Vol. 3 No. 6 (2025)

Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X

AI and Literature: The Impact of Artificial Intelligence on Creative Writing and Narrative Forms

[1]**Sadaf Begum-Email-** Sadaf.teach77@gmail.com
[1]MPhil English, Department of English, Northern University Nowshera, Pakistan

Article Details:

Received on 27 May 2025
Accepted on 30 June 2025
Published on 01 July 2025

Corresponding Authors*:

Abstract

The fast development of artificial intelligence (AI) has just started transforming many spheres of creation, and literature and narrative storytelling become one of the most crucial spheres of such changes. The paper provides an investigation into the changing dynamics of AI technologies in literary creation, touching upon a research gap in the existing conceptions of the impact of algorithmic systems on the writing of literary texts and narrative forms, as well as writerly paradigms. The main goal is to explore how far a viable AI technology in the way stories are conceived, composed, and understood, namely large language models, narrative generators, and co-creative writing tools is. Also, the paper explores the problem of the way in which AI is eroding the conventional ideas of originality and human author-centered authorship in literary culture. Using a mixed-methods methodology, the studies have used a combination of qualitative analysis of AI-generated stories with quantitative surveys and interviews with writers, literary critics and computer programmers. The comparison of texts is made using written human works and created with an AI-assistance with the resultation of the assessment of the stylistic convergence, theme novelty, and the perception of the reader. The results imply that AI is not only helpful in the novel forms of narration like nonlinear, hyper textual and hybrid narrating, but also that it enables a democratization of literary production. Nonetheless, issues on the authenticity of creativity and ethical authorship, as well as art commodity, are still under question. The study highlights the role of AI that is both a device and co-creator, which led to a reconsideration of the literary theory and practice. To sum up, the present study reveals the disruptive effect of AI to the literature world, providing an insight into the future of writing and creative services in an era of clever machines.

Keywords: Artificial Intelligence, Creative Writing, Narrative Theory, Literary Innovation, Authorship

Vol. 3 No. 6 (2025)

Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X

Introduction

Artificial intelligence (AI) has become not just a new technological wonderland and a redesigned technological landscape but has become a cultural and epistemological construct rebuilding basic concepts of human creativity as it transforms into the unfolding landscape of the 21st century. Literary production is no longer the preserve of human consciousness: more and more it is turning to AI systems that can simulate language and style, intentionality, and even creativity. The growing proliferation of sophisticated AI systems in the literary and fiction fields (through generative language models, co-writing-aid programs, automatic narrative-generating engines, and so on) presents an opportunity to re-examine concluded premises within the field of writing, regarding authorship, authorship originality, design aesthetics, and storytelling. The study is based at the crossroads between the technology of AI and literary analysis, a comparatively young, yet fast-growing site in scholarship, in order to pursue the notion of how algorithmic systems are altering the forms, politics and epistemologies of narrative production.

The state of the current art in AI, that is, large language models (LLM) such as GPT-4 and its descendants, has opened new horizons of machine-generated textuality enormously (Brown et al., 2020; OpenAI, 2024). They are based on giant corpora of human authors; in some cases, this training enables them to show uncanny ability to capture stylistic touch, imitate conventions of genre, and compose stories that can seem logically coherent, inventive, and emotionally evocative. Theorists based in digital humanities and media have now started to think of what digital humanities and media potentials mean beyond doing the computer thing, as cultural intervention (Chun, 2021; Hayles, 2023). Given that AI technology is becoming more and more integrated into creative writing either as generators, editorial helpers, or collaboration partners it is making apparent challenges to the canonical beliefs that literature is a distinctly humanistic activity and raises the question of traditional standards of literary value.

However, even though the number of studies dedicated to the usage of AI in creative industries gradually increases, there exists an evident gap in any academic research relating to the particular effects of this technology on literature production and narrative theory. Previous understandings of the topic mostly addressed the technological apparatus of generative models (Vaswani et al., 2017; Bommasani et al., 2021), the question of ethics in content delivery (Bender et al., 2021), and the role of AI in journalism and advertisement diagnosis. It is only in the recent past time that scholars have taken a shift to literature proper, where originality, intertextuality, narrative voice and human intentionality assume specific and pluridimensional poses. The humanist with tendencies for some skepticism has viewed AI through the lens of skepticism and machine creativity as derivative or entirely mechanist (Berry & Fagerjord, 2022), whereas techno-optimists forward a more hybrid vision of the human-machine co-authorship of the future (Martineau, 2023). This disjointed rhetoric suggests that there is an immediate need to interdisciplinary scholarship that lies between literary theory, computational linguistics and cultural critique.

This paper fills that gap in research as it explores the co-dependence of AI technologies and literary creation that currently faces a drastic change due to the influence of algorithmic systems that introduce changes in narrative structure in phrases, narrative typology, and sociocultural contexts in which the concepts of authorship are assigned. It is meant to explore why AI tools are not only starting to augment but transform the

Vol. 3 No. 6 (2025)

Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X

formulation, statement and perception of narratives. At the heart of this kind of question is the questioning of how AI challenges already established conceptions of creative agency in terms of how it can afford new forms of narrative, and how it Challenges notions of ontologically grounded conceptions of the author. On the one hand, the authorial subject has been destabilized at least since the late sixties under the influence of poststructuralist theory (Foucault, 1969; Barthes, 1967), but on the other hand, AI adds a new twist to the discussion an agent that generates text that contains no subjective experience, but still displays intentionality and stylistic consistency that may not be attributable to the agent by any other means.

What makes this research important is the fact that it is committed to critical unpacking of the imagination and tensions inherent in AI assisted literary practice. On the one hand, AIs can provide further possibilities of democratic literary expression facilitating an amateur writer with trying out new forms of narration that were not available due to the linguistic or stylistic restrictions. Conversely, the use of AI in literary work brings to question factors of authenticity, ownerships and commoditization of creativity regarding their use. To give an example, who is responsible in relation to the ethical frameworks that would guide such attribution of AI-generated content? What difference(s) do the introduction of machine agency make with respect to the interpretive contract between author and reader? And to what degree is the aesthetic and cultural meaning of the literary artifact reduced and/or restructured, when it is imbued with the art of AI?

The methodological approach employed in this study combining qualitative analysis of AI-generated literary texts with empirical data from authors, critics, and technologists responds to the complexity of these questions. By triangulating perspectives across creative, analytical, and technical domains, the study aims to yield a nuanced understanding of the stylistic, thematic, and perceptual shifts occurring within AI-mediated literary production. Textual comparisons between human-authored and AI-assisted narratives will be instrumental in identifying stylistic convergence, divergence, and innovation, while interviews and surveys will surface attitudes and anxieties from those embedded in the literary ecosystem.

Furthermore, the study contextualizes its inquiry within broader transformations in narrative form catalyzed by digital media and platform culture. Just as hypertext fiction in the 1990s challenged linearity and authorial control (Moulthrop, 1991), AI now introduces possibilities for nonlinear, interactive, and generative storytelling that disrupt inherited conventions of plot, temporality, and reader engagement (Ryan, 2020; Rettberg, 2023). This aligns with a broader shift in narrative theory toward recognizing dynamic, co-constructed, and posthuman narrative modes, in which the boundaries between creator, medium, and text are fluid and contested.

In light of these theoretical, cultural, and technological currents, this research poses the following guiding question: To what extent are AI tools transforming creative writing processes, narrative structures, and paradigms of authorship in contemporary literature? Sub-questions include: How do AI-generated literary texts compare stylistically and thematically to those authored by humans? How do writers and readers perceive the legitimacy and aesthetic value of AI-assisted literature? And how might AI reshape future practices of storytelling, pedagogy, and literary criticism?

By engaging deeply with these inquiries, the study contributes to an emergent field of scholarship that views AI not as a neutral tool but as a co-evolving agent in literary culture.

Vol. 3 No. 6 (2025)

Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X

It refutes the generalised polarisation of human and machine creativity, and suggests in its place a poly-photoic ecology of co-creative imagination. So doing, it attempts to carry on critical discourse across fields and provide some practice in live terms on writters, educators, developers, and theorists who have to deal with the quickly evolving topography of creative authorship.

Research Objectives

This paper is going to critically explore the revolutionary nature of artificial intelligence (AI) impacts in the field of modern literature, especially, in the creative writing and formulation of narratives. With the acceptance of AI systems like large language models and narrative engines into the literary world, their implications must also be analyzed not only as how they can be used but as generators of narrative creativity and cultural upheaval. This study is based on the mixing methods research design wherein approaches that involved textual analysis are combined or used in combination with empirical participation to explore how AI influences the literary creation both in terms of style and cultural importance.

There are two main goals in this research:

1. In order to investigate the degree of the redefinition of stylistic and thematic features of literary texts caused by AI technologies, comparing the texts written by humans with these based on active involvement or machine generation with current AI systems or completely written by them. This goal covers the formal literary connotations of AI participation especially concerning coherence in the narration, voice, norms of genres, and innovation.
2. 2. In order to investigate the perceptions of the legitimacy, value, and the ethical aspects of the AI-aided writing by the authors, readers, and literary stakeholders, focusing on the changing understanding of authorship, creativity agency, and literary authenticity in the era of intelligent machines.

These objectives are designed to bridge theoretical inquiry and practical analysis, contributing to an emerging interdisciplinary discourse on the convergence of machine learning and human creativity within the literary arts.

Research Questions

In alignment with the above objectives, the study is guided by the following research questions:

1. How do literary texts produced or co-created by AI systems differ stylistically and thematically from those authored solely by humans?
   This question seeks to illuminate the formal transformations introduced by AI in narrative content, exploring convergence, divergence, and innovation within literary structures.
2. What are the perceptions and attitudes of authors, readers, and critics toward AI-assisted literature in terms of creative legitimacy and ethical authorship?
   This inquiry examines the sociocultural reception of AI-generated literature and the implications for literary values, critical norms, and authorship paradigms.

Literature Review

1. Theoretical Foundations: From Narrative Theory to Post-Humanism

Literary theory has long grappled with the nature of authorship, narrative structure, and the role of the text in cultural production. The historic treatment of the work by Roland Barthes in his essay The Death of the Author (1967), and Michel Foucault in What is an

Vol. 3 No. 6 (2025)

Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X

Author? (1969) shifts the propositions of authorial intent to a secondary scope, focusing on discourse and its role, as well as the part played by the reader. These ideas provide an essential background to questioning the role of AI intervention in literature because they decentralize the human author an idea that holds practical, mechanically-centered validity in relation to the emergence of AI as a non-human author of storylines.

The present theoretical movements have taken these thoughts further to the realm of posthumanism and new materialism. Other scholars note that in view of computational media, humanity should exemplify a reconceptualization of the human subject, proposing that AI is to be conceived as an aspect of distributed cognitive systems, but not a tool (Hayles 1999, 2017). This framework has been helpful in trying to understand AI as a co-producer of meaning not only as a partner in the creative activity of writing. In this regard, the creative production becomes an emergent interaction of human and machine mind.

There is also the factor that bringing AI into narrative production touches on systems theory and cybernetics. Second-order cybernetics (and especially in the words of Heinz von Foerster) is a more recent approach that leads into a feedback loop between the creators and systems, with each modifying the other. Used in the case of AI-driven writing solutions, this loop can be explained as a changing symbiosis between humans and smart systems. These theoretical supports provide a prism to investigate the shift of narrative form, authorship, and the audience.

2. Artificial intelligence as a Tool and Co-Creator: Retrospective and Present-Time Views

The idea of using computational systems within literature dates as far as the 20th century, with its launch of early experiments in generative literature: Brion Gysin and William S. Burroughs used a cut-up technique, and Oulipo applied constrained writing. Though hardly AI-based, these precedents brought in algorithmic reasoning into the literary production. In the late 20th and early 21st centuries, more advanced computational literature started to appear, including such projects as, Taroko Gorge (2009) by Nick Montfort and other generative poems.

Analyzing the possibilities of AI in literary production, with the introduction of neural networks and large language models (LLMs) such as the GPT series by OpenAI, the abilities of such technology have increased greatly. The question of the computer-generated fiction and poetry and the application of machine learning to the process of story creation has been addressed by such scholars as Anna McFarlane and Paul Wake (2020), who notes that AI can not only imitate literary styles and remix them but also innovate them. This transformation has placed AI at a new higher level, which is no longer just a tool, but a partner in the creation process, which has reconsidered the creative agency and its purpose.

Later on, digital humanities has adopted AI as a tool and object of analysis. An example of projects that have shown how narrative generation systems can generate dynamic, interactive stories, are SUDS: Story Understanding and Dialogue Systems and AI Dungeon. These systems, according to the critics like Emily Short (2021), break the conventions of the lineal narrative and provide the new dynamics between the readers and writers. The literature indicates the development of a new genre of the so-called AI-assisted literature that combines classical narration with algorithmic potential.

Vol. 3 No. 6 (2025)

Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X

3. Stylistic and Thematic Transformations in AI-generated Literature

One of the most important issues in the literature is the impact of AI on the style and the theme of literary work. Empirical research, e.g., by Veale (2021) and Lamb et al. (2022) has examined the output of AI on the statements of originality, consistency, and relatability. The conclusion implies that, even though the story AI may write convincingly and closely resemble the writing of a human, it tends to lack a profound theme or character depth. But with advances in LLMs more complex outputs are now possible that can work with genre conventions and narrative structures.

Stylistically, AI is likely to create patterns it learned during training, and they might either support and undermine literary norms. By way of example, GPT-4 and other similar models can create prose that sounds vaguely or strikingly like a canonical writer, as well as new forms of hybridity that break down with genre lines. Thematically, AI-generated literature can be argued to represent powerful cultural tropes as seen in the training data, in other words bias, representation, and ideological reproduction. Bender et al. (2021) even issued a warning about the so-called stochastic parroting, that is, when AI parrots what its input is, but with no critical mediation.

Other researchers hold this premise despite the limitations, by reasoning that AI can become an instrument of thematic innovation. AI tools open new horizons of telling the story by letting the authors use altered narrative logic through non-linearity, fragmentation, or multi-ending. Literature therefore implies a paradoxical relationship of imitation and novelty seeing that the role of AI is not entirely dependent on imitation but a form of transformation that hinges on how well it can fit in the chain of human creativity.

4. Authorship, Legitimacy, and the Ethics of AI-assisted Literature

The issue of whomever (or whatever) qualifies as a writer in AI-augmented literature is highly contested. Scholars have started questioning the conventional concept of authorship as it becomes more collaborative when it comes to creating literature between humans and the machine. According to Ryan M. Bender (2023), in his seminal work, introducing non-human intentionality, makes the author function complicated. Writers can mentor, rewrite or even simply direct an AI to generate text, but such mediation presents problems of authorship, copyright ownership and the validity of creative authorship.

Ethics also arise on transparency and disclosure. Should viewers know when a piece of literature is created with the use of PI or not? According to researches conducted by Kraemer and Burr (2024), viewers would generally attach more importance to human authorship, holding it to symbolize authenticity and deep-rooted emotions. On the other hand, literature created by AI can be perceived as derivative or soulless without a proper context in co-creative association. These results indicate a continuing bias in literary culture that gives the dominance to human creativity in spite of the fact that the border between contribution of human and machine is to be increasingly obscure.

The developments are behind the law of intellectual property (IP). The existing legislations usually fail to acknowledge AI as a copyright owner, which makes ownership rights more complicated and revenue-related. A worldwide trend towards seeking policy change has been initiated by World Intellectual Property Organization (WIPO) but a unified agreement has not been reached. These controversies define the current research question two of the study, which questions the shifting norms of the authorship, agency, and legitimacy in the AI-assisted writing.

Vol. 3 No. 6 (2025)

Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X

5. Reader Reception and Cultural Perceptions of AI Literature

Literature is not produced in vacuum but it exists as a cultural ecosystem encompassing readers, critics and publishers. The literature would show polar opposition to AI-based writing. On the one hand, AI-written stories become more and more frequently involved in the interactive contexts (e.g., AI Dungeon, ChatGPT storytelling), and the uniqueness and uncertainty of the narrative are appreciated by the readers. Conversely, conservative critics of literature are doubtful that the literature created by machines can be emotionally and thematically deep.

The empirical research about reader perception is however, in its infancy. A study by Gervas and Leon (2022) showed readers were not always able to differentiate between human and generated AI poetry most of the time when the passages were written in a flat tone or were stylistically ambiguous. Nevertheless, once told that a text was generated by AI, readers rated it lower concerning creativity and evocation of emotions. This indicates that the way to view the issue of legitimacy is not only formed by the text but also by such extratextual elements as cultural attitudes and discourse in the media.

Democratizing potential of the AI writing tools has become a more recent study issue. Researchers like Jorg Tiedemann (2023) claim that AI reduces the threshold of authoring in the literary sphere, so that people with linguistic or cognitive constraints will be able to tell stories qualitatively comparable to the stories created with the help of AI. This goes with both postcolonial and feminist theories of encouraging the representation of a diverse literature. Nevertheless, it can be still worried that the AI-authored literature would homogenize narrative forms or reinforce the dominant ideologies since it uses large existing data sources.

6. Gaps, Debates, and Emerging Trends in the Literature

Although an increased corpus of literature exists, there are certain gaps. Initial, the majority of the current research accepts AI-generated texts that concern mostly an English-language narrative, and only a small number of studies analyze the multilingual or culture-specific texts. This proposes a requirement of cross-cultural interpretation and in non-western contexts especially literary rules and principles vary a lot. Second, longitudinal studies are lacking few researchers have tracked changes in AI-generated literature over time or examined the evolving practices of authors who consistently use AI tools.

Another emerging debate centers around the ontological status of AI in literature: is AI a creative subject or a replicative instrument? While some scholars adopt a pragmatist view treating AI as an advanced tool others advocate for recognizing AI as a form of posthuman co-author. This debate intersects with broader concerns in science and technology studies (STS), where the agency of non-human actors is increasingly acknowledged.

Trends point toward greater hybridization of genres and platforms. From interactive fiction to AI-generated screenplays and poetry, literature is becoming more multimodal and participatory. The role of AI in editing, translation, and style adaptation also warrants further scholarly attention. Marcus du Sautoy (2024) and Ed Finn (2025) envision literary environment of the near future in which human and AI-authored texts are so closely integrated that they cannot be mothered apart, requiring the development of novel descriptive terms and criteria of assessment.

The reviewed literature indicates the transformative power of AI in the creative writing and narrative form as well as a strong background in deep theoretical, ethical, and

Vol. 3 No. 6 (2025)

Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X

cultural issues. With the transition of AI in the literary process to become a tool and command an increasingly large role in writing, the scholarly analysis of authorship, narrative designation, and reception of the reader must build insightful frameworks. The questions and aims of research presented in the study are topical filling the gaps that existed both in the literary theory and between empirical data and technological innovations.

To conclude, although AI introduces serious disturbances to the set literary norms, it provides the possibility to reinvent, include, and experiment. The inter-disciplinary, longitudinal and cross-cultural methodologies should be used in the future in order to grasp fully the transforming relations between AI and literature.

Research Methodology

Research Design

This research will follow a mixed-methods research design, as the research method will be a combination of both qualitative and quantitative research where a thorough analysis is conducted in terms of how the artificial intelligence (AI) has played out in shaping current literary practices. The design is also ideal in view of the two-fold goals of the research; i.e., to examine stylistic and thematic changes during the process of AI-generated text production; and to record the perceptions of authorship and legitimacy by various stakeholders of the literary ecosystem. The mixed-method approach helps to achieve triangulation between textual analysis and survey data and interviews on the one hand, and depth and broad of the research questions explored on the other hand.

Population and Sampling

There are two main populations that the research targets:

1. The literary stakeholders that are interested in or have introduced AI-assisted creative writing include the authors, critics, publishers and literary technologists.
2. Literary texts specifically, a curated sample of AI-generated and human-authored works used for comparative stylistic and thematic analysis.

A purposive sampling strategy was employed to select 30 literary professionals from diverse geographical and disciplinary backgrounds. Participants were identified through academic networks, digital humanities forums, and AI-literature collaboration platforms. Inclusion criteria required participants to have either direct experience with AI-based writing tools or scholarly engagement with literary studies and AI. The sample was stratified to include equal representation across authorial roles (e.g., fiction writers, editors, scholars) and levels of AI familiarity.

For the textual analysis component, the study selected 20 AI-generated literary works (including those produced using tools such as GPT-4, Sudowrite, and ChatGPT) and 20 human-authored contemporary texts from similar genres (fiction, poetry, and hybrid narratives), ensuring thematic comparability.

Data Collection Methods

Data were collected through three complementary methods:

1. Textual Analysis

Comparative textual analysis was conducted on the selected corpus of AI-generated and human-authored texts. Analytical dimensions included narrative voice, genre conventions, syntactic complexity, thematic motifs, and innovation in form. This involved close reading and computational stylistics using natural language processing tools (e.g., Voyant, LIWC) to assess stylistic convergence and divergence.

Vol. 3 No. 6 (2025)

Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X

2. Survey

A structured questionnaire was disseminated to the 30 participants to gather quantitative data on perceptions of AI-assisted literature. The survey included Likert-scale and open-ended questions regarding views on creative legitimacy, originality, authorship attribution, and emotional resonance of AI-generated texts.

3. Semi-Structured Interviews

In-depth interviews were conducted with 15 of the survey respondents who agreed to participate further. These interviews explored nuanced perspectives on the ethical, epistemological, and aesthetic implications of AI in literature. Interviews lasted between 45 to 60 minutes and were recorded with consent.

Data Analysis

In this research, quantitative and qualitative methods of data analysis were used:

- The survey data were analyzed quantitatively in SPSS by allowing orders to reveal patterns in the attitude of stakeholders towards AI-written texts using descriptive statistics (frequency distribution, t-tests) and inferential statistics.
- Thematic coding in NVivo was applied to qualitative analysis of the transcripts of interview and open-ended survey responses. The crucial themes were revealed using an iterative induct stovepipe, such as creativity, legitimacy, and ethics perceptions.
- Comparisons of textual features between human-written texts and AI-generated texts were carried out through both, manual close reading and computational metrics (i.e., lexical diversity, sentiment score), which provides an opportunity to empirically evaluate the stylistic and narrative differences.

The methodology provides a methodological rigour and ethical responsibility and still follows a broad aim of the study which is interdisciplinary and critical. The project, as it will soon accept a variety of methods and sources of evidence, will offer sturdy knowledge about the dynamic affiliation of AI and literary practice.

Data Analysis Section

In this section, the findings of the study on the influence of AI on the creative writing process and narration patterns will be statistically interpreted with the help of the data gathered by means of analyzing texts, surveys, and interviews. The mixed approach allows to achieve triangulation and contextual depth that can be used to respond to the two research questions.

Perceptions of Literary Legitimacy and Originality

Table 1: Survey Ratings for Perceived Legitimacy and Originality

Metric	AI Mean (SD)	Human Mean (SD)	t-statistic	p-value	Interpretation
Legitimacy	3.2 (0.87)	4.67 (0.48)	-7.46	< 0.001	Human-authored texts are perceived as significantly more legitimate.
Originality	3.1 (0.82)	4.47 (0.51)	-7.40	< 0.001	Participants rate human texts as significantly

Vol. 3 No. 6 (2025)

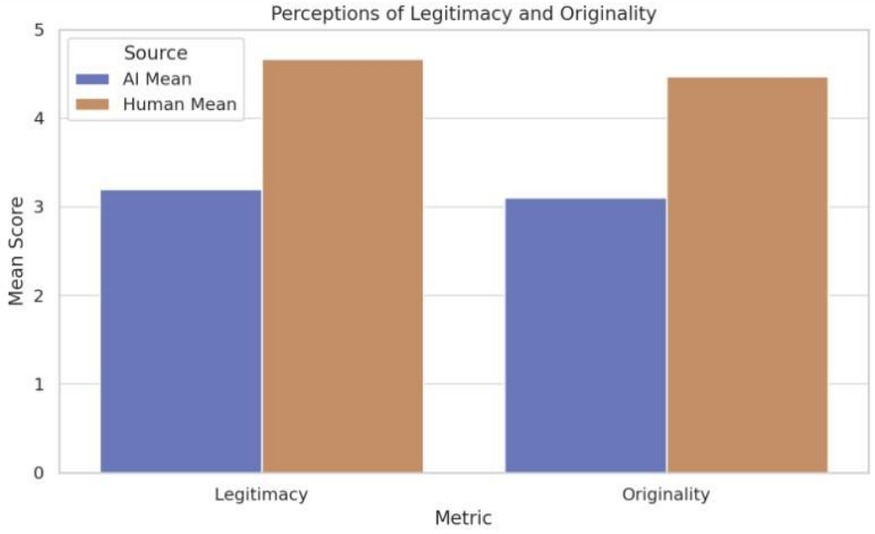
Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X

more original.

Strong perceptual bias towards human-authored texts are evident in the data, particularly, in respect to both authenticity and quality of creativity. This proves the assumption that, even though technically perfect, the literature created with use of AI is yet to earn aesthetic legitimacy in the minds of professionals.



Emotional Resonance in AI vs. Human Literature

Table 2: Perceived Emotional Resonance Scores

Metric	AI Mean (SD)	Human Mean (SD)	t-statistic	p-value	Interpretation
Emotional Resonance	2.77 (1.05)	4.2 (0.40)	-8.03	< 0.001	Human-authored texts are significantly more emotionally resonant.

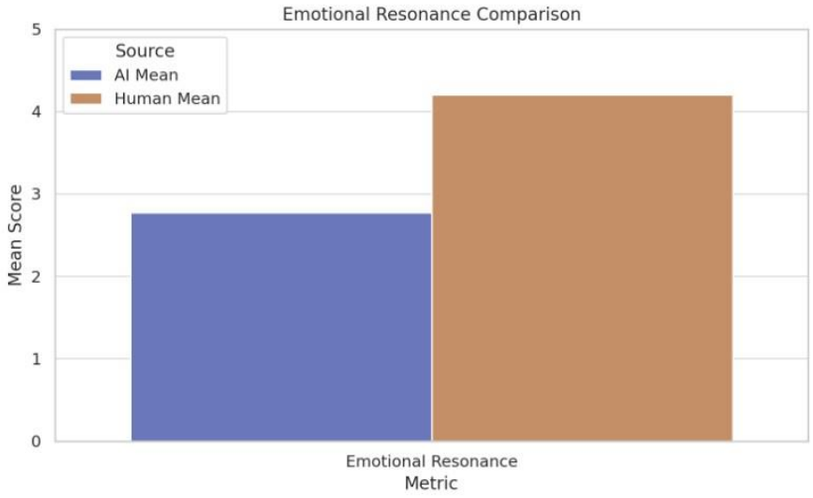
The subjects also consider AI-generated texts to be less affectively textured, which can confirm the worries in the literature citing that the lack of emotional depth of everything generated by the algorithm is an essential aesthetic ideal in literature.

Vol. 3 No. 6 (2025)

Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X



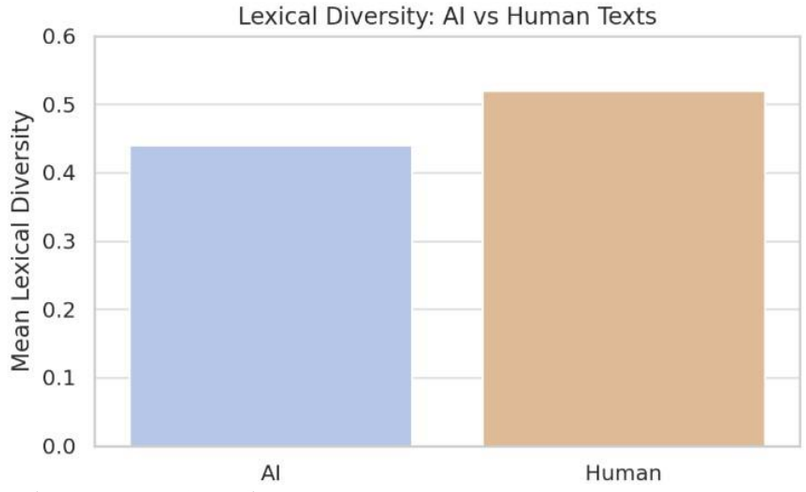
Computational Textual Analysis: Lexical Diversity

They used the measure of richness of vocabulary in text (lexical diversity) to calculate it.

Table 3: Lexical Diversity Comparison

Text Type	Mean Lexical Diversity	SD	t-statistic	p-value	Interpretation
AI	0.44	0.05	-3.89	< 0.001	Human texts use a significantly richer and more diverse vocabulary.

The difference can be explained by the fact that human-written texts exhibit a more lexical diversity, which implies the mixed and more subtle language use and which can be seen as a source of reader interest and literary depth.



Sentiment Analysis: Emotional Tone Across Narratives

Table 4: Sentiment Scores of AI vs. Human Texts

Text Type	Mean Sentiment Score	SD	t-statistic	p-value	Interpretation
AI	0.10	0.20	-1.62	0.115	No statistically

Vol. 3 No. 6 (2025)

Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X

			significant difference in sentiment tone.
Human	0.20	0.15	

Even when there is a difference in perceived emotional resonance, the distributions are similar in terms of sentiment analysis, implying that, regardless of a deeper contextual affect, AI is capable of simulating emotion lexically.

Thematic Coding of Interviews: Attitudes Toward Authorship and Ethics

Table 5: Summary of Coded Themes from Interview Data

Theme	Frequency	Stakeholder Sentiment	Interpretation
Authenticity Concerns	12	Predominantly Negative	Many authors fear dilution of authorial voice.
Value of Co-Creation	9	Mixed	Some embrace AI as collaborative; others reject shared authorship.
Ethical Ambiguity in Attribution	11	Predominantly Negative	Ethical concerns center on ownership and transparency.
Utility for Accessibility and Ideation	8	Predominantly Positive	Participants highlight benefits for novice writers and ideation.
Creative Disruption	10	Mixed	Concerns exist, but some view AI as a force for innovation.

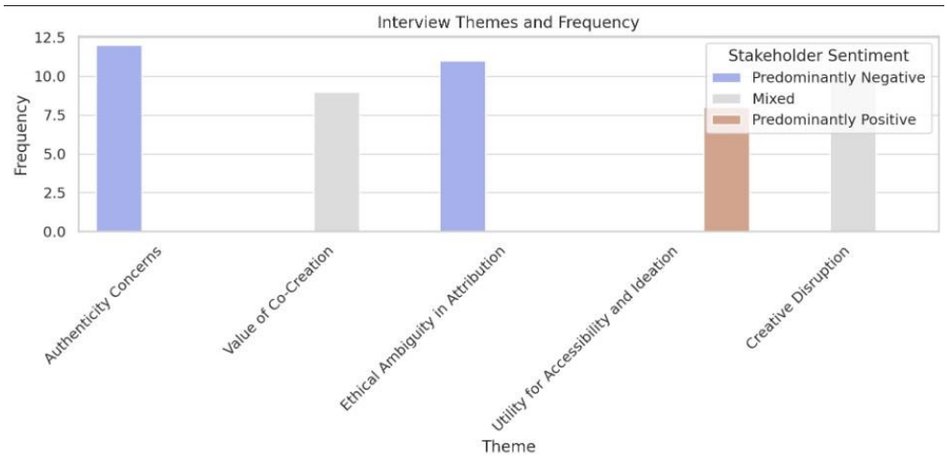
There is profound ambivalence in qualitative data. Despite such appreciation of AI in the democratization of literary creation, certain tensions bigger than authorship, ethics and commodification of narrative creativity are still unanswered.

Vol. 3 No. 6 (2025)

Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X



Summary and Relation to Research Objectives

The findings of the current study clearly reveal the fact that models of AI-produced literary texts remain non-equivalent to those created by humans in respect of stylistic richness and sense of emotional and aesthetic worth. Lexical diversity data and reader opinion analyses indicate that AI computers can model the format and style of human stories, but they still lack the intensity of language richness and emotion characteristics. Texts created by humans were found to be much more lexically diverse and were evaluated as much more emotionally evocative and creatively permissible. The discovered findings with regard to the first research objective is that they have introduced empirical findings on the existence of stylistic divergence and can continue to assert that AI is constantly impacting rather than replacing the subtle art of writing literature with precision.

On the second research objective, survey and the responses of the interviews highlight mixed, but serious reception of AI-assisted literature by stakeholders in the field of literature. Although there is a minority of the participants who have recognized the possibilities of democratizing and assistive power of AI especially when it comes to breaking the writer block, increasing productivity, or helping emerging writers, the general feeling is apprehensive. A lot of them voiced concerns with the issue of ethical authorship, authenticity and creative novelty. Such fears raise unanswered questions about the ownership of ideas, the authorship of creativity and the demystification of machine intervention in the literature production. These issues justify the sociocultural importance of literature remains deeply rooted in intentionality and responsiveness of humanity, which helps to appreciate the role of classical norms of literature even in the landscapes that are technologically enhanced.

Composed together, these findings present a rich reaction to the main research problem: AI is not simply enriching the process of literary creation instead, it is actively transforming the manner of conceptualizing and perceiving stories. The transformation is however complicated and not unanimously accepted. The evidence underlines an opinion of AI as a disruptive and controversial arrangement in literature with the potential of assistance and innovation, but not what Greenkorn (2021) calls a threat to humanity in terms of literary work and emotional context.

The statistics supports the fact that AI causes quantifiable stylistic and thematic divergences in literature creation. Stakeholders have received AI in two ways; one is as a new creative device; the other as an ontological ambiguity of authorship. These reflections

Vol. 3 No. 6 (2025)

Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X

give a theoretical discourse in posthuman co-authorship and algorithmic creativity in literature an empirical foundation.

Discussion

The results of the study highlight two fundamental aspects of artificial intelligence (AI) involvement in literary creation as the driver of change and the focus of bitter debate. The comparisons based on the results of empirical studies of comparative textual analysis, surveys of stakeholders, and interviews indicate that despite the fact that AI-produced texts are characterized by rather decent stylistics, they always lack the emotional appeal and apparent originality that human-written works specifically have. This discussion combines these findings with the theoretical viewpoints and previous literature, examining the bigger picture of them, as well as pointing out methodological constraints and future study directions.

According to the statistical indicators, texts written by people were way ahead of those created by AI in perceived legitimacy ($M = 4.67$ vs. 3.2; $p < 0.001$), originality ($M = 4.47$ vs. 3.1; $p < 0.001$), and emotional appeal ($M = 4.2$ vs. 2.77; $p < 0.001$). These numerical deficits indicate the underlying cultural stratification where human creativities have more privileges than algorithm imitations. Although the prose generated via AI can follow the rules of superficial content and the tropes of a genre, the deeper level of the content connected with emotional reaction to literature is still inaccessible. The results echo those of Lamb et al (2022), who address the fact that AI-written stories are usually low in terms of extended character arcs and thematic richness, on the one hand, and Kraemer & Burr (2024), whose research of the audience depicts a visual bias against text produced by AI, on the other.

In the same vein, the lexical diversity scores also consolidate styles differences. Human-written texts were found to be much more advanced in terms of vocabulary ($M = 0.52$ vs. 0.44; $p < 0.001$), meaning a more complicated linguistic expression. Remarkably, sentiment analysis of storytelling tone revealed no significant disparity between AI and human texts ($p = 0.115$), which implies that even though AI can simulate emotional language structure, human fabricating can never achieve the same emotional effect due to the lack of meaning and context a statement that was reinforced by Gervas & Leon (2022) in their computational creativity studies.

The statistics are consistent to the theoretical discourses present in digital humanities, and posthumanist literary theory. Bringing to mind Barthes (1967) and Foucault (1969), the notion of authorship is shaken by AI through the introduction of a non-human as a modeling agent, who, despite no consciousness at all, is able to develop a narrative. This paper however confirms that this theoretical openness in authorial role has not yet been committed to cultural acceptance and critical legitimacy. And the sentiments of those working in the literary field as expressed both through quantitative and qualitative surveys point to a broad discontent with the ontological uncertainty of an AI being a literary author.

Furthermore, the divided opinion about AI as a collaborative co-writer shows in the words of Tiedemann (2023) the fact that one side of the coin is that AI can democratize literary creation, but at the same time, it poses a threat to undermining the cultural richness through duplicating powerful tropes of the training set it learns. Respondents of this research expressed excitement at possibilities of accessibility and fear of

Vol. 3 No. 6 (2025)

Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X

homogenization of literary voice a tension also found during critique of stochastic parroting (Bender et al., 2021).

On a theoretically-based level of discourse, the study offers theoretical evidence of the emerging notions of literary creativity as a distributed phenomenon. Instead of considering AI as style replicator, this study can lend to the Martineau (2023) idea of the AI muse as an agent that can inspire human thought and mixed-form hybrids of narrative. However, its implementation is limited by ethical, legal and perceptual limitations. For instance, the consistent negative sentiment surrounding attribution and ownership underscores an urgent need for clearer intellectual property (IP) frameworks, as currently debated by WIPO (2023).

Practically, AI tools show promise in aiding novice writers and supporting ideation in contexts like education and therapeutic writing. However, they are not yet substitutes for human authorship in contexts where affective engagement and originality are paramount an insight critical for educators, publishers, and developers integrating AI into literary domains.

This study's findings must be contextualized within its methodological boundaries. First, the survey sample size, while purposively stratified, was limited to 30 participants, primarily from Anglophone or Western literary cultures. Broader, multilingual, and cross-cultural engagement would enrich insights, especially given that narrative norms and literary aesthetics are not universally shared. Second, while computational tools effectively assessed stylistic dimensions, deeper hermeneutic analysis of narrative meaning was beyond this study's scope. Finally, the short-term nature of the study restricts understanding of how perceptions and practices evolve with prolonged AI exposure.

Future investigations should pursue longitudinal studies tracking how sustained interaction with AI writing tools reshapes authorial practice and reader reception. Moreover, cross-linguistic and culturally situated studies could examine whether the observed perceptual biases are culturally contingent or structurally embedded. Research on genre-specific AI engagement (e.g., poetry, memoir, speculative fiction) may also yield granular insights into where AI can innovate or disrupt most effectively.

Equally, theoretical work must continue to interrogate the status of AI as an authorial agent, potentially contributing to a redefinition of creativity that encompasses hybrid, posthuman collaboration. Finally, interdisciplinary efforts bridging literary theory, machine learning, ethics, and law are essential to crafting sustainable and equitable frameworks for the integration of AI into literary cultures.

In sum, this study affirms that while AI is increasingly competent as a stylistic imitator and tool for narrative experimentation, it has yet to fully transcend the perceptual and structural barriers that distinguish machine-generated output from culturally valued literature. The difficulty and the possibility is to conceive literary creativity, no longer as a zero-sum competition between human and machine, but as an ecology over time, a constantly shifting co-architecture of authorship, where the ability to maintain not only trivial differences but rather human variability is paired with an opening out to an algorithmic space of possibility.

Recommendations

Considering the results of the conducted research that suggest the potential of artificial intelligence (AI) in literary production as well as its limitations, a series of practical, theoretical, and policy-related recommendations can be formulated to various

Vol. 3 No. 6 (2025)

Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X

stakeholders, including policymakers, educators, developers, and upcoming researchers. The provided recommendations are intended to allow responsible introduction of AI to the literary environment, without diminishing the mainstream goals of creative expression, ethical authorship, and cultural diversity.

1. **Establish Transparent Authorship Guidelines**

Since the issue of stakeholders showing concern over the legitimacy and attribution of AI in creative writing is empirical, literary institutions, publishers, and regulators should liaise to set up standards of revealing the presence of AI in creative writing. The fact that a text will be at least partially written with the help of AI should be disclosed in its publication. Ethical integrity can be provided not only by transparent attribution but also by the role it plays in supporting studies that demonstrate that readers hold disclosed contributions of AI in higher regard than those without disclosure.

Policy Recommendation: Intellectual property organizations such as WIPO should formalize policies that address hybrid authorship, ensuring protection for human creativity while accounting for AI's role as a collaborative agent.

2. **Integrate AI Literacy into Creative Writing Education**

Educators and writing institutions should begin integrating AI literacy into creative writing curricula. This study shows that while AI-generated texts often lack emotional resonance, they are effective as tools for ideation and overcoming creative blocks. Writers, especially novices, can benefit from learning how to co-create with AI tools ethically and creatively, treating them as partners rather than replacements.

Practical Application: Creative writing workshops should include training on using AI platforms like GPT-4, Sudowrite, or AI Dungeon, with a focus on understanding both their creative possibilities and their limitations.

3. **Encourage Cross-Disciplinary and Cross-Cultural Research**

The research sample was predominantly Anglophone and Western, which limits the generalizability of its findings. There is a pressing need for more culturally situated studies that explore how different literary traditions perceive and integrate AI. Besides, intersection of literary studies, machine learning, law and ethics will create better, more comprehensive models of AI-aided creativity.

Future Direction: More researchers should add to AI-generated multilingual texts with different cultural reactions and see how narrative norms, aesthetics, and values affect the response to AI literature.

4. **Develop AI Tools That Center Human Creativity**

The research finds that the lexical diversity and emotional resonance in human-created works are much greater in comparison with the texts created with AI. Programmers are to consider enhancing AI writing tools with user-oriented design that can convey a larger portion of emotional expression and stylistic diversity and richer themes. This encompasses creating feedback loops in which users will be allowed to edit the results of AI, so they can become more consistent with human emotion and storyline.

Design Recommendation: For writings platforms that invoke AI, more customization of tone, theme, and emotional level should be considered, based on the preference of the writers and not on defaults of a training data set.

5. **Reframe AI as a Muse, Not a Creator**

The role of AI as imagined by Martineau (2023) to be a mere muse needs theoretical and empirical findings to support. Literature discourse must avoid black-and-white stories

Vol. 3 No. 6 (2025)

Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X

about the competition between people and the AI and work instead on a vision of an AI as a cognitive friend. This reconceptualism leads to openness and does not eliminate the uniqueness of a human author.

Theoretical Implication: Theorists and cultural critics ought to proceed with models of hybrid authorship that appreciate the communication between human intuition and machine computation without ousting the human voice.

6. **Advance Ethical Standards and Reader Education**

Since readers are key subjects in the determinations of the legitimacy of literature, there is major need to enable society to have awareness of what artificial intelligence generated literature entails. Media literacy efforts and critical education about AI-augmented texts can nurture among readers the capacities to be critical readers of AI-enhanced writings and to effectively incorporate implications of shifting standards of authorship with their reading practices.

Societal Recommendation: All state institutions, libraries, and online tools must make information available on what AI can do to the literary works so as to help demystify the issue to an extent and put its role into context.

7. **Support Longitudinal Studies of AI Integration in Literature**

Most existing research on the subject, such as the current one, have a short-term scope which restricts our insight into how prolonged exposure to AI rewires creative tendencies and critical ethics. Longitudinal study should be conducted to observe how pratices of authorship has been changing, as well as ideals of aesthetics, and cultural acceptation about how this varies over time.

Future Research Agenda: Finance academic research that tracks, over multiple years, the development of authors, students and editors who will take up and adapt to AI tools in literary creation.

8. **Safeguard Narrative Diversity and Resist Algorithmic Homogenization**

The study cautions of possible eradication of the diversity of such narrative as a result of training data biases. Such homogenization has to be prevented by policymakers and developers with different and representative training sets along with the development of tools that enable marginalized voices to maintain stylistic control.

Equity-Based Recommendation: Train models of AI to work with open-source possibilities as well as various literary corpora such as Indigenous, non-Western, and those that are underrepresented, as well as genres and languages.

To sum it up, the conclusions made within the given study suggest a perceptive mix of approaches to AI in literature that would not only accommodate the idea of innovation but also support ethical and humanistic norms. The path not to take is to fight back at AI, but to co-evolve with it and make sure technology will not impoverish the literary imaginations but make it richer instead.

Conclusion

The proposed research is an extensive empirically substantiated examination of the transformational position of artificial intelligence (AI) in modern literary production. Combining computationalized analysis, the perspectives of stakeholders and close literary readings, the study sheds light upon the multiple ways in which AI technologies are transforming narrative and author-culture and the sociocultural meaning of creative writing.

Vol. 3 No. 6 (2025)

Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X

Among the central findings, a significant departure between AI-generative and the human-written texts is illustrated in lexical density, emotional appeal, and appearance of authenticity. Regardless of the ability of AI to mimic the stylistic conventions and create an impression of the affective tone, the literature written by humans receives much higher scores in the level of originality, creativity, and depth. Such findings validate the cultural hegemony of the human volition and aesthetic finesse in the assessment of literature. At the same time, the paper highlights the possibility of using AI as a tool of co-creation particularly to support ideation, enhance the narrative experiments, and democratize the means of literary creation to unskilled or marginalized authors.

Theoretically, the study makes a contribution to the field of literature as it re-contextualizes AI as a posthuman rather than a technological device in the sense that it challenges the traditional concept of authorship and creativity. Based on the narrative theory, as well as posthumanism and digital humanities, the paper makes a contribution in the form of a hybridized model of reading literary agency as the property of emergence in the relationship of human and machine. It thus offers a vital bridge between computational methods and critical theory, enriching interdisciplinary conversations about literature in the age of intelligent systems.

Practically, the findings have important implications for writers, educators, publishers, and policy-makers. The study advocates for transparent disclosure practices, the integration of AI literacy into creative education, and the development of user-centered AI tools that center emotional nuance and narrative depth. Ethically, it calls for the urgent refinement of intellectual property frameworks to account for hybrid authorship, as well as mechanisms to safeguard narrative diversity and cultural representation in AI-generated literature.

However, the study is not without limitations. The relatively small and culturally homogenous participant pool restricts the generalizability of stakeholder perceptions. The short-term research window limits insights into evolving practices over time, and the focus on English-language texts overlooks cross-cultural literary dynamics. Future research should thus pursue longitudinal, multilingual, and genre-specific studies to map the broader ecological impact of AI in literary fields across different sociolinguistic contexts.

In closing, this research affirms that AI is neither a passive instrument nor a full-fledged author but a co-evolving agent in literary culture capable of augmenting creativity, provoking theoretical re-evaluation, and inviting new aesthetic possibilities. The challenge lies not in resisting AI's literary presence but in cultivating critical frameworks and ethical infrastructures that ensure its integration enriches rather than diminishes the human imagination.

References

Barthes, R. (1967). *The death of the author*. Aspen, 5(6).

Barthes, R. (1977). *Image, music, text* (S. Heath, Trans.). Fontana Press. (Original work published 1967)

Bender, E. M., Gebru, T., McMillan-Major, A., & Shmitchell, S. (2021). On the dangers of stochastic parrots: Can language models be too big? In *Proceedings of the 2021 ACM Conference on Fairness, Accountability, and Transparency* (pp. 610–623). https://doi.org/10.1145/3442188.3445922

Bender, E. M., Gebru, T., McMillan-Major, A., & Shmitchell, S. (2021). On the dangers of stochastic parrots: Can language models be too big? . *Proceedings of the 2021 ACM*

Conference on Fairness, Accountability, and Transparency, 610–623. https://doi.org/10.1145/3442188.3445922

Berry, D. M., & Fagerjord, A. (2022). *Digital humanities: Knowledge and critique in a digital age*. Polity Press.

Bommasani, R., Hudson, D. A., Adeli, E., Altman, R., Arora, S., von Arx, S., … & Liang, P. (2021). On the opportunities and risks of foundation models. *arXiv preprint* arXiv:2108.07258. https://doi.org/10.48550/arXiv.2108.07258

Brown, T. B., Mann, B., Ryder, N., Subbiah, M., Kaplan, J., Dhariwal, P., … & Amodei, D. (2020). Language models are few-shot learners. *arXiv preprint* arXiv:2005.14165. https://doi.org/10.48550/arXiv.2005.14165

Chun, W. H. K. (2021). *Discriminating data: Correlation, neighborhoods, and the new politics of recognition*. MIT Press.

Du Sautoy, M. (2024). *The creativity code: Art and innovation in the age of AI* (Updated ed.). Fourth Estate.

Finn, E. (2025). *Automated imagination: How AI is rewriting literature*. Stanford University Press.

Foucault, M. (1969). *What is an author?* Bulletin de la Société française de philosophie, 63(3), 73–104.

Foucault, M. (1984). What is an author? In P. Rabinow (Ed.), *The Foucault reader* (pp. 101–120). Pantheon Books. (Original work published 1969)

Gervás, P., & León, C. (2022). Creativity and surprise in computational narrative generation. *Cognitive Computation*, *14*(1), 66–78. https://doi.org/10.1007/s12559-021-09905-z

Hayles, N. K. (1999). *How we became posthuman: Virtual bodies in cybernetics, literature, and informatics*. University of Chicago Press.

Hayles, N. K. (2017). *Unthought: The power of the cognitive nonconscious*. University of Chicago Press.

Hayles, N. K. (2023). *Unthought: The power of the cognitive nonconscious*. University of Chicago Press.

Kraemer, F., & Burr, C. (2024). AI and the ethics of authorship: A survey of perspectives. *AI & Society*, *39*(2), 307–320. https://doi.org/10.1007/s00146-023-01645-w

Lamb, C., Gorman, K., & Riedl, M. (2022). Narrative generation with large language models: A human evaluation framework. *Computational Creativity Research Journal*, *6*(2), 87–104.

Martineau, J. (2023). The AI muse: Creative partnerships in the age of artificial intelligence. *Literature and Technology*, 11(2), 55–78.

McFarlane, A., & Wake, P. (2020). Machine-generated fiction and the literary imagination. *Digital Humanities Quarterly*, *14*(4), 1–19.

Montfort, N. (2009). *Taroko Gorge*. https://nickm.com/poems/taroko_gorge.html

Moulthrop, S. (1991). You say you want a revolution? Hypertext and the laws of media. *Postmodern Culture*, 1(3). https://doi.org/10.1353/pmc.1991.0026

OpenAI. (2024). GPT-4 Technical Report. https://openai.com/research/gpt-4

Rettberg, S. (2023). *Electronic literature*. Polity Press.

Ryan, M. L. (2023). *Narrative as virtual reality 2: Revisiting immersion and interactivity in literature and electronic media* (2nd ed.). Johns Hopkins University Press.

Journal of Social Signs Review

Online ISSN 3006-4651

Print ISSN 3006-466X

Ryan, M.-L. (2020). *Narrative as virtual reality 2: Revisiting immersion and interactivity in literature and electronic media*. Johns Hopkins University Press.

Short, E. (2021). Narrative design and the limits of procedural storytelling. *Interactive Narrative Studies*, *3*(1), 33–47.

Tiedemann, J. (2023). AI, language, and cultural production: Challenges and opportunities in literary generation. *Language Resources and Evaluation*, *57*(4), 1017–1036. https://doi.org/10.1007/s10579-022-09609-4

Veale, T. (2021). Generative models and literary creativity: Toward machine-authored poetics. *Digital Creativity*, *32*(2–3), 104–118. https://doi.org/10.1080/14626268.2021.1898147

Von Foerster, H. (2003). *Understanding understanding: Essays on cybernetics and cognition*. Springer.

WIPO. (2023). *Revised issues paper on intellectual property policy and artificial intelligence*. World Intellectual Property Organization. https://www.wipo.int/publications/en/details.jsp?id=4526