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AI-POWERED MEDIA TRANSFORMATION: THE ORANGE CAT CASE

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Abstract:
Researchers point out that the characteristics of media consumption are transforming people today. A human typology, for instance, is on the agenda where people's ties to the real world have been weakened, dreaming of the future is decreased, individuals are solely focused on the present time, and concrete cognition becomes more prominent. It would not be unjust to argue that the era of long-term tales is over, as the interests of this new human type can only be stimulated by the impact of short narratives they encounter. On one hand, as a production method, AI is becoming a fundamental, inevitable part of the production industry, not only to produce certain parts of films, as it once was. It is more feasible to produce an AI-based movie today, not only partly but as a whole. On the one hand, social media, as a public sharing space, has replaced nearly all other forms of media due to its power, frequency, and ease of use, compared to radio, television, and cinema. On the one hand, this is mostly due to its short messages, which make it easy to access. However, using likes as a kind of individual interaction allows people to provide immediate input and feedback. Last but not least, the most favored user type is one that owns particular message categories and promptly distributes them to their own network, hence fostering the development of their own networks. An AI-generated message, therefore, starts an almost endless cycle and can spread likes and forward messages in an

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ever-widening spiral. In the context of the "Orange Cat" case, this study attempts to address the leading AI products, which are films and short messages with cat characters.

Keywords: AI products, Cinema and AI, Orange Cat, AI-powered media, AI narratives

1. Introduction

People enjoy telling stories and making up heroes. In certain stories, these protagonists are humans, whereas in others, they are animals, plants, etc. Originally, the animal-led stories looked like the fables of the past. "*A fable is a story invented to tell the truth, not a true story*", states Blackham (2014). Fable is more than just a lighthearted tale; it contains moral lessons, and people love fables, they learn from them. Abrar's findings (2016) indicate that every story has at least one moral lesson, such as "Never underestimate the weakest opponent", "*Never give up is the key of success*", and "*Trust is the basis of the relationship*." Burke and Copenhaver (2004) contend that reading and other real-life examples and narratives allow us to meticulously reconstruct our identities, actions, values, and beliefs, as well as our interactions with people and the outside world. When the story's message is strong or unpleasant, animals who are the main characters may cause the reader to become emotionally detached. But either way, people remember these stories and continue to analyze their conversational patterns and decision-making mechanisms, etc.

Pembecioğlu indicates that (2005:132) in recent years, the gender of the heroes in cartoons for children has been almost equally shared as male/female, and most recently, such heroes have been replaced by a type of animal or figure, a new type of transformed creature, (mutant) heroes without gender. Today, when we look at this evolving environment, we see that AI-generated characters are no longer fixed, author-driven outputs. Instead, they are fragmented, reorganized, and shaped by the logic of automation, platform algorithms, and participatory culture. Digital personas in AI-generated media are no longer fixed but fragmented, shaped by remix culture, automation, and platform logic. The Orange Cat phenomenon on Instagram exemplifies this shift from coherent authorship to algorithmically curated identity.

Nowadays, artificial intelligence is being employed practically in every industry. In a number of disciplines, including media, law, economics, technology, history, sociology, biology, and criminology, the power that was previously only imagined is beginning to exert influence. While AI is being utilized to enhance the user experience on digital platforms, virtual news anchors and bots are presenting the news and creating local, national, and international news, and all of these products are in circulation worldwide with translation assistance. Conversely, AI-powered visual media products play crucial roles in guiding media consumption, promoting it, or providing it to the general public as a recreational activity. Prompt writers are leading the way in showcasing the flawless transition from writing to presentation, while others who approach artificial intelligence with a certain distance concentrate on whether it has transparency, accountability, and ethical aspects.

2. Aims and Methodology

Today, media, once shaped by human creativity, is now sharing its space with algorithmically driven content that blurs the boundaries between creator, character, and audience. One of the most recent examples of this phenomenon is Orange Cat, an AI-generated virtual cat whose videos are widely circulated on platforms like YouTube and Instagram. Traditional animated and film cat characters like Garfield, Puss in Boots, and Bad Cat Şerafettin offer insights into pre-AI forms of narrative creation, characterization, and audience engagement.

The goal of this study is to highlight how the new animation and AI industries may create more striking work than the lengthy movies that are shown in theaters due to the opportunities they have. Cinema is still a very costly means of production, despite the claim that advancements in technology, the advantages of digitization, and simpler editing techniques have made the process simpler and more accessible. In addition, it appears that people's trust in celebrities has diminished, and the notion of losing oneself in movies and traveling to locations they were unable to visit is fading. Long stories wear people out, and the idea of sitting in a darkened theater for long stretches of time with no interpersonal interaction has grown unsettling.

This study aims to examine the actions, decision-making mechanisms, and consequences of the protagonist of AI-generated reels, known as the Orange Cat, from a social and ethical perspective. This study goes beyond simply questioning the appropriateness of actions from an action-focused perspective, but rather examines and evaluates them within a cause-and-effect relationship.

Having the cat characters in focus, the sample of the study is the "Orange Cat" reels on social media platforms. However, these reels seem to be covered under different titles and groups, such as orange.cat899, orange_cats, orangecat581, etc. This study mainly dwells on orange_cats account (https://www.instagram.com/orange___cats/) having 813 posts with 41,1B followers. The main aim of the study is neither to have a discourse analysis nor a content analysis of the reels, but to compare and contrast them with their main characteristics, distinguishing them from the general traditional media.

3. Findings

In order to understand the AI cats of the present, we need to look back to the traditional cat characters of the past and present, as well as the audience's tendencies. Since the findings involve different perspectives. One of the things to be discussed is the growing impact of AI in all kinds of visuals, but mainly on social media products. Many interactive media platforms are designed to appeal to users, allowing them to compete against themselves, the computer, or others. Potter (2018) states that, starting from the hunter-gatherer societies, humans are inherently competitive, and competitive gaming has existed for as long as civilization. People have been competing with one another to solve puzzles and mysteries for thousands of years. Thus, with the impact of digitalization, the creation of electronic games not only brings a larger popularity but also greater integrity

on the side of the players. However, since electronic games are commercial items designed to appeal to specific demographics and instill a habit of constant use, they are similar to mass communication (Giddings & Kennedy, 2006).

Regarding its heydays, electronic game design was a risky industry, according to Havens and Lotz, with just 3% of production expenditures turning a profit due to the enormous expenses involved. They also noted that the cost of making a master copy of an average game is $1.5 million. If the producers do not use a licensed character or setting, the average cost of making a console game exceeds at least $7.5 million (Havens & Lotz, 2012). Just like in the old days, now in the AI production era, the producers aim to appeal to the consumers and expect to sell their products. However, compared to those who gave competitive experiences, a significantly greater number of people used interactive media platforms that provided experiences of solidarity in the context of video games. These experiences of solidarity can be divided into three categories: market creation, ownership, and social engagement. Thus, in the case of AI, comparable functions arise. For example, Castronova (2001) explains that computer games were generally marketed to players, but game developers also market their game codes to other game developers who could bring them a double or triple profit. In those days, this made it possible for other game creators to come up with new brands and products to get into the market by producing their own games that are similar to the previous ones. This market is known as the middleware market. Some game designers wish to start from scratch but are not proficient in game programming; these creators join the market by buying game engines, which are the first pieces of programming needed to support a game. Simple code is used by developers who buy game engines to create their game features (Castronova, 2001). It is evident that producing reels of one minute could cost much less than producing a cinema film, for instance, and it also offers a considerable degree of social interaction in the context of AI.

3.1 Cats in Traditional Media vs Cats as AI-Produced Characters

Being a great companion to humankind, cats could be found in most of the narratives in the past and at present. The increasing integration of AI into the cultural issues and creative industries has led to significant transformations in how stories are told, consumed, and experienced. This transformation is particularly evident in social media environments, where AI-generated characters and narratives are beginning to challenge traditional storytelling methods. Even if Byghan (2020) argues that humans have domesticated cats since 3500 BC and have attributed meanings to them, sometimes positioning them as equivalent to family members and sometimes as supernatural beings, they have become even more popular in the last decade.

Through digital versions, the commonly used images of cats change the meanings of the past and acquire new connotations. As a result, they had both the transmedia and transparency requirements, which occasionally led to favorable outcomes. It is not only the audiences communicating with each other, but also the images and heroes of the newly produced media that could interact with each other, making use of internal and external references to multiple texts. As these images interact and communicate with one

another, they also foster conversation and establish a substructure and cultural, intercultural, and communicative framework that draws in new participants on a daily basis. The concept of "cat" is discussed in this study along with how the value system has changed and its symbolic and cross-cultural implications involving the AI interactions. Previously, cats were frequently employed in stories, and the way that these heroes or supporting characters were portrayed in films had a significant effect on viewers. Cat characters that appeared alone in movies and cartoons gained more attention when they formed families and pairings. For instance, Cats Don't Dance, a 1997 Warner Bros. musical comedy, features two cats as its primary protagonists (https://mischiefmanagedsite.wordpress.com/2014/05/15/nostalgia-time-cats-dont-dance/).

However, nothing could match the duo from Walt Disney's romantic musical "The Aristocats," which debuted in 1970. It gained global popularity, and other goods included the characters. Aladdin's cat, who is well-known for his lamp and flying carpet, should be added to the list of mystical cats. He was a great hero who was well-known around the world thanks to the fairy tales of 1001 Nights. Walt Disney also developed it as a feature film from 1994 to 1995. The film, which was illustrated by Alan Zazlove and Tad Stones, depicted a mysterious cat named Chaos as being able to fly on its own wings. The new versions of fairy tales are enhanced by cartoons and animations, which take inspiration from the classics and visualize them with fresh effects and well-drawn characters. In a similar vein, Puss in Boots, an original European fairy tale, relates the story of a cat who tries to make his kind and impoverished boss a strong and respectable man. Later on, he became a real hero (Puss in Boots, 2011 and Puss in Boots: The Last Wish, 2022), with his own adventures and even took place in Shrek 2 (2004) (Coggan & Jacobsen, 2025).

Known as the "*screen industries*" or "*creative industries*," they have the ability to exploit new media, incorporate toys and cartoon characters, and use integrated marketing communication. In the last 20 years alone, numerous television series and movies have been made. For instance, Matt Groening's "The Simpsons" for Fox Broadcasting Company began as an animated cartoon character for a situational comedy series. The line strip offers satirical parodies in a purported Springfield town, with human characters named Homer and Marge as parents and Bart, Lisa, and Maggie as their children, portraying a middle-class American family. Scratchy, a cat, rose to fame in the "Itchy & Scratchy" episode, along with a number of other supporting characters. They were so well-liked and accepted that they not only became famous in parts of the movie, but a new computer game was released for this cat-and-mouse game (https://www.ign.com/games/the-itchy-scratchy-game).

Similarly, the "Hello Kitty" character, which was created by Japon Sanrio and became well-known worldwide, is another example of branding cat characters. Although it has never been referred to as a cat, its face has been used on several items that are aimed at children, teenagers, and even adults. Because of its extraordinary commercial success, it has served as a model for all other cat characters. In addition to these feline personalities, the brand is able to develop through the use of interactive toys, Cat Woman

toys, cartoons, and other media. Other than this, there are a ton of politically charged cat-related content on social media, like "Kunkush the cat's epic journey to find its refugee family" (https://www.youtube.com/watch?v=05K-YUezBKA) as the Guardian story, reached to 448B people, Meet Tabboush: A Syrian Cat in Greece in April 2016 had a serial of stories via Facebook and International Rescue Committee in April 2016 reaching to countless people (https://www.rescue.org/video/meet-tabboush-syrian-cat-greece) and Tragic News About The Cat Man Of Aleppo (https://www.youtube.com/watch?v=hgFiwMoytM8) is watched by 260B people.

Another movie with a cat motif was the 2013 romantic comedy "Kedi Özledi," which was directed by Mustafa Şevki Doğan and stars Selim Erdoğan, Algı Eke, and Iker Ayrık (YouTube - https://www.youtube.com/watch?v=ZUjPNqUatFk). Despite the fact that there don't appear to be any cats in the movie, the image of a cat serves as the pseudo-hero in a comical way. "My father was a cat!" is a romantic comedy serial that introduced the cat character to the Turkish audience. Starring Kevin Spacey, Jennifer Garner, Christopher Walken, Robbie Amell, and Malina Weissman, it was a French television series directed by Barry Sonnenfeld (http://dizihaberleri.dizifragmanlar.com/benim-babam-bir-kedi-filmi-oyunculari-konusu tvde-ilk-kez-starda/).

"Kedi - Nine Lives: Cats in Istanbul" was a groundbreaking film in 2017 (https://www.facebook.com/ninelivesmovie/) and is one of the alternative films that is becoming increasingly well-known these days. With the most recent screenings in Seattle, it has already earned the title of most-watched Turkish film in America, and its Facebook page boasts over 45,000 fans. Nearly all the viewers emphasized the influence of the accompanying stunning Istanbul, so that they want to visit this amazing city as soon as possible, even if the majority of foreign audiences expressed their admiration for the cat's extraordinary performance in the film.

To Coggan and Jocobsen (2025), the majority of the well-known movies featured cats, for instance, in the opening scene of Godfather (1972), Don Carleone (Marlon Brando), who later reveals himself to be a powerful mafia leader, is shown playing with a wicked pussy on his lap. Although Brando had to deal with the little scrapes on his hands, this accidentally captured scene greatly added to his Godfather legend. In a similar vein, the 2013 movie "Inside Lyweyn Davis," *which features a busty cat as a visitor to the singer's run-down life, provides a warm yellow hue to the otherwise pale and depressing film*. To add more to the movie, the fugitive is inquisitive and playful. Therefore, it wouldn't be an exaggeration to claim that the singer's only buddy in life is this adorable cat who returns to his owner's home after days of mischief.

The 2010 movie "Alice in Wonderland" featured another well-known cat. With its 64 fangs, this cat is the cutest thing in Alice's fantastical world (https://www.youtube.com/watch?v=G4fHre-yRPY). The character Sylvia, played by Anita Ekberg in the 1960 movie "La Dolce Vita," is walking down the back streets and little streets of the city when she spots the cute pussy and falls in love with it. Considered to be hungry, the friends had a new target to find milk for this little cat.

In the 1961 film "Breakfast at Tiffany's," The Patsy Award-winning cat and the Oscar of animals in Breakfast at Tiffany's (1961) (https://ew.com/greatest-cats-in-movies-

ranked-11713481) create a charming tension with Holly Golightly's soul-reflecting cat. In the end, the tension that has been present throughout the movie becomes even and balanced. Those were the days before AI, and these were the real stories. Knowing that cat stories sell very well, we have experienced movies that feature cats and create cat heroes. The creative industries that create movies, cartoons, animations, stories, or scenarios for commercial purposes are also included in the transmedia dynamics, in addition to news and social media. For example, as the Turkish film industry grew, many films—including the country's first animated films—were released after 2010. Examples include the first 3D film, Evliya Çelebi: Fountain of Immortality; the first live-action animation, Köstebekgiller – Talpidae and Elixir; the first motion capture animation, God's Loyal Servant: Barla (https://www.milliyet.com.tr/cadde/turkiye-nin-ilk-3d-filmi-1882631); the first child cartoon animation, Ayas; and the first puppet animation, Rimolar and Zimolar.

Bad Cat Serafettin was merely an inspiration, not claiming to be the first of anything, but rather an animated movie that was not suitable for young audiences, despite what its title might imply. It is merely an "*adult-oriented animation*" with a lot of sexual content, profanity, booze, smoking, and rudeness reminiscent of Tarantino. The film, which features multiple protagonists and anti-heroes, is set in the Taksim neighborhood of Istanbul's back alleys, which are reminiscent of the Arab world. The Bad Cat Şerafettin identity is a good illustration of the transmedia impact. Based on Bülent Üstün's 1996 cartoon character from the L-Manyak magazine, "Kötü Kedi Şerafettin" was reimagined as an animated movie. It was a lengthy journey from the publishers' world to the animation, but the calculations were even more accurate. Since each of the five or ten adventures in the separate books had several publications, the figure had such a significant influence on literature and sociopolitical humor that the majority of the widely circulated anecdotes were ascribed to the "Bad Cat Şerafettin" character (IMDb, https://www.imdb.com/title/tt4695548/). Following such success, the Bülent Üstün & Levent Kazak-directed animated feature, which was produced by Anima Istanbul, received a viewer grade of "13+" or "15A." It was inappropriate for children because the character's appeal is primarily derived from billingsgate and profanity (http://tr.ign.com/kotu-kedi-serafettin/91065/review/kotu-kedi-serafettin-film-elestirisi).

Anthropomorphic animal figures have long been employed in traditional media to parody, reflect, or critique human conduct. For instance, the sardonic, indolent cat Garfield represents a human-centric perspective, with his personality molded by repeated narratives, gestures, and vocalizations. The bully stereotype is also filtered through feline charm in Puss in Boots. Using humor and anti-heroic actions, Şerafettin, the Bad Cat, a Turkish creation, offers societal satire while embodying urban turmoil and moral uncertainty. Through narrative arcs, voice actor performances, and the limitations of serialized storytelling, each of these individuals represents the cultural and temporal circumstances of their various geographies.

3.2 Increasing Viewing Time: Shorter Visuals Instead of Cinema Films

Even though the cat character was commonly employed in the past, it is important to understand why it has just started to appear in narratives created by artificial intelligence. AI-generated cats are not the same as cats in traditional media. This is much more significant than merely being described by the media's "content" component. These days, the audience's choices, the nature of the audience, and the audience's connection to the content being viewed are just as significant as the sort of production. Because audiences nowadays are different, even though cats may appear similar enough, their watching habits have altered, and their attention spans have shortened.

Now, the new generation of families has entertainment rooms with big screens and sound systems that can rival movie theaters, replacing the old families that watched the same movie in front of the TV while sharing joy and sorrow. Additionally, every member of the family gets access to AI-powered media on their personal computers and smartphones, which makes the experience more personalized, comfortable, and fun. Although a future in which artificial intelligence and media will become ever more significant is envisioned, it is unclear whether opportunities, risks, and possibilities will be more significant in this scenario.

People may now set up their own home theaters thanks to technological advancements, including new digital platforms, improved visual systems with widescreen displays, and more potent sound systems. Additionally, ad-free viewing alternatives and narratives that can be paused at any point reveal that the bunch of people who could afford to purchase a movie ticket once a month has been replaced by audiences who watch movies at home every night. Singh points out that with 301.6 million paying members across more than 190 countries as of January 2025, Netflix is the most popular of these platforms and the most subscribed to on-demand video streaming service (Singh, 2025).

But the film industry has also started to use AI, drawing viewers back to theaters with its new filmmaking techniques and AI-animated heroes like Avatar, especially with its 3D and more sophisticated D-style elements. But as Pembecioğlu (2022) notes, in the majority of AI situations, unreality replaces reality, and inauthentic existence dominates authentic life. The faces are frequently imprinted with escapism and dread rather than optimism and hope. Manipulation and exploitation transfer the individual's autonomy. Therefore, the primary result is a decline rather than an improvement.

Kumar (June 19, 2025) points out that people spend an average of 2 hours and 24 minutes per day on social media. Whereas Americans spend 2 hours 45 minutes daily on social media, for Filipinos it is 3 hours 38 minutes. Based on the latest research, an average person spends 6 years and 8 months of their life on social media. Instagram is the third most popular social media platform globally, with over 500 million daily active users and 2 billion monthly active users, according to Kumar (July 15, 2025). She further states that Instagram Reels will have emerged as a key component of the platform by 2025. More than 200 billion Reels are viewed daily on Facebook and Instagram, demonstrating their popularity. Compared to regular video uploads, reels receive 22% higher interaction, demonstrating their effectiveness as a content type. According to this viewpoint, AI is

starting to have an impact on even conventional storytelling mediums like film. Their impact on people and society is, however, slowed down and trivialized by their length and lack of engagement. In the meantime, media consumption is elevated to a new level by improved digital platforms, tailored media access, and the ability to share user experiences.

3.3 Short Attention Spans and the Rise of Short-form AI Media

Orange Cat Case provides explorations not only as a shift from the traditional characters to the AI-produced ones, but it also brings forth psychological and sociological theories on reduced attention spans. It also proves how short-form formats (TikTok, Instagram, Reels) fit into modern consumption patterns instead of the old film formats. These two factors explain why AI-generated micro-stories succeed in this environment.

According to Reill (2023), the average adult makes around 35,000 decisions per day. The implicit knowledge of what is "good" or "bad" that we have stored in our subconscious minds is used to construct most of these automatically and simultaneously. Nowadays, it just takes 30 seconds to decide whether to like something you've seen on social media. People can't even fully recall what they did in response to the product they were viewing in such a short period of time. These days, the choice to enjoy it is almost automatic. This suggests that, probably, the public conscience, common sense, and a jury are all worth considering when making decisions.

Sociologically and economically, attention is theorized as a scarce resource that can be captured and traded. Davenport and Beck's (2001) formulation of the attention economy defines attention as the central currency of contemporary information markets. In their words, attention is mental engagement focused on a specific piece of information. The shift from limited access to information to the problem of attention deficit reveals the commercial privileging of media formats that promise rapid and repeatable engagement. The way Orange Cat challenges conventional ideas of authorship and character continuity is what makes it so important. Its behavior is based on data flows rather than a script, and its identity is flexible—even contradictory at times. In this way, Orange Cat participates in and reflects the post-narrative media environment.

These changes have profound implications for storytelling. AI characters question the conventional notion of narrative progression, whereas classic characters like Garfield or Puss in Boots are created and portrayed with thematic arcs and moral coherence. Instead of emerging as productive actors, narrative takes the form of aesthetic patterns. The enjoyment of Orange Cat comes from experiencing the immediacy of a moment, whether it is humorous, eerie, or surprisingly moving, rather than from looking forward to the next episode. This results in a storytelling style where impact takes precedence over storyline and style above content.

Additionally, the audience-character relationship is shifted in AI-generated material. Audiences are viewed as passive recipients of textual content in conventional media. Through likes, shares, remixes, and comments, viewers of AI media—especially on platforms that use algorithmic curation—help to shape the story. Orange Cat is there not just because it was made, but also because users are continuously engaging with it,

improving it, and creating demand for a redesign. Orange Cat turns into a mirror of popular comedy and a collective projection rather than a persona.

One of the primary findings is that AI-animated films are becoming more and more popular as substitutes for lengthy motion pictures. Though it largely depends on the narrative style and attention span of the current audience profile, these brief narratives had a significant impact on the production costs.

Regarding the narrative styles, shorts are practical. Edgar-Hunt *et al.* (2012) summarizes the advantages of the short films as follows: Typically, a long film lasts 90 to 120 minutes; however, a short film could be just a minute long. Usually, a narrative structure consisting of an introduction, development, and conclusion is always present in long films, which mostly the short films lack. Including the protagonists, anti-heroes, and other supporting characters, there are many characters in long films. Conversely, short films concentrate on a small cast of characters and usually standardized ones. Short films may break the plot, giving the audience a chance to guess the conclusion, in contrast to lengthier films that give viewers background information and in-depth accounts of the key characters.

While short films outline stories that take place in a small number of locations and have little action, long films can tell stories that take place over a long period of time and in many different locations. They also concentrate on a more condensed time frame. Side plots or "plots," are a part of long films in addition to the primary plot. Conversely, subplots are not used in short films. Long films may articulate their storylines in detail, but they also introduce the audience to the characters' backstories through a larger time span. Characters in short films need to be depicted in broad strokes or in a relatively conventional, regular manner.

According to Best (2021), fiction also offers potential to learn false facts, which could make it harder to access previously taught truths. Inaccurate information that has been encoded provides the audience the opportunity to draw incorrect conclusions, the falsity of which they are frequently unable to recognize. Or sometimes this kind of inaccuracy creates a kind of humor, which can mean that the narrative is more memorable. Fiction readers navigate fictitious literature using schematic world knowledge. However, there is also a chance that ardent fiction readers could export schematic knowledge from the fictional world to the real world, where it might not be appropriate, if the line between fiction and reality becomes unclear.

The creative industries that create movies, cartoons, animations, stories, or scenarios for commercial purposes are also included in the transmedia dynamics, in addition to news and social media. As the Turkish film industry grew, many films—including the country's first animated films—were released in the country after 2010, yet most of the social media products are foreign-originated.

3.4 Accessibility of AI Tools and the Democratization of Content Creation

Considering the accessibility of AI tools and the democratization of content creation, two distinct dimensions may emerge. One is the shift from professional media production to

citizen-led media production. The second is that AI tools are now more user-friendly, low-barrier platforms for animation and storytelling.

Pembecioğlu (2005:137) states that cartoons in cinema never remain ordinary films; through various advertising and marketing methods, they are transformed into objects such as toys, books, souvenirs, or decorative items, generating at least as much, if not more, revenue than the film itself. This means that the social media AI products have something to do with the network benefits, be it in the form of economy or social prestige, etc. The more they stroll around, the better known they become.

Tseng & Warschauer (2023) argue that AI-writing tools in education are becoming world-wide-known and they propose, if you can't beat them, join them. In many countries, many cultures and languages, education systems also introduce many AI tools, even for youngsters to be used in daily life (Sandhu *et al.*, 2024).

The key factor in the rise of AI-generated short stories is the easy accessibility of production tools. Digital media production is shifting from professional production to one where even individuals without formal training can create engaging stories (Napoli, 2019). From text-to-video conversion systems to character animators, AI-based storytelling platforms are increasingly designed with user-friendly interfaces. By addressing the technical barriers to participation, creators with diverse backgrounds are being empowered to participate in animation, short storytelling, and hybrid media production. Crucially, this democratization is not limited to niche communities or isolated groups. The cultural centrality of short narratives in the algorithmic attention economy is reinforced by the effects of cognitive adaptation, algorithmic curation, and AI-human co-creation discussed earlier.

3.5 Analysis of AI Cat Sample – Orange Cat

This study aims to concentrate on the Instagram Cat Characters known as Orange Cat. There are many different Instagram accounts related to cats, AI cats and specifically, Orange cats. Even if the characters are distinct from each other, their appearances seem to be similar. The main text chosen to be analyzed in this paper focuses on Orange Cat.

Picture 1: Orange Cat Character (https://www.instagram.com/orange cats/)

Orange Cat as a Case Study involves many different conclusions but a serious paradigm shift from the traditional narrative styles. The paradigm shift involves a threefold approach. One is the contrast between data-driven behavior and scripted

narratives. The other involves some innovations related to flexible and contradictory identities in post-narrative media. Here, we can focus on some comparisons of Orange Cat with other traditional character continuums (e.g., Garfield, Puss in Boots). Another paradigm worth mentioning is the shaping of content by the audience through likes, shares, and remixes. Some parts of the audience even reproduce similar AI-generated stuff just for fun, challenge or competition.

The Orange Cat Character analyzed in this paper is the phenomenon of the cat character involving newly attributed values to the image of the cat. The transition from old and traditional Garfield to AI-produced Orange Cat signifies a paradigm shift in media aesthetics, cultural participation, and narrative logic in addition to technological progress. In general, AI narratives use fragmented and algorithmically optimized characters, whereas traditional narratives use consistent and narratively driven characters. Having a long history in storytelling around the world, the cat has come to represent both continuity and the upending of the storytelling culture that AI and traditional media have created.

The ways in which AI technologies are changing creative strategies are being further questioned in recent studies. Crawford (2021) asserts that AI is not neutral and is instead intricately woven into surveillance, commercialization, and power structures. By presenting AI-generated characters as products of platform logics and specified datasets, this viewpoint challenges the assumed autonomy of these characters. Despite their apparent spontaneity and dynamic nature, AI-generated stories in this setting represent a system of sociotechnical possibilities and restrictions. Striphas (2015) presented the idea of "*algorithmic culture*," in which cultural production, appreciation, and interpretation are constructed by algorithmic processes. On short-form video platforms (like TikTok, reels, etc.), where AI characters like Orange Cat appear as fragmented, memetic, and affect-driven creatures rather than cohesive narrative actors, algorithmic culture is especially noticeable.

Characters in traditional media are created by cultural embedding, narrative coherence, and intentional design. The Bad Cat, whose roots are in Turkish urban culture, transmits antihero revolt and satirical realism, while Garfield represents serialized humor and bourgeois boredom. Puss in Boots, on the other hand, depicts archetypal storytelling steeped in heroism and charm. These characters are influenced by national identities, moral beliefs, and story continuity in addition to being the result of human creation. From Todorov's perspective, their narrative reasoning is based on traditional narrative frameworks, in which character development and chronological coherence are established through exposition, conflict, and resolution (Todorov, 1971).

However, characters and narratives produced by AI are by their very nature post-narrative. Beer (2009) contends that data-driven systems frequently substitute nonlinearity, unpredictability, and repetition for linear storytelling. Orange Cat, for instance, lacks a moral compass, a past, and a cohesive story. The audience experiences a media performance where meaning is diffused and flexible rather than following a narrative.

Conventional ideas of authorship are also called into question by these changes. According to Ryan's (2006) research on narrative in digital media, user interaction systems and procedural production are gradually taking the place of authorship. Authorship gets decentralized when it comes to AI characters. Instead of being written, the character appears where code, platform, and public attention converge. These dynamics are consistent with Braidotti's (2013) notion of the posthuman, which holds that the lines separating the real and artificial, as well as between human and nonhuman, are becoming increasingly hazy. Some of the AI characters could also be depicted from a prompted text, and that makes them unique and different from each other.

Ultimately, the juxtaposition of traditional narrative archetypes like Garfield, Puss in Boots, or Bad Cat Şerafettin with AI-driven characters like Orange Cat illustrates a broader ontological shift in media storytelling. The effects of such changes on audience cognition, cultural memory, and narrative ethics in digital settings should be further investigated in future studies. According to Grebey (2016), the sales of comic books are at their highest level in 20 years. They relaunched their line during an event named "Rebirth" that significantly altered the status quo. In the twenty-first century, older generation comic books sell better than they did three decades earlier.

A childish, naughty, fierce, defiant, rebellious, and naturally lawless nature, the cat is thought to be capable of all sorts of wrongdoing, violence, and even mischief. Perhaps more crucial than elucidating the motivations underlying acts is to visualize them as realistically as possible with the help of AI. The quantity of likes the production obtains is a better indicator of audience appreciation than the production's high caliber. It seems as though several people or groups repaint the same character, and it has become a contest to see if their artistic, visual, and narrative performances are comparable. In this case, the action's unexpectedness matters more than its quality.

The universal kid-friendly elements of the new blockbuster films, such as comic-book action, labeled protagonists, endless remakes, numerous brand placements and commercial collaborations with food chains and other multinational companies, simple stories, and even less dialogue, expose Hollywood's creative strategy of infantilization (Bentley, 2002). They become more global occurrences with fewer linguistic components. In this context, when considering the actions in the ten episodes posted by the Instagram Orange Cat Account (https://www.instagram.com/orange___cats/) examined, it is seen that elements such as theft, murder, imprisonment, torture, child abduction, identity change, and the use of harmful substances such as alcohol, cigarettes, and alcohol are frequently emphasized and appear in different orders within the narrative. The complicated impact of AI on media consumption could be summarized as shown in the table below.

Impact of AI on Media Consumption	
AI Integration	Social Media Influence
Virtual News Anchors	Short Narratives
AI-Powered Visual Media	Immediate Feedback
Transforming Media Consumption	
Enhanced Digital Platforms	Accountability Issues
Personalized Media Access	Transparency Concerns
User Experience	Ethical Considerations

Figure 1: Impact of AI on Media Consumption

75 standardized breeds are recognized by the International Cat Association (TICA, 2023) (https://tica.org/ticas-breeds/browse-all-breeds/). These films demonstrate the standardization of the cat notion, favoring representations that just emphasize the curly orange cat. Stiegler addresses Digital-Being & the Exteriorization of Desire in the context of contemporary society, where Internet identities are transformed into individual identities, personalities and visibility is split, and multiple identities emerge (Harding, 2015). However, Goffman's writings on "*personal home pages*," which are grounded in symbolic interactionist social theory, demonstrate the necessity of crafting cohesive self-identity narratives rooted in offline, embodied identities. Websites created by individuals, and even entire families, are known as personal home pages. As a "*presentation of self, incorporating both image and text*," they are created (Goffman, 1959).

Traditional vs AI Generated Cat Characters	**Traditional Cat Character**	**AI-Generated Cat Characters**
Creation	Human creation, intentional design	Algorithmic learning, data-driven
Narrative	Coherent, thematic arcs, moral consistency	Fragmented memetic, post-narrative
Authorship	Single creator or team	Decentralized, code-platform - audience-driven
Audience Role	Passive recipients of content	Active shapers of content
Identity	Consistent, culturally embedded	Flexible, contradictory, data-dependent
Aesthetics	Consistent and narratively driven	Fragmented and algorithmically optimized
Narrative Style	Long detailed, character-driven	Short, immediate, impact-driven
Moral Compass	Defined moral beliefs and values	Lacks a moral compass

Figure 2: Traditional vs AI-Generated Cat Characters

4. Theoretical Framework

Regarding the theoretical framework of the Orange Case, it's crucial to refer to "*Convergence Culture*" (Jenkins, 2006) and "*Algorithmic Culture*" (Striphas, 2015). It's also equally important to mention the "*Platform Logic & Surveillance Capitalism*" (Crawford, 2021) as well as "*Digital Identity Fragmentation*," as Stiegler and Goffman indicate.

The interactivity, modularity, and convergence of digital media are characteristics of the fundamental writings of today's top media theorists, including Manovich (2001) and Jenkins (2006). These qualities provide a framework that facilitates the incorporation of AI into storytelling techniques. Jenkins (2006) defined "*convergence*" as the merging of traditional and new media, in which viewers actively shape the narrative world rather than remaining passive. Jenkins provides a framework that is essential for examining the participatory dynamics of AI characters such as the Orange Cat, who use likes, comments, and shares to algorithmically create their identity and popularity. In "Convergence Culture", of the evolving digital ecosystem of today, media, technology, and audiences interact across traditional boundaries. It also implies the convergence of the media in the form of transmedia. Therefore, the idea of Convergence Culture highlights a participatory culture where people become co-creators rather than passive consumers, and media material actively circulates throughout different channels.

Ted Striphas (2015), on the other hand, discusses the crucial role that choices play in shaping cultural production and appearances through his theory of Algorithmic Culture. Algorithms determine the content contained within and drive trends in data-driven processes.

In her critical study of Platform Logic and Surveillance Capitalism, Kate Crawford (2021) demonstrates how AI-powered platforms commodify user behavior through extensive data collection and algorithmic governance, shaping not only what is visible but also how individuals interact online. While this approach increases personalized content, relevance, and engagement, it also raises concerns about privacy and autonomy. The autoplay, infinite scrolling, fast pacing, vertical framing, and algorithmic recommendations offered by platforms naturally align with these psychological and economic trends. Empirical studies on platforms consisting of short video streams reveal addictive interaction dynamics. Studies focusing on TikTok, in particular, reveal the mechanisms of intermittent reward, rapid sensory switching, and social feedback that foster habitual, short attention cycles. Qin, Omar, and Musetti (2022) emphasize the strong correlation between intensive short-video use and diminished attentional function, as well as addictive use. Platform design studies also highlight how features such as autoplay and algorithmic highlighting are designed to maximize time spent on the platform and suggest that short, cyclical narrative formats are successful on these platforms.

An empirical study on LLM-supported short story writing reveals that access to generative AI ideas increases the novelty and usefulness of short stories, making them more enjoyable for readers. This type of use suggests that stories may become more similar to each other, thus warning that collective innovation may decrease (Doshi & Hauser, 2024). When all these elements come together, it's clear why short-form AI media has been so successful: attention deficits and multitasking-focused cognition create a high demand for quickly consumable, emotionally direct content. Platform design and algorithmic culture provide mechanisms to reward and amplify such content. By rewarding short, engaging content, platforms empower creators (AI or human) to

produce more. The AI system is then trained on the resulting data to better produce similar short stories that platforms and users already prefer to consume.

However, nowadays, the AI-produced Orange Cat figure functions in a totally different paradigm and is influenced by algorithmic learning, audience interaction statistics, and iterative input from current cultural trends rather than being the result of a single creative concept. Orange Cat stories are fractured, memetic, and extremely flexible; they don't follow narrative causality or linear narratives. These brief videos, which prioritize virality over consistency, may include bizarre happenings, absurdist humor, or abrupt mood swings.

Nowadays, nothing is simpler than switching between a single profile and a collection of hundreds or thousands of profiles. However, the entire originality lies in the ability to move back and forth as Latour puts forward (2011:804). By defining the interests and roles of other actors (users, algorithms, investors) in accordance with their own project and "*enrolling*" them in these roles, an actor (such as a platform or AI character developer) creates and grows the network. All of these disparate actors are brought together by a successful network around a single "*script*" or "*program*." Orange cat is one such phenomenon.

In short, it could be summarized that Orange Cat is a new phenomenon in AI world. The Orange Cat phenomenon demonstrates that AI-generated characters are shaped by data-driven behaviors rather than fixed, scripted narratives. Content emerges from viewers' likes, shares, and reorderings, rather than a consistent story, driving future iterations in a feedback loop central to algorithmic culture (Bucher, 2018). This contrasts with traditional character continuity, such as Garfield or Puss in Boots, where identities remain fixed over many years to maintain brand recognition (Gray, 2010).

In the AI media ecosystem, identity becomes flexible and contradictory. Orange Cat may appear cute in one video and distant in another, but the viewer doesn't find this disturbing because consistency is no longer a prerequisite for engagement (Jenkins, Ford & Green, 2013). AI enables this transformation by generating high-volume personality variations shaped by micro-trends and platform opportunities. To Shifman (2013 & 2014), this flexibility reflects a shift towards participatory authorship, where audiences act not only as consumers but also as co-creators, directly influencing the development of characters through a culture of interaction.

5. Conclusion: Beyond Cats – Wider Implications

Though there are numerous more AI-generated character trends on social media, it should be remembered that Orange Cat is but one example. There is ample chance to create self-avatars and advertising tools with the help of AI tools. Nonetheless, there appear to be several implications for creative authorship, cultural memory, and narrative ethics. Since media paradigm alterations lead to paradigm adjustments in cultures, values, and judgments, these appear to be topics of discussion for years to come. A collective consciousness and collective culture that transcended individual senses and experiences was thought to exist in ancient and indigenous cultures like Aboriginal and

American Indian cultures, which could account for and guide every possibility. At present, AI-generated and controlled media serve as a collective culture or, more accurately, a mirror of algorithmic reinforcement and societal preferences.

The rise of AI-generated characters on social media extends far beyond feline avatars like Orange Cat. AI-generated animated influencers like "Loab" in horror art communities and "Imma" and "Noonoouri" in Japan illustrate the shift toward synthetic personas, whose identities are created by audience interaction and algorithmic curation. This increasingly complicates narrative ethics. Unlike traditional authorship, where creativity and moral responsibility are attributed to specific individuals, AI-generated media distributes the power of influence among script engineers, model developers, and platform algorithms.

AI possibilities could provide a sort of escape from meaning and reality. This might be interpreted as the classical attempt of a post-truth society. Completely ludicrous and useless content might provide a type of intellectual escape in the face of the constant barrage of information, the complexity of the modern world (especially the digital world), and the crisis of meaning. Instead of dealing with complicated issues, a mental need for a "*break*" might be met by resorting to material that delivers brief, archaic or amusement (or curiosity) and doesn't demand any meaningful effort. Additionally, a type of childish and silly absurdity may become accepted as a new normal or conventional. In the same way, childish stories, which sometimes include irrational, ridiculous, and "nonsensical" games, jokes, and stories, may also be quite entertaining to adults.

The Orange Cat Case effectively illustrates Latour's Actor-Network Theory (ANT): the Hybrid World of Humans and Non-Humans. On the one hand, similar stories can be produced thanks to AI's repeatability. But it also presents Luhmann's (2000) Autopoiesis and Functional Differentiation of Media within the framework of Systems Theory. Orange Cat exemplifies the Onlife Reality, the Infosphere, and the Philosophy of Information that Floridi (2014) described. A type of infantilized Techno-Feudalism is present in every episode. When we consider this as an exponentially increasing Digital Rent and Behavioral Surplus Value in the context of recurring events, it is crucial to recognize that Orange Cat has become an infantilized slave (Varoufakis, 2023).

This is not only creativity taking on an AI-generated form, but also the breaking of rules and the transformation of media into entertainment. Furthermore, examples of "Brainrot" (Roy, 2024) can suggest an ironic or post-ironic analogy and distance. It is well recognized that the phrase also more widely alludes to the negative consequences of excessive use of digital media in general, particularly doomscrolling or doomsurfing and short-form entertainment, which may have an impact on mental health. Linlin *et al.* (2023) argue that students with psychological disorders exhibit addictive tendencies towards short video-related software, and the utilization of short videos by individuals often leads to the emergence of information exchange behavior. Although users are aware of the "*bad*", "*meaningless*" and "*absurd*" nature of the content, they derive ironic pleasure from consuming or talking about it, ultimately contributing to the proliferation and normalization of this type of content. Many experts refer to this as a form of Techno-

Infantilization (Vidauskytė, 2021) and have also discussed the Attention Economy (Davenport & Beck, 2001) and Algorithmic Reinforcements (Szepesvári, 2022).

From a different angle, the Orange Cat world depicts an ever-expanding user universe, including its replicators and spectators, and provides a narrative layer generated by Platform Capitalism. Srnicek not only mentions (2017a) platform capitalism but also puts it into the platform of new materialism and posthumanism (2017b). Thus, with it, Algorithms aim to reinforce the algorithm by recommending content that receives high engagement (views, shares) to more users. Since the primary goal of platforms is to keep the user engaged, the "*quality*" or "*meaning*" of the f becomes paramount. This leads to platforms promoting content that dulls, rather than deploys, their creative capabilities, as criticized by Stiegler (2019) and Keij (2021). The user in such platforms is usually infantilized by being constantly exposed to low-level stimuli. Such AI-generated material could also lead the audience to escape critical thinking. This directly reflects Barber's (2007) concern with the "*childish citizen*"; individuals who distance themselves from critical thinking become more susceptible to manipulation.

The narrative is a phenomenon in the contemporary narrative environment due to its basic simplicity and repetition, its quick dissemination, and its incorporation of meme culture, which users continuously replicate. Its avoidance of deeper meaning, in particular, puts it in the same category as ludicrous stuff like "Brainrot" and "Skibidi Toilet," which even promote cognitive "*regression*."

Because Orange Cat is a singular example of the human-animal hybrid created by the metaworld, which blurs the lines between human and machine, it has a distinct position in the world of internet-based tales. Additionally, it uses performative techniques (like "Main Character Energy" and "GRWM") that turn everyday life into a stage, incorporating both predictability and unpredictability within the context of unsettling Uncanny Valley effects (digital filters, virtual selves, and artificial intelligence interactions). It can also be said that it combines pre-existing or newly formed hatred with consuming rituals (like "Little Treat" and "Unboxing") that emphasize quick fulfillment and reward. Cooking, eating, shopping, drinking (alcoholic) beverages, smoking cigarettes, smoking expensive cigars, swimming in pools, and driving fancy cars are all included in many of Orange Cat's movies. Product labels can even be seen in several of these videos, and the storyline appears to incorporate commercials. With the aid of a DJ (prompter, director, creator), Orange Cat's frequently repeated actions—such as playing, running, crying, sewing, shouting in triumph, and calling a close friend on his cell phone while tied to a tree—can be said to function both humorously and create a rhythm of repetition, manifesting a “Remix Culture” (Fagerjord, 2010) and “Childlike Logic” Oliver & Belk, 2021).

Without a doubt, one of the most well-known and ubiquitous examples of modern media culture is internet memes. The term "*meme*," which Richard Dawkins coined in 1976 as units of cultural information that spread like DNA, has a whole different meaning in the age of the internet. Internet memes are rapidly disseminated cultural units that users often repeat, modify (remix), and recontextualize. Usually, they include text, images, videos, or a combination of these (Shifman, 2013 & 2014). These days, memes—

which can range from simple jokes to complex societal critiques—are a crucial part of internet communication. Numerous researches have examined how the structural features and mechanisms of meme culture intersect with and contribute to the phenomenon of Techno-Infantilization (Vickery, 2015; Lestari *et al.*, 2024; Shetty, 2025; Marôpo *et al.*, 2025).

Just like in Orange Cat, there seems to be no language in such products except a meow language. Simplification of Language and Communication occurs as the language generated by these AI characters is often oversimplified, disconnected from the original, and difficult for those outside a specific subculture. It also provides a setting where the actions are more focused than the language. This demonstrates, as Kittler (1999) points out, how media (in this case, viral internet culture) fragments and recodes language and can reduce communication to more primitive or childish forms. On the one hand, there are new forms of production at a higher level, such as AI, holograms, and a brand-new meta-world where people's voices and images can be reproduced, and a collective consciousness is created. On the other hand, the mass popularity of such content, in the form of "*collective regressio*n," reveals a broader loss of meaning, a departure from rationality, and a collective regression within society.

By suggesting content that gets a lot of engagement (views, shares), algorithms seek to strengthen this procedure. Platforms prioritize user engagement, so the "*quality*" or "*meaning*" of the information becomes crucial. This leads to platforms encouraging content that dulls, rather than strengthens, functional skills, as highlighted by Stiegler (2019). Constant exposure to low-level stimuli infantilizes the consumer. Additionally, such AI-generated content may cause viewers to lose sight of critical thinking. This is a clear reflection of Barber's (2007) worry about the "*childish citizen*"—those who disengage from critical thinking are more easily influenced.

In conclusion, it would be more appropriate to focus on Orange Cat as an illustration of a larger media shift rather than as a narrative analysis of one particular or viral "cat story." Here, the emphasis shifts from the messages, characters, or symbols themselves to how the new media paradigms reproduce them. It becomes increasingly significant how these new combinations were predicated on our new way of living. Additionally, it is important to explore the novel effects of audience interaction with the text as well as with one another. Another important consideration is the significance of researching how AI is influencing algorithmically driven, post-narrative, and interactive storytelling.

Dichotomies are important. These are not only important for languages or philosophical matters but also for ethics. In fact, digitalization brings with it the opposition of 0 or 1, whether something exists or not, and can reduce almost everything to the simplicity of binary oppositions. However, in today's quantum world, binary oppositions, just like having only 0 or 1 as the criteria, are no longer acceptable since we also have the human-nonhuman contradiction balanced with the humanoids or AI products. Anything that can be categorically defined about any situation, fact, or feature can be said to have statistical properties. The discrete point of the Orange Cat relies upon

the character itself, reflecting an AI-produced character acting as a human being, even if not being one.

Via the reels, we learn more about the character and its actions. It looks like a textbook based on the "*situational approach*" methodology, teaching life in clustered situations. Thus, we may not be able to follow the character in a linear, chronological way. Instead, the character appears in different situations, in different moods and actions. This unpredictable way provides a fragmented appearance that might help us in the identification of the patterns of the narrative. This sounds more like a way of machine learning, aiming to understand statistical patterns of behaviors for diagnostic and detection purposes. Just as in broken mirrors, only certain parts of the face can be seen, not the whole face, in small pieces of the mirror. Sometimes, the selfishness, dishonesty, unreliability and cruelty of the hero, and sometimes his helpfulness and sacrifice can be seen. The Orange Cat character provides us with multiple personalities. His unpredictable behavior reminds us only of the parts of a broken mirror (Pembecioğlu *et al.*, 2021:1119-1120). Just certain parts of the face are visible, not the whole face, in small pieces of the mirror. This makes us confront him in different ways; sometimes the selfishness, dishonesty, unreliability, and cruelty of the hero, and sometimes his helpfulness and sacrifice can be seen.

Similarly, Orange Cat will tend to use a more fractured but universal language (meow language), will try to express many things in shorthand using emotional markers, and will begin to use a hybrid language (pidgin). Applying this to this situation, it becomes clear that heroes, like other individuals in society, fragment and hide certain parts of their lives while highlighting and making visible others. However, none of these "*incomplete identities*," each made visible on different social media platforms, reflects the true identity, the complete and real image. The Orange Cat character we encounter in each episode is essentially a hero who appears to be the same in appearance (AI-produced) but may exhibit different actions and behaviors on different days. Therefore, viewers want to be able to follow his "*this time's adventure*." Thus, there might be bits and pieces of being a cat and being a human, everyday stories, etc., yet the cumulative impact of the character relies upon the unethical views, multiplied in his actions. In the reel videos, there might be some bits and pieces of being a cat and being a human (actually, being an AI-produced humanoid character) in everyday stories, etc., yet the cumulative impact of the character is much more important than its portrayals, and this relies upon the unethical views, multiplied in his actions.

Orange Cat's popularity demonstrates how its rapid diffusion, distribution, and AI-generated content blur the boundary between narrative creation and audience co-authorship, while also operating within feedback loops that prioritize engagement metrics over traditional storytelling. Orange Cat also functions as a non-human having human-like associations regarding the Actor-Network-Theory of Latour (Sayes, 2014). As Latour puts forward the Actor-Network Theory (Latour, 2005), he also creates a new phenomenon, the Hybrid World of Nonhumans. Orange Cat suits this example very well. As Elam comments on Latour, in a way, manipulates the logic; for example, a recommendation algorithm doesn't simply process data; it "*translates*" the user to specific

content, "inscribing" them into the platform's logic (Latour, 2005:71). Therefore, these are the customs that have given the world a distinctly contemporary appearance. By reconstructing and preserving the two separate conceptual categories of human culture and nonhuman nature, they accomplished this (Elam, 1999).

Examining cases like Orange Cat is crucial for understanding the post-narrative culture that emerges when stories are disseminated across platforms through iterative and remixed engagement, rather than a steady stream. In such a setting, AI is an active force influencing the fundamental nature of cultural production rather than just a device for content generation. Algorithmic systems reflect and reinforce collective tastes, playing a key role in determining which narratives gain traction, whose voices are heard, and how cultural memory is constructed in the digital realm. Orange Cat, however, serves as a case study of a larger transformation in storytelling.

This article is about the AI-based reels character called the "Orange Cat". The analysis results indicate how the ethical media principles are squeezed into the short reel forms, how the cultural and human values are violated, and how the audiences were infantilized, abused, or faced with all kinds of absurdities of humor through the humanization of the cat character to attract the attention of the audiences. The study's primary viewpoint and goal are to reveal how AI became widely available and how these outputs have subverted and violated cultural, psychological, and educational ideals.

This study aims to explore the phenomenon using a theoretical and mixed methodology, using the Orange Cat example as a starting point to underscore the importance of the topic. For further studies, both the Orange Cat series and similar AI-generated products, as well as audience impacts, could be handled in different ways and can be analyzed as separate case studies, limiting their history, culture, language, characters, and actions. Its quick worldwide notoriety seems to have been influenced by the behavioral paradox of being a cat, its idealized human-like animal image, and its use of digital nostalgia techniques that allow a retreat into the past.

Furthermore, in addition to representing a surface-level popular trend, the use of the meow language as a mirror of these global tendencies and its acknowledged status in almost every culture contains indicators of deeper cultural, psychological, and technological processes. Therefore, the goal of this study is to demonstrate that the Orange Cat narrative did not emerge overnight and that it carried a number of narratives that were crucial to its growth as a cultural phenomenon. The paper also argues that, considering the implications of current cultural and AI ideals, the Orange Cat narrative needs to be reexamined, explored, and discussed through a multidisciplinary perspective.

Conflict of Interest Statement
The authors declare no conflicts of interest.

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