with a desperate young woman, providing a rich backdrop for verbs that convey dread, agitation, and sudden clarity.

The above quotation, as the result after the first prompt was given, perfectly comes to show the capacity of AI. First of all, it gets the task done (adapt Edith Wharton’s “A Cup of Cold Water” for teaching English verbs that intensify emotions). Secondly, it “modified three pivotal scenes” in order to decide which verbs this thinking entity “I” will modify.

Because of the authors’ first prompt, AI naturally considered the whole literary text as its target, in a way in which the result is generally some verbs all over the literary text, instead of focusing on only the verbs in a dialogue. Verbs such as “worried”, “walked”, “scared”, “saw”, “cried” were modified to the following ones, with a specific explanation provided by AI as “emotional context”:

“haunted” (“suggests a persistent, ghostly presence of fear or guilt”), “paced” (“conveys agitation, restlessness, or anxiety”), “jolted” (“implies a sudden, sharp physical reaction to fear”), “beheld” (“adds a sense of gravity, awe, or shock to the act of seeing”), and “sobbed” (“increases the physical and audible intensity of grief”).

As a conclusion of the first prompt given by the authors, AI selected four verbs which come to show the most emotional intensity, after the modification of the literary text. It reads as the following:

Practical application: “The Intensity Test”. To help students understand the nuance, have them rank the following verb sets from 1 (Weakest) to 4 (Strongest) based on the emotion of *Anger*:

- Annoyed;
- Furious;
- Irritated;
- Enraged.

(Answers: 1. Annoyed, 2. Irritated, 3. Furious, 4. Enraged)

Although the result of the first prompt does not really show the sufficient modification, it does show that AI (Gemini in this research) is a capable thinking entity. That is why the authors decided to give the second prompt, to modify specifically verbs only in dialogues. The outcome of the second prompt is Version B in this research.

Participants/Sample

Convenience sampling was adopted. The eight participants (the chosen 4 male students and 4 female students) did not know which version is from whom/what (Edith Wharton the author/AI modification). In other words, these eight students did not know that Version A of the literary texts is the original *New York Stories* by Edith Wharton, or Version B is the AI modification. These eight students read both versions of the literary texts, in order to look for/and to decide in which version of the literary texts, its use of verbs in the dialogues are showing more emotional intensity.

Data Collection

A questionnaire (also two versions) was designed by the authors. The eight participants were given, by email, both literary texts—Version A (the original *New York Stories* by Edith Wharton) and Version B (a product which was modified by Gemini)—together with the questionnaire.

The authors chose seven short stories. Among Edith Wharton's *New York Stories*, the chosen literary texts are: (1) "A Cup of Cold Water", (2) "After Holbein", (3) "His Father's Son", (4) "The Long Run", (5) "A Journey", (6) "Roman Fever", and (7) "The Dilettante".

The chosen eight students were given two weeks to complete reading Version A and Version B of the literary texts and complete the questionnaire. The chosen four female participants read the following stories: (1) "A Cup of Cold Water", (2) "After Holbein", (3) "His Father's Son", (4) "The Long Run". In these stories, the main characters are male characters. The chosen four male participants read the following stories: (1) "A Cup of Cold Water", (5) "A Journey", (6) "Roman Fever", and (7) "The Dilettante". In these stories, the main characters are female characters. The story "A Cup of Cold Water" has both main male character and main female character—that is why it is the story that both teams would need to read.

The key questions in the questionnaire (two versions—one for the girls' team, one for the boys' team as shown in Appendix I and Appendix II) would be focusing on "which version—A or B—of the story comes to show more emotional intensity in terms of the use of verbs?" According to each story that they read, the participants wrote about 50 to 100 words to complete the questionnaire. In so doing, it was expected that there were about 250 to 500 words (as answers) in each questionnaire. After reading the complete questionnaires, the authors described findings through key verbs in Version A and Version B of the literary texts.

Findings and Discussion

It is expected that through this research, the results of the collected data would be spoken to all of the readers, in this article. Generally speaking, when the readers look into the use of verbs in both A (original *New York Stories* by Edith Wharton) and B (the same texts but modified by Gemini in terms of verbs) versions of the literary texts, they would find that although individually speaking, each modified verb in the literary text Version B seems to be having more emotional intensity. Verbs in Version B were modified by the authors, using Gemini, to create an emotional intensity in terms of meanings of the verbs. In some ways, because of Edith Wharton's particular use of language utterance in her specific cultural background, the authors would conclude that when the readers consider the emotional intensity of a verb in its own literary context (dialogues, in the case of this research), it would be obvious that the whole language utterance of the original texts comes to show a profound emotional intensity, when comparing to Version B.

According to the six questionnaires (as two students could not have the reading and the task done on time), the majority of the participants (5 out of 6 students) said Version B is more emotionally intensive, as the students read and focus on the verbs specifically. This may suggest that AI can be a very effective teaching and learning tool when the specific prompt is given.

For example, in the short story "His Father's Son", one of the participants came to notice that the verbs in Version B are having more emotional intensity. This comes to show exactly the result that the authors intend to maintain by giving a very specific prompt. As in Version B, AI modified the verbs in a part of the dialogues like this: "Father", he confessed, "there's something I've got to divulge to you. I can't commandeer your money". In the original New York stories by Wharton, it says: "Father", he said, "there's something I've got to tell you. I can't take your money". Although both versions are readable, most students chose Version B, instead of Wharton's original literary text (Version A) to be more emotionally intensified in terms of the use of verbs. As one of the participants, Student 1, put it,

Overall, Version A uses simpler verbs, while Version B chooses verbs that convey more intense emotions, and I prefer the one with the intense verbs. The characters don't just talk; they pressure and challenge each other in Version B. It made it easier for me to empathize. It felt like I was watching a TV series. In this version, the conversations have a dramatic tone. This choice makes the scene more dramatic which I prefer more. A dramatic ending could have been achieved using basic verbs, but I think the striking verbs in these stories made it more emotional.

However, among the six complete questionnaires, only 1 out of 6 stated that Version B carries more textbook usage, which makes it more academic, with scholarly aesthetics, while Version A can show some actual sense of feelings and actions. The authors tend to justify this result by arguing that when a reader reads the verb in its own specific literary context, then he or she will realise that the original use of verbs is actually more dramatic, as those verbs are all representing a sort of everyday use of language. By such a reading and interpreting, these verbs in their own original literary texts by Edith Wharton come to show more action and more emotional intensity, when comparing to the ones in Version B.

According to their answers, the authors see that both Student 2 and Student 3 came to say that Version B shows more emotional intensity in terms of the use of verbs in dialogues. Taking "After Holbein" as an example, Student 2 claimed that

I believe Version B shows more emotional intensity due to its choice of verbs in the dialogues. For instance, while Version A uses the verb "murmured" for Mr. Warley, Version B replaces it with "gasped". While "murmured" only suggests a low voice, "gasped" conveys a sense of physical struggle, shock, and excitement. Using the more descriptive one instead of the simple one the author creates a more profound effect on the reader.

Student 3 also shared a similar opinion with Student 2. As Student 3 pointed out,

Version A sounds more daily because it uses simple verbs such as said in the dialogue. This verb doesn't show that much emotion. In version B, some verbs feel more glorified. For example, whispered or sighed gives emotion on a higher level. These verbs help the reader imagine the situation better. Thus, Version B creates stronger emotional effect.

Both Student 2 and Student 3 read the verbs in the dialogues as they are. That is why the verbs in Version B sound more emotionally intensified. And yet, if we read Wharton's original text, we can easily feel the directness of the sudden emotional waves in "After Holbein".

Anson Warley had some ideas in his mind before he talked to his servant Filmore. He thought that "Filmore thinks I'm no longer fit to go into society" (Wharton, 2007, p. 371). That is the reason why Warley talked to Filmore with an emotion of anger.

At the moment he was in his bedroom, dressing, the sight of Filmore made him lose his temper again. "No; not those studs, confound it. The black onyx ones—haven't I told you a hundred times? Lost them, I suppose? Sent them to the wash again in a soiled shirt? That it?" He laughed nervously, and sitting down before his dressing-table began to brush his hair with short angry strokes. (Wharton, 2007, p. 371)

Student 3 also mentioned about Version A, as the verbs in this literary text are showing more "daily" kind of language-in-use. And yet, Student 3, somehow, in a way, had a similar point of view with Student 6, but did not draw the same conclusion as Student 6 (more mention of Student 6 towards conclusion).

Student 5 came to hold a point of view, which shows that in the same short story, in some parts of the conversations, Version A has more verbs which are emotionally intensified. However, in some other parts of the conversations, Version B comes to show that verbs have stronger emotional effects. This again reminds the

readers that all participants do not know that Version B is a product of AI modification. Take “A Journey” for example, Student 5 mentioned that

I felt the verbs in Version A are more intense than Version B for example, using sick instead of languishing. I did not even know the meaning of languishing before I read that story. However there are more emotionally intense verbs in version B than A Cup of Cold Water. For instance, using craves instead of wants is more emotional for me. Furthermore, using resurrect instead of get up is both ironic and tragic because her husband died. He will not resurrect from his eternal sleep.

The whole stress of the female character (a school teacher) comes from the fact that she needs to pretend—“I must pretend I don’t know” (Wharton, 2007, p. 97). Student 5 seems to have read fairly into both Version A and Version B, as the climax is mentioned in the answer—the death of the female character’s husband. According to the literary context, if people found out that her husband is dead, she would need to get off the train together with her husband’s dead body.

This woman has a traumatic image in her mind. She saw before a couple and the dead body of their child getting off the train. It is an image that scares her, as in a terrifying flash of remembrance there arose before her a scene she had once witnessed in travelling, when a husband and wife, whose child had died in the train, had been thrust out at some chance station. She saw them standing on the platform with the child’s body between them; she had never forgotten the dazed look with which they followed the receding train (Wharton, 2007, p. 93).

This woman’s fear, in “A Journey”, is that people could find out that her husband is dead on the train. She would be just as helpless and pathetic, “on the platform of some strange station, alone with her husband’s body ... Anything but that! It was too horrible—She quivered like a creature at bay” (Wharton, 2007, p. 93).

When the readers read the verbs in their own original literary contexts, the intense dramatic feelings such as suspicion, anger, so on and so forth—can be seen more directly through the dialectical relation between noise/(meaningful) sounds and silence. For example, in the short story “Roman Fever”, towards the ending, Mrs. Slade felt like a happy winner, as she thought that she made fun of her friend all these years by using a letter written as a joke. As she “gave an unquiet laugh” (Wharton, 2007, p. 452), she also talked like a winner, who seems to have every single thing that a woman would desire:

“[...] At the end of all these years. After all, I had everything; I had him for twenty-five years. And you had nothing but that one letter that he didn’t write.” Mrs. Ansley was again silent. At length she turned toward the door of the terrace. She took a step, and turned back, facing her companion. “I had Barbara,” she said, and began to move ahead of Mrs. Slade toward the stairway. (Wharton, 2007, p. 452)

In Wharton’s original literary text, the phrase “at length” comes to show that the silence between these two characters was very long. It was too long that the readers cannot know exactly for how long these two friends were not able to say anything to each other. The truth, behind the silence, for sure, is an extremely shocking one. The verb “had” comes to show the simple truth in a most straight-forward way from Mrs. Ansley. In the AI modified Version B, it changed “had” to “possessed” and “said” to “whispered”. The modified Version B would show more sense of ownership, stressing on the importance of the secret that she kept all these years. And yet, these two AI modified verbs are not showing more dramatic intensity, as they are more textbook-ish. They may have more dramatic aesthetics but not very expressive.

Take another short story “The Long Run” for example, Student 4 had a way to read the verbs as they are in the dialogues, simply by creating a chart for reading and comparing with Version A to Version B. The following answer from Student 4 shows that verbs in Version B have more emotional intensity:

In “The Long Run”, to my way of thinking Version B again uses verbs that suggest stronger emotional struggle. For example, Version A says “I’ve been trying to get to work again,” while Version B says “I’ve been striving to reclaim work again.” The verbs striving and reclaim suggest greater effort and hardship than the simpler verb trying. Another example is the phrase used by Paulina “live together—or part” in Version A becoming “fuse together—or shatter.” The verbs fuse and shatter create a dramatic contrast, emphasizing either deep unity or complete emotional collapse.

If we read the original text (Version A) of Edith Wharton’s, the readers can see that “The Long Run” is a short story, which is about the relation between morality and passionate love. Paulina was a married woman. But Merrick had romantic feelings for her. The feelings between these two characters turned out to be an action. As Merrick recalled, one night, Paulina came to his place and wanted to stay. Just when she did this, showing her trust to him for chasing that romantic feeling, Merrick felt something completely the opposite. He did not think himself, at that moment, a “lucky man” (Wharton, 2007, p. 341). Instead, he did not consider himself having “any of the proper feelings” (Wharton, 2007, p. 341), as he “didn’t love her in that way” (Wharton, 2007, p. 341).

Merrick could not “expose” (Wharton, 2007, p. 342) Paulina to a risky situation like that night, again. In the original text, as Student 4 pointed out that Paulina said to Merrick, “when two people feel that about each other they must live together—or part”. In Version A, it is a kind of all in or not situation when two characters come to a point of decision—to keep their love apart from their lives or not—“like a pretty useless animal that we went to peep at and feed with sweet-meats through its cage” (Wharton, 2007, p. 345). And yet, for Student 4, Version B came to show more emotional intensity in terms of the use of verbs in dialogues, simply because “the verbs fuse and shatter create a dramatic contrast, emphasizing either deep unity or complete emotional collapse”.

As Student 6 pointed out, in general, Version A comes to show more emotional intensity in terms of the use of verbs in dialogues. In the short story “The Dilettante”, for example, it is because

In Version “A” Thurdale is saying “isn’t it my hour?” In Version “B” Thurdale says “remains my hour?” using more textbooks, art expression. Version “A” acts as if Thurdale cannot escape the reality of human emotions; he gets excited, which he views as losing control. However, in Version “B”, he continues his game using words on paper, which gives the impression of tranquillity.

Student 6 is the only one, among the participants, who claimed that Version A shows more emotional intensity in terms of the use of verbs in dialogues. Let’s read a crucial part from the original text of Wharton’s. This part comes to show the true intension of Thurdale’s fiancée. The emotional intensity comes to show the dialectical relation between silence and words (conversations, in this context). Mrs. Vervain recalled what she saw and felt in Thurdale’s fiancée’s presence and her words:

Oh, she knew why—she measured both of us in a flash. She didn’t suspect me of having haggled with you—her words pelted me like hail. “He just took what he wanted—sifted and sorted you to suit his taste. Burnt out the gold and left a heap of cinders. And you let him—you let yourself be cut in bits”—she mixed her metaphors a little—“be cut in bits, and used or discarded, while all the while every drop of blood in you belong to him!” (Wharton, 2007, p. 167)

Wharton used a musical metaphor to indicate the atmosphere of that room and its conversation, as those

words fell strangely on the scented stillness of the room: they seemed out of harmony with its setting of afternoon intimacy, the kind of intimacy on which, at any moment, a visitor might intrude without perceptibly lowering the atmosphere. It was as though a grand opera singer had strained the acoustics of a private music room. (Wharton, 2007, p. 167)

Although that flesh is “a little too near the heart” (Wharton, 2007, p. 167), still, it is not the heart itself. That is why Mrs. Vervain could still be calm and talked to Thurdale, analysing the situation in an objective way.

Thurdale's fiancée did not talk much about him, simply because "she is proud" (Wharton, 2007, p. 167). The conversation between these two women comes to show Thurdale's reaction with emotional intensity. As Student 6 implied, Thurdale's words, in its original literary context, in Version A, come to reveal stronger emotional intensity, reacting as a person as who he is, rather than acting like a textbook character.

Conclusion

In conclusion, the authors would like to give justification to both kinds of readings. By doing so, the readers can see the sight differences between dramatic effect and action. As we come to the point of the reflection of a drama class, for the sake of teaching English language to students in the classroom, on one hand, AI does come up as a tool and a helper for teachers and learners. The Version B that was modified by AI is, indeed, making an enormous impact on students' reading, as most of the students agreed with the AI modification, to state that the verbs in Version B are showing more emotional intensity because they seem to be more dramatic for the readers.

On the other hand, however, a more direct way of everyday use of language is, in fact, showing more sincerity in terms of having action. Although for most of the participants in this research, Edith Wharton's use of verbs in her original *New York Stories* are easier to read than the AI modified Version B, one must not forget that the true spirit of a dramatic effect comes from an action. The verbs are truly showing these actions in parts of the dialogues with more emotional intensity within their own original literary contexts.

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Appendix I (For Girls)

Teaching Verbs With Emotional Impacts

To you, as a general impression, which version (A or B) of these four stories that you read would show more emotional intensity, in terms of the use of verbs in the dialogues? Use the verbs in the dialogues as examples to explain why (50-100 words).

To you, after reading “After Holbein”, tell us which version (A or B) of this story comes to show more emotional intensity in terms of the use of verbs in the dialogues. Use the verbs in the dialogues as examples to explain why (50-100 words).

To you, after reading “His Father’s Son”, tell us which version (A or B) of this story comes to show more emotional intensity in terms of the use of verbs in the dialogues. Use the verbs in the dialogues as examples to explain why (50-100 words).

To you, after reading “The Long Run”, tell us which version (A or B) of this story comes to show more emotional intensity in terms of the use of verbs in the dialogues. Use the verbs in the dialogues as examples to explain why (50-100 words).

To you, after reading “A Cup of Cold Water”, tell us which version (A or B) of this story comes to show more emotional intensity in terms of the use of verbs in the dialogues. Use the verbs in the dialogues as examples to explain why (50-100 words).

Appendix II (For Boys)

Teaching Verbs With Emotional Impacts

To you, as a general impression, which version (A or B) of these four stories that you read would show more emotional intensity, in terms of the use of verbs in the dialogues? Use the verbs in the dialogues as examples to explain why (50-100 words).

To you, after reading “A Journey”, tell us which version (A or B) of this story comes to show more emotional intensity in terms of the use of verbs in the dialogues. Use the verbs in the dialogues as examples to explain why (50-100 words).

To you, after reading “Roman Fever”, tell us which version (A or B) of this story comes to show more emotional intensity in terms of the use of verbs in the dialogues. Use the verbs in the dialogues as examples to explain why (50-100 words).

To you, after reading “The Dilettante”, tell us which version (A or B) of this story comes to show more emotional intensity in terms of the use of verbs in the dialogues. Use the verbs in the dialogues as examples to explain why (50-100 words).

To you, after reading “A Cup of Cold Water”, tell us which version (A or B) of this story comes to show more emotional intensity in terms of the use of verbs in the dialogues. Use the verbs in the dialogues as examples to explain why (50-100 words).