

Artificial Intelligence as an Author: An Approach to Human–Machine Collaboration

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Abstract:

This paper aims to address an important issue closely related to the tremendous development in the world of advanced digital technology, artificial intelligence techniques, and the multiplicity of their functions and uses, as well as the intertwining relationships among various fields, branches of knowledge, and arts, especially in relation to translation, editing, and text processing. It is no secret that writers have moved toward combining the literary and the technological, realizing the importance of this interaction, which resulted in interactive digital literature, and later in writings across various literary genres produced by machines (robots) or specialized programs, to the extent that distinguishing them from authentic human-produced works has become difficult and complex due to the narrowing gap or distance between human and robotic literature. Undoubtedly, the importance of this topic lies in its specificity and the issues it raises. Thus, we ask: Can the robot produce creativity similar to or surpassing human creativity? What is its position on the literary and critical scenes? And what challenges may it face in achieving its existence? These are the questions that this paper seeks to answer.

Keywords: Interactive digital literature, robotic literature, artificial intelligence, human, trajectory, challenges.

Introduction:

With the major development in the field of advanced technology, the tremendous progress in artificial intelligence techniques and the multiplicity of their functions and uses, their transition from specialization to generalization, and the intertwining relationships among various fields, branches of knowledge, and arts, especially those related to translation, editing, and text processing.

It is no secret that writers have tended toward combining the literary and the technological, realizing the importance of this interaction. As a result, interactive digital literature emerged, authored by writers through the employment of computer capabilities, programming, and other means of production, presentation, and display. This later evolved into writings across various literary genres produced by machines (robots) or specialized programs, to the extent that distinguishing them from authentic works created by humans has become difficult and complex without resorting to accumulated knowledge, cultural background, and long experience. It may become even more difficult when the writer manipulates the text through reformulation or modification, which eliminates the gap or distance between human and robotic literature. Undoubtedly, the importance of this topic lies in its specificity and the issues it raises. Thus,

we ask: Can the robot produce creativity similar to or surpassing human creativity? What is its position on the literary and critical scenes? And what challenges may it face in achieving its existence? These are the questions that this paper seeks to answer.

1- Digital Literature Between Human and Robot:

The features of digital literature in the West began with the production of narrative texts in the mid-1980s, as well as the first play in 1985, while the first poem appeared in 1990, as a result of the union between literature and technology, which led to the emergence of a new literature displayed on the screen or the web. Creators employed a set of computer techniques and software programs to produce it, which endowed it with distinct characteristics derived from its digital nature and the shared components involved in its formation. After a period, it moved to the Arab world, like other genres and arts, as a result of acculturation, globalization, translation, and other means. Artificial intelligence was not isolated from this creativity; rather, most of its elements were formed through it. Without it, digital literature would not have existed, nor many tools besides programming, such as image, sound, video, and others, in addition to language, which transformed into a secondary component after having been the primary medium of expression and the foundation upon which the structural forms of any literary genre were built. Furthermore, the medium carrying and displaying the text shifted from paper to the computer and the web, while the text itself appeared, whatever its form, like a brief flash film with multiple entry points through which the recipient may enter freely and arrive at a defined ending, with the possibility of interaction and modification through deletion and addition at any time.

This transformation from paper-based to digital literature, and from classical literature to what is called interactive digital literature—or whatever designation the user or recipient prefers—includes all creative texts embodied digitally, whether in Word or PDF format, video, audio recording, flash presentation resembling a flash book, web pages, SCORM, and others, extending to a new pattern in which artificial intelligence, through programs such as ChatGPT or DeepSeek, or robots specifically created for this purpose, acts as a kind of digital artificial human. Through receiving specific commands, it reacts by producing the required content within seconds, easily and efficiently, and in a distinguished manner that approaches or sometimes surpasses the human level.

This branch of computer science has entered many areas of life and has even become the controlling force behind many of them, forming their backbone. As for the issue of artificial intelligence literature, “Zuhair Rahahla” defines it as: “A branch of artificial intelligence applications, whose field encompasses those literary types and genres produced by machines and software based on artificial intelligence.”

2- Robotic Digital Literature: Reality and Prospects:

Artificial intelligence has witnessed tremendous development in recent times to the extent that it raises fears among actors in this field as much as it stimulates the desire to pursue a future based on advanced technology in order to achieve human welfare and prosperity. The remarkable technological development in the field of computer programming has resulted in the emergence of more advanced and complex technologies and programs in the field of

artificial intelligence, which continue to increase and evolve. Moreover, they have become widely accessible, leading to the emergence of what is called interactive digital literature created by humans with the aid of computer technology capabilities, followed by a new pattern of automated digital writing or robotic literature based on programs and algorithms that formulate texts of various literary affiliations either as an author or as a partner alongside humans. Literary texts, books, and articles published on websites, pages, and specialized platforms are clear examples of this. It is no secret that a creator, in order to write a text—whether a poem, novel, story, or otherwise—needs time, which may be moderate or long, in addition to the effort exerted. Consequently, resorting to this technology is considered an ideal option for some, whether the one using it is an experienced writer or simply someone fond of writing. Such tools have enabled them to produce creative works published under their names regardless of whether they exerted effort in them or not.

Although artificial intelligence literature produced by specialized programs may pose less danger on the creative level, it could become an equal competitor or perhaps even surpass human literature with its continued advancement. However, it does not eliminate the differences between itself and what humans write. From another perspective, it constitutes a stimulus for creativity and for presenting better works, and at times a support for those who write or wish to write. Indeed, we find digital writings produced by artificial intelligence but published by humans under their own names. Its role is not limited to creativity alone, but extends also to publishing and diversifying its methods. Creators have not only employed advanced technology in writing, but have also used its capabilities in presenting their works and enhancing innovation within this type of literature produced by machines through programming. This act contributes to raising the level of competition and enriching the creative experience in general.

Meanwhile, some believe that artificial intelligence, despite its advantages and its contribution to producing programs and technologies through which writers created their interactive digital texts and displayed them on screens or the web with diverse forms and manifestations, nevertheless generates an intense struggle and competition between two literatures possessing distinct specificities. This clash is constantly renewed because artificial intelligence itself is in continuous development. Each time, new programs and applications emerge based on more complex algorithms with greater abilities in understanding, analysis, synthesis, and dealing with various circumstances, contexts, and emergency situations. Although it benefits writers and literature in general from one perspective, it harms them from another, as it reinforces dependence upon it and inclines users toward laziness. Consequently, human creativity will gradually decline if the situation continues in this manner, especially since at times it becomes difficult to identify the author of a text without resorting to detection programs that reveal traces of machine intervention in writing.

Some may ask about the reality of this new literature based on the data of superior and enhanced intelligence. We answer that it is still in its earliest stages of formation, advancing cautiously and slowly yet steadily. Users of this type of technology seek to attract the interest of people—both creators and recipients—and make them aware of the importance and necessity of this field, especially as we live in an era dominated by technology, machines, and robots whose influence continues to grow. Like any beginning, it is marked by weakness and limited follow-

up, yet the succession of attempts has drawn the attention of many to this important field. Thus, anyone wishing to enter this domain, even without possessing talent, need only carry a specific application or use a robot by writing commands or dictating them orally to find the desired result before them within seconds. We may point to an important issue, namely that artificial intelligence does not produce in the same way or style across all literary genres, nor even within a single genre. It succeeds in formulating refined texts and fails in others, and the more its attempts are repeated, even within one text, the more we perceive clear variations ranging between weakness and strength.

Even if artificial intelligence texts excel in certain aspects, we still notice the absence of others, whether related to poetry, the novel, the short story, or drama. We often encounter errors committed by it, and this is due to the nature of the algorithms or the way they are designed, as they process existing data in storage databases through understanding, analysis, and synthesis based on what is available. Accordingly, their work cannot be complete; rather, they need to be informed of such errors and trained to correct them, while being supplied with various situations in a way that enables them to deal with different formulations, structures, and genres. Artificial intelligence writings are often marked by shortcomings and flaws, whether at the formal, substantive, or expressive levels. As previously indicated, they succeed in some areas and fail in others regardless of the quality of the models they produce or their adherence to the rules of composition.

On the other hand, we notice the growing tendency of many interested individuals toward this type of writing, even if this is occurring slowly in the Arab world, since they are still unfamiliar with such technology, in addition to the ignorance of many people regarding it. What will make this type dominant in the coming years is the inclination of these generations to embrace everything that is technical and digital, while gradually moving away from everything connected with print culture. Let us take the field of research as an example, where we observe researchers relying more on digital books, articles, and studies than on printed ones. The transformation of awareness from its classical pattern toward interest in everything related to technology over time has facilitated the acceptance of such writings among those influenced by them, as well as among the younger generation obsessed with websites, social networks, and similar platforms.

The characteristic of interaction with everything virtual has also required the use of advanced technologies that are not limited merely to computers, the Internet, multimedia, and production, presentation, and display technologies, but also extend to the latest revolutionary innovations achieved by humanity in the field of technology through various mechanisms based on artificial intelligence and programming. Accordingly, human creativity has increasingly and consciously moved toward dealing with, and even relying upon, the writings produced by this intelligence. Therefore, it can be said that the cycle of the text, after having been limited to the duality of (printed literature/digital literature), has become a trilogy of (printed literature/digital literature/robotic literature (artificial intelligence literature)). Hence, we also find that classical literature is based on (author, recipient, text), while digital literature is based on (writer, recipient, text, computer), whereas artificial intelligence literature is founded upon (robot (program), co-writer, recipient, text, computer). Consequently, we will witness competition

between the robotic and the human, whether concerning texts produced by humans in classical or digital form, or those composed by artificial intelligence in the form of digital writings.

What reinforces this trend is that developers of artificial intelligence programs are working on improving the algorithms of productive applications through correcting errors and shortcomings, modifying methods of use and operation, and adding further features. It is no secret to anyone the tremendous progress they have achieved, to the extent that it has frightened even artificial intelligence programmers themselves, especially since this intelligence has itself begun designing highly complex programs that the human mind finds difficult to understand quickly. These programs are becoming increasingly widespread and prevalent. Furthermore, human reliance on them to perform many tasks and assignments, as well as formulate texts of different genres, has become something ordinary. Indeed, in the coming years it will turn into a phenomenon and a prominent feature, since the use of artificial intelligence techniques has greatly facilitated for humans the completion of numerous tasks within a very short period not exceeding a few seconds.

In contrast, the creator has become capable of producing texts in which his role does not exceed directing commands to the robot or program in order to obtain what he wants. Here, he may wish to intervene and modify what is before him, or he may simply suffice with publishing it as it is if he sees no need for correction.

3- The Critical Position Toward Artificial Intelligence Literature:

The critical position toward this type of new literature, which represents the third stage in the evolutionary trajectory of literature, does not differ from other positions we have observed regarding anything new coming to us from others. This also applies to digital literature before it, as opinions ranged between supporters, fearful opponents, and neutral observers. Since the publication of the first Western digital narrative text in 1984, followed by other works in poetry, drama, and fiction, we have continued to hear each time about new productions until that creativity written by humans using advanced technological techniques such as computers, software, and various applications transformed into digital texts written by artificial intelligence itself through advanced programs or robots created for different purposes, including writing and research.

To explain the matter further, the supportive position believes that this type of writing is a competitor to the writer and possesses important qualifications and advantages. Maryam Al-Shanasi believes that the production of creative texts by computers alongside humans is normal despite critics' differing views of it, and that the author need only develop his mechanisms from time to time to ensure that superiority remains in his favor. As for Badia Al-Hashimi, she argues that it is necessary to acknowledge the existence of writings created by artificial intelligence that possess a high degree of artistry to the point that it becomes difficult to distinguish who authored them. Accordingly, many values and concepts related to writing must be reconsidered.

Meanwhile, the second position believes that the robot depends on human texts stored in databases, and no matter how much it attempts to imitate human creativity, regardless of the successes it achieves, it will never reach its level, even if it attains levels of intelligence and processing many times greater than humans. There will always remain deficiencies marking its

productions. This is the opinion of Iman Al-Yousef. Likewise, Haitham Al-Hajj believes that although the work of artificial intelligence is fundamentally based on manipulation, analysis, comparison, and preference among different possibilities in order to choose the best among them, it will always remain inferior and will never be able to produce a text superior to human creativity.

Whereas Ahmed Zuhair Rahahla adopts a middle position closer to neutrality and objectivity, calling for avoiding haste in judging artificial intelligence literature since it is still too early to issue judgments. On the other hand, he also advises avoiding judgment regarding the success or failure of this experiment, whether in the present or future, since only time is capable of revealing that.

4- Does Artificial Intelligence Replace Talent?

Someone may wish to enter the world of writing and creativity out of love and desire, yet the absence of talent stands before him as an obstacle to achieving his ambition. However, artificial intelligence has spared him that, as it is sufficient for him to dictate or write his request in one of the artificial intelligence programs such as ChatGPT or DeepSeek for it to be ready within a few seconds, while allowing the opportunity to request changes, modifications, and additions each time. The question raised is whether what is produced by artificial intelligence may be considered authentic literature or merely writing formulated by tools based on automated programming algorithms devoid of any trace of human reason or emotion. In other words, is literature only that which humans produce to express themselves, society, and existence in general?

Naturally, literature means every form of writing that expresses the self and all that concerns it, as well as society and existence in general, whether this is reality, imagination, or a mixture of both, and whether it springs from reason, emotion, or both together. Consequently, every text in which we clearly perceive the characteristic of humanity may be considered literature. Beyond that, there remains disagreement as to whether it falls within the sphere of literariness, especially since the machine has neither reason, emotion, nor imagination. How then can what it produces through advanced software and algorithms be regarded as literary texts possessing the same qualities as human creativity itself? Moreover, artificial intelligence writings cannot be fully realized without human intervention from the very first step until the text emerges in its final form.

5- Robotic Digital Literature: The Future and the Challenges of Writing:

Despite what artificial intelligence—which continues to develop in a tremendous and frightening manner for humanity in various fields, especially the scientific ones because they are the most compatible with it—provides, its role in the humanities has also gradually begun to increase, moving toward independence, precision, and depth. Literature in general, and digital literature in particular, has not been isolated from this, yet it faces many challenges that it continuously seeks to overcome.

Creative digital writing or interactive literature is based on many mechanisms, among them language, which is considered one of the secondary tools alongside other technologies. Thinking about linking them with artificial intelligence data does not focus merely on

programming alone, but imposes questions upon us such as: Can artificial intelligence, through its programs, produce creative texts and writings based on the same artistic conditions achieved by human creativity? Can this writing reach the level of human creativity or even surpass it? Does artificial intelligence write across all genres at the same level, or is there variation? Do its texts possess certain specificities, and in what do they manifest? What advantages has artificial intelligence offered its users in the field of creative writing? Is it truly possible to rely upon it in writing independent texts without human intervention at any stage? To whom do the intellectual property rights of the produced texts belong?

Artificial intelligence is a branch of computer science that allows humans to design programs according to complex algorithms that simulate the human mind and its mode of thinking, replacing it in performing certain functions. This intelligence is in continuous and unlimited development, as it develops itself through producing more advanced and complex programs far superior to those produced by humans in the early stages of interest in this scientific field. This means that we will be confronted with an intelligence capable of operating independently without the intervention of any party, and capable of thinking, understanding, responding, and reacting autonomously, no longer subject to human authority or control in the future, which places us before major challenges reflected across various domains.

This complexity results from the convergence of various fields, sciences, knowledge systems, technologies, and complex programs, not merely linguistic programming alone. Artificial intelligence concerns many fields, each with its own specificity and designated programs. As for literature, attention focuses on programming algorithms that deal with human language in all circumstances, contexts, and situations in terms of structure, grammar, semantics, and understanding. More advanced, flexible, and intelligent programs have been designed with the ability to produce poetic and narrative texts, answer questions, conduct research, and perform other tasks within a short time not exceeding a few seconds or minutes.

These programs are increasing quantitatively and qualitatively in terms of performance, among them:

(ChatGPT, GPT4, Sgqe, Bing, AI Claude, DeepSeek)

These programs, including ChatGPT, receive commands either in written or spoken form and work to translate them, understand the request, and execute it immediately while providing certain suggestions aimed at improving performance.

Human beings are often seized by fear regarding what advanced technological development may lead to, especially in the aspect of artificial intelligence based on great programming advancement that has made significant progress in this regard, together with the continuation of this transformation and the replacement of humans by robots in many fields, as well as attempts to automate most sectors, subjecting many of them to the authority and control of machines. Artificial intelligence, in light of the invention of quantum computers and ultra-precise processors reaching 3 nanometers in diameter, has changed the classical perception of computer technology based on advanced programming and highly intelligent tools, and the dangers they may pose, especially as current work focuses on producing an intelligence that controls itself and designs and produces more advanced, accurate, and independent models. Abdul Rahman Al-Muhsini believes that intelligence may participate with humans in the production of poetic and prose texts, having created a profound influence and a challenge that

cannot be ignored or bypassed on the creative scene, transferring writing from being a human characteristic—whether in its classical framework or its interactive digital form resulting from the union of literature and advanced technology. Accordingly, artificial intelligence is no longer an ordinary tool assisting humans in writing, but has become a partner composing texts in various literary genres that simulate those produced by humans to a great extent, especially those connected with prose narrative writing. It is capable of presenting good models and refined ideas, and with the increasing degrees of efficiency and the complexities of linguistic programming algorithms, this has opened horizons toward innovating many models and styles in writing based on intelligence while allowing the opportunity for modification at any time according to what suits the tastes of both creator and recipient.

What the collaboration between humans and machines (robots) provides in terms of numerous opportunities and enormous possibilities for innovation and the production of new patterns based on this fusion may surprise us with the emergence of different texts possessing affiliations other than those familiar to us.

All of this calls for the necessity of accelerating the establishment of frameworks to control the development process and subject it to strict regulations, while ensuring that it remains under human control and in the service of humanity in an effective and safe manner, not the opposite. Consequently, this would reduce the anxiety and doubt that concern those involved in this matter. On the other hand, the produced texts would serve genuine creativity, for the sake of which they were created.

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