ASJP Algerian Scientific Journal Platform

Afak For Sciences Journal
Issn: 2507-7228 – Eissn: 2602-5345
https://www.asjp.cerist.dz/en/PresentationRevue/351

Volume: 11/ N°: 2 (2026), p 448-459

Terminology between the illusion of technology and the simulation of creativity in the fields of arts and literature

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Abstract ;

The texts produced by artificial intelligence tools belong to a formal level of performance, mastering the structural composition of the text, but they remain unable to comprehend the symbolic, historical or interpretive depth that distinguishes the human text. They are texts that imitate but do not create, they compose but do not produce, they revolve around the previous texts, and do not emerge from a free creative self. Therefore, all effective employment of artificial intelligence is not complete without the presence of a critical human mind that directs, scrutinizes and holds accountable Noting that creativity is not reduced to the speed of production or the ability to organize, but rather requires intellectual and emotional labor that cannot be imitated or reproduced.
In this sense, artificial intelligence is not qualified to be a creative partner for humans, but rather, at its best, it is a technical assistant that cannot do without human leadership and guidance.

Article info

Received
December 17.2025
Accepted
February 26.2026

Keyword:
- ✓ artificial intelligence,
- ✓ creativity
- ✓ performance

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1. *Introduction*

The use of advanced technologies such as artificial intelligence, virtual reality, and augmented reality has contributed significantly to the success of technology and to redefining cultural production, not only in terms of form but also in terms of experience.

Digital platforms and interactive applications have also helped transcend geographical boundaries and spread cultural creativity to a global scale. In this context, culture has become a soft, renewed force, capable of promoting dialogue among civilizations and demonstrating the diversity of societies.

As technology continues to advance, a culture integrated with technology remains an essential tool not only in preserving heritage, but also in renewing it to keep pace with the spirit of the times and inspire future generations.

Dr. Nadia Hanawi pointed out in her publication in the series of critical studies "Artificial Intelligence Qualification and Exaggeration" that the texts produced by artificial intelligence tools belong to a formal level of performance, mastering the structural composition of the text, but they remain unable to comprehend the symbolic, historical or interpretive depth that distinguishes the human text.

They are texts that imitate but do not create, they compose but do not produce, they revolve around the previous texts, and do not emerge from a free creative self.

The researcher also rejects the idea of it becoming an alternative to man, or being treated as an independent self. In her view, the bet should not be on what these models can accomplish, but on what man should remain responsible for, especially in the areas of free thinking, critical writing, and artistic creativity.

Hanawi warns against the media exaggeration that creates a "scarecrow" or "miracle" from artificial intelligence, noting that behind these tools stand huge companies and capitalist interests, and that humanizing the machine is nothing but a rhetorical marketing project intended to normalize the dominance of technology in every field.

The author draws attention to the need for artificial intelligence users to deal consciously and carefully, keeping in mind two basic facts:

First, no matter how great this intelligence is in processing and analysis, it does not have the ability to train itself in a purely subjective manner. Rather, it relies entirely on the huge data that it is fed in advance, which makes it captive to the limitations and biases of that data.

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The second fact is that this intelligence is subject to error, especially in what the author calls "information hallucinations," which is its production of inaccurate or fabricated information that appears to be correct on the surface, in addition to its disturbance in implementing complex or unexpected demands that deviate from familiar patterns in its training.

Hence, the author believes that the rational use of these technologies requires the presence of the human critical mind to evaluate, verify, and direct, rather than absolute acceptance of the reliability of what algorithms produce.

The book is not satisfied with abstract theorizing, but is based on real experiences carried out by the author herself. In more than one place, the researcher narrates her attempts to interrogate artificial intelligence to approach Arab and Western literary works, asking it to write a review of a novel, analyze a poem, or critically study a literary text. However, the result each time leads to cold, poor, soulless writing, dominated by generality and lacking accuracy, not to mention that it lacks familiarity with the cultural references and aesthetic specificities of the texts. These experiences reveal that the machine, no matter how proficient it is in language, does not understand context, does not have a critical attitude, and does not perceive beauty as a living experience.

A question may come to mind about what is called "literary artificial intelligence." Can it produce literature and submit to these ethics? First, we say that the techniques of this type of artificial intelligence do not generate literature, but rather they model texts, whether poetry, stories, or criticism, according to what "machine learning" has trained on from large quantities of literary texts published on the Internet, thus producing recovered text structures that are similar in style and language to the texts stored in the memory of that network.

Anyone who imagines that this intelligence will produce artificial poetry, or that it is capable of creating artificial stories and novels, or that it will write literary criticism is mistaken. Critics are satisfied with the difficulty of analysis and interpretation. For the fundamental reason that the intelligent machine is only a helpful factor, and has no ability to match the human brain to be a substitute for it, and it is trained to assemble without emotional feeling or subjective experience.

Artificial intelligence is no longer just a tool to assist in the writing process, but has become a true partner in creating texts, capable of presenting innovative ideas and producing novels of a quality that does not stray far from the creativity of human writers.

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With the increasing capabilities of artificial intelligence, this technology opens new doors to explore various writing styles, as it provides the ability to generate creative content, use the distinctive literary styles of different writers, in addition to the ability to modify texts according to the needs of the writer or audience.

Artificial intelligence has been able to analyze the distinctive writing styles of each author, which has enabled it to imitate specific literary styles, and has even been able to produce texts that closely resemble what great writers write. Moreover, it can process huge amounts of data to identify prevailing literary trends, thus providing accurate insights into what audiences are looking for in terms of narrative themes and forms .

Dr. was amazed. Diaa Khader, with his artificial intelligence capabilities, found in him "the warmth of a human critic" after he tried to analyze a poetic text using artificial intelligence. He mentioned the analysis in his article "The Experience of Analyzing a Poem Using Artificial Intelligence" published in Al-Sabah newspaper on 3 July, 2024, in which he stressed with great optimism "the amazing ability of this intelligence to perform miracles in a few seconds and that man has become made after he was a maker?".

Oddly enough, Dr. described The weak analysis provided by artificial intelligence shows that it is "smart" and that it is "the strange critic" that "detailed and gave each topic an appropriate title in a gradual academic manner", even though that analysis is so simple that it does not convince any student in primary study, and will inevitably be mocked by any student in Graduate studies. Despite all the optimism the author showed about artificial analysis, he emphasized the importance of intellectual property rights and ethical aspects for those who base their ambitions on artificial intelligence.1 (Nadia Hanawi, Third Bank website, 2024)

At the same time, apart from the authority of technology, the artistic form and elegance of technical products cannot be denied, starting with the icons of programs and digital interfaces, and not ending with the amazing designs of the external forms of technical products. Some go so far as to reveal the artistic state in the work of the programmer.2 (Stefan Vial, 2018,p. 183).

While the artistic outputs of artificial intelligence have been criticized as simulations that lose the quality of purpose or the intention of creativity, and thus lack the quality of art, Others have argued that the intention to create was carried by a team of programmers and artists, and that these productions are not the work of a single artist, and do not negate the artist's role.3 (Alan Dono, 2020, p. 266)

Digital beings push us to form new perceptions, by accepting technical culture

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as an outside that can enrich the inside, and also defends the alliance of technology and art, and the awareness of the creative element in technology, and "Vial" concludes in one place that:

1. Technology can be nothing more than a practice of creating our existential astronomy, and in this form it cannot be separated from the activities of design – innovation.

2. If the experiment is a technical phenomenological construction, then its constructive process is precisely that which depends on these artistic innovative design processes . 4 (Stefan Vial, 2028, p. 233)

Many thinkers believe that the creative element in technology is the artist of its time. Steve Jobs called out that "technology alone is not enough. When technology is linked to the liberal arts and humanities, then it can delight our minds."

Technology, as a cultural and instrumental value, is credited with the emergence of modern styles of art, or what is called digital art today, such as digital drawing, digital photography, digital music, and hologram technology. (Holograms have a unique photographic property that enables them to reconstruct the image of three-dimensional objects in space, using laser beams.) Printing and 3D images, as forms of digital simulation in intermediate worlds and the worlds of rational beings.

New concepts have also emerged, such as digital interactive literature, which carries civilizational specifications that literature was not able to tell at any stage of its development, except when the era of technology and informatics - emfomedia - arrived and the computer and its technologies were used as an effective medium in all aspects of life, including literary experiences (poetry and prose), which found in this technology a way to combine different forms and arts, such as literature, visual arts, music, chanting, sculpture and photography In addition to the electronic technologies that must be present, so that the creator can make all these elements interact in creating a new text called (Interactive and Digital Literature).

The technology also placed multiple tools (quantity and quality) in the hands of the artist, often at a simpler cost.

In this digital age, many arts have developed rapidly, such as the art of design, which has been known since 1849, and has developed in recent decades with amazing leaps in new spaces.

We also cannot ignore the role played by technical intelligence in the film industry, so that this technical madness, in its transformations that quickly exceeded the spaces of our awareness, was a revolution in our concepts and a confusion in our perception and intellectual, cultural and aesthetic standards.

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This intelligence is not a magic wand, as in mythology, that brings something strange and bizarre, but rather "machine learning" of what is stored in computer memory.

This machine, without learning, does not work, and does not even simulate. As for the question of considering this intelligence as accurate because it does not know emotions, it is a good thing if the analysis is accurate and profound and the field is non-literary.

In the field of literary criticism, artificial intelligence will neither be objective nor capable of having an emotional dimension, because it is simply a collection and simulation of data.

This achievement may be a disappointment for those who imagine that artificial intelligence will make them dispense with talent and thus "there is no need for critical culture." Perhaps the desire to highlight creative writers and challenge those with talent plays a role in exaggerating the capabilities of artificial intelligence. From what we find in a series of articles written by Dr. Abdul Rahman Al-Mohseni, in which he recorded his personal experiences with artificial intelligence, arrived at what he called "the poet of artificial intelligence" and "the robot machine: the great Arab poet," optimistic that artificial intelligence will produce in the future "distinctive texts with rhythmic and artistic value." He says: "What I see here exceeds the models I had mentioned in my book on artificial intelligence literature, as we see a striking construction of meter, narration, and their related matters, and this means that what is coming promises better distinction."

He ended his article by calling for "enacting laws to protect artificial intelligence text from being attacked, and that artificial intelligence may produce a text that may surpass human text in the future, because it relies on "massive data" that includes millions of poetic texts in the universe that the human mind cannot, and it is expected that it will produce a distinctive text, and laws must be taken to protect it."

There is no doubt that the emergence of artificial intelligence for column and iambic poets is just a hope that aspirants who miss the fact that artificial intelligence applications are unable to keep up with the human brain in the genetic dimension and emotional sense are looking forward to. If users of this intelligence employed thousands of Markov chains and the Python programming language, and relied on dozens of laboratories to create new poetry, they would find nothing but rhythmic simulations similar to the poems deposited on the Internet by great and young poets.

If we can enhance communication and integration between the arts and computer science, we may be able to use the technical advantages of artificial intelligence to solve some of the requirements related to creative competence in creating new and

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contemporary visual arts (digital artists). Artists will also be forced to enter the intelligent age, to explore or better adapt to the new creative path, in order to be developers of industrial art rather than agents of it.

Science and art play an integrative role in human development, and both are constantly changing. We acknowledge that both contain creative thinking, even if it is metaphorical, and the search for solutions to problems may generate a new form of visual arts that meets the needs of the intelligent age Knowing that applied arts have been clearly influenced by instrumental arts.

To overcome the old problem , The new is the issue of modernity, and we acknowledge that art has developed itself over and over again, and the generative arts did not come as a product of modernity, but rather the problem of postmodernity, and perhaps the problem of postmodernity is the problem of limited life expectancy One might reasonably wonder whether postmodern positions and issues would remain in current discourse for the next twenty or thirty years. In the past, computers had little scope to generate literary works such as poetry and music, and generation was limited and followed an approach similar to that of the visual arts.

Since generative systems are a multidisciplinary field that attempts to extract creative behaviors from computers, generative art is a set of abstract rules that can produce many mathematical structures and formulas and can - in principle –- be implemented by computers. That is, art relies on processes generated by formal rules performed by computers, as opposed to physical, biological, or psychological processes Or abstractions discovered through conscious thinking, in other words, the work of art results from some computer program that is left to work on its own, with no human intervention, so it does not interact with it during implementation, but rather the program is left to do so.

As the pace of technological development accelerates, digital tools have become a major focus in enabling cultural publishing, providing an unprecedented opportunity to reach a diverse audience extending locally and internationally. Electronic platforms and smartphone applications have become a bridge connecting authors with their audiences, facilitating the publication of literary and artistic works and making cultural content more inclusive and easily distributed.

This digital transformation has not only enabled writers to publish their creations, but has also enhanced interaction between producers and consumers, contributing to the revival of cultural publishing in innovative ways that transcend traditional boundaries.

Through modern technologies, such as 3D projections and generative artificial

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intelligence, audio-visual creativity has been transformed into vibrant experiences that combine art and technology in perfect harmony.

These innovations have allowed artists to expand their imagination, as the boundaries of sound and image no longer stop at reality, but go beyond that to create new worlds that inspire the audience and make them part of the creative experience. At the same time, these technologies have helped deliver deeper, more interactive narratives, making the audio-visual arts an immersive means of cultural expression and communication.

So we find the problem of creativity to be a complex problem according to the opinion of the philosopher (Margaret Boden) who believes that a computer with artificial intelligence will be creative like Bach or Einstein, for many it will be creative on the surface, but it is not really creative .

Creativity is the ability to come up with new, amazing and valuable ideas or artifacts.

This is for the following reasons: the absence of intentionality, purpose, and the need for creativity, as well as the absence of subjectivity in the subject of artistic creativity, along with its lack of aesthetic feelings, influence, and being influenced by aesthetic work.

Every effective use of artificial intelligence is not complete without a critical human mind that guides, scrutinizes, and holds people accountable. She points out that creativity is not reduced to the speed of production or the ability to organize, but rather requires intellectual and emotional labor that cannot be imitated or replicated. In this sense, artificial intelligence is not qualified to be a creative partner for humans, but rather - at its best - it is a technical assistant that cannot do without human leadership and guidance.

Artificial intelligence has truly revolutionized the world of literature, reshaping the concept of literary creativity and changing the way writing itself is done. ChatGPT, Jasper, and Sudowrite AI tools such as:

It has opened the way for writers to innovate new methods, raise productivity, facilitate editing and review processes, and even open new horizons in translation and interaction with literature.

Artificial intelligence has also worked on a number of axes, leaving an important impact that has always been in demand and missing, including:

1-Enhancing productivity: Writers have always suffered from barriers to inspiration, those moments when the writer faces intellectual stagnation that traps his thoughts and stops the flow of words. This is where artificial intelligence comes into play, providing creative solutions to overcome these obstacles. Using tools , ChatGP and Jasper for example .

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Writers can find new ideas to begin their stories, or receive suggestions for plot and character coordinates, based on simple initial sentences and scenes. These tools not only provide narrative paths, but also open up unexpected spaces of creativity for writers, enhancing engagement with texts and increasing reader excitement.

2 - Editing and review: Artificial intelligence did not stop at the writing stage only, but rather came to bring about a breakthrough in the editing process as well. In the past, writers spent long hours correcting grammatical and spelling errors, and trying to improve texts to be It provided the book with an opportunity to overcome these obstacles quickly and efficiently.Grammarly is smoother and clearer. But programs like By detecting and correcting errors, and improving smoothness and harmony in literary texts. These tools act as a valuable aid, focusing on the technical and artistic aspects of the text, while the human editor remains responsible for maintaining the unique tone and style that reflects the writer's personality.

3 - Translation and ease of access: Artificial intelligence has become an effective tool in achieving the openness of literature to different cultures, by facilitating the translation process. Thus, it was able to reach advanced levels in dealing with Google Translate tools such as:

Idioms and specialized texts. Although some cultural details may sometimes be lost in translation, continued progress in the field of deep learning and the use of artificial intelligence will contribute to gradually overcoming these gaps. This, in turn, contributes to the dissemination and global distribution of literature, allowing writers to access texts in languages previously beyond their reach.

- Literature resulting from artificial intelligence: Artificial intelligence has gone beyond its traditional role as an auxiliary tool to become an effective partner in

OpenAI is the process of literary creativity. With advanced programs from the company.

For example, artificial intelligence can produce texts from articles to poetry and novels, making the lines between human and machine writing less clear. For example, Ross Goodwin's novel «The Road» is a vivid example of this, as this was created GPS The novel uses artificial intelligence that collects data from various sources such as. And traffic information, to simulate the experience of a road trip. This type of literature opens up new horizons for writing styles and reconsiders how literary texts will be created in the future.

Literature resulting from artificial intelligence has sparked mixed reactions among critics and audiences. While some see it as a new horizon that opens doors to

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unprecedented literary formulas, others, on the other hand, adopt a more skeptical stance, rejecting what they consider a decline in depth and originality.

They worry that these texts lack the ability to create real emotional resonance, or that they do not provide a deep understanding of human experiences derived from life itself.

These critics stress that artificial intelligence, despite its ability to simulate literary structures and patterns, may remain far from true creativity, and will not be able to present works with unique insight as a human writer does. However, there are those who believe that advanced deep learning systems may one day come closer to simulating real emotional experiences, perhaps more than we expect.

Conclusion:

The integration of artificial intelligence into literature represents a philosophical and ethical point of engagement that must be carefully considered. One of the most complex questions is: Who owns the copyright when the machine writes ? Is it the programmer who designed the system, the user who directed it, or perhaps ownership of the machine itself ? Current legal frameworks typically grant rights to human creators, but as AI becomes increasingly autonomous, it becomes necessary to revisit this issue.

It is worth noting that the short-term memory that characterizes user accounts in the online world may play a role in shaping new attitudes on this topic, which calls for greater effort to understand the relationship between humans and machines in the creative arena.

The pressing question remains: What will happen to human authors in the age of artificial intelligence ? Some may view artificial intelligence as a complementary tool that enhances human creativity, while others fear it could pose a real threat in areas such as content writing, advertising, and journalism. With AI's ability to produce high-quality content at scale, some jobs may face real threats. However, AI content, despite its quality, remains hitherto devoid of the personal touches, subtle human captures and innate intuition that characterize human writing .

In this context, the value of works that reflect deep and distinctive human understanding increases, which enhances the demand for texts that carry a clear human imprint and narratives that express lived experiences.

One of the fundamental issues raised by artificial intelligence in literature is the problem of cultural bias. Since intelligent models learn from big data that may contain deep-rooted biases, what they produce may be culturally inaccurate or lack the phonetic authenticity of particular cultures or ethnic groups .

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To ensure the production of literature that correctly reflects cultural diversity, writers and developers must be vigilant enough in training models on diverse data sets, ensuring the creation of comprehensive and accurate texts.

The role of artificial intelligence in literature will not be limited to replacing human writers, but will establish a new phase of collaborative narrative between humans and machines. Authors use artificial intelligence to generate new ideas and expand their literary visions, enabling texts that are difficult to create on their own. Artificial intelligence can also explore different story paths, enhancing the creative experience and contributing to the renewal of literature.

Interactive narration supported by artificial intelligence reshapes the relationship between the text and the reader, as the reader becomes an active part in shaping the story. This type of literature creates a dynamic experience and gives the reader a greater role in shaping the text. However, this field faces challenges in balancing writer's vision and reader interaction, as well as intellectual property rights issues.

The impact of artificial intelligence on literature and its profound transformation is reshaping the tools and opportunities available to writers. Although artificial intelligence cannot in any way replace the depth of a human writer's insights, the possibilities for human-machine collaboration enhance the literary experience, opening a new horizon for criticism and moral philosophy. It seems that the literary future will witness a synergy between the human creator and artificial intelligence, creating a rich and multidimensional literary world that expresses the present and the future simultaneously. 5 (Iyad Shamasneh ,Al-Quds Al-Arabi, 2025).

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You can follow the text of the article at the link:

https://www.alquds.co.uk/%D8%A7%D9%84%D8%A3%D8%AF%D8%A8-%D9%81%D9%8A-%D8%B9%D8%B5%D8%B1-%D8%A7%D9%84%D8%AA%D9%83%D9%86%D9%88%D9%84%D9%88%D8%AC%D9%8A%D8%A7-%D8%A7%D9%84%D9%85%D8%AA%D9%82%D8%AF%D9%85%D8%A9-%D8%A7%D9%84%D8%B0/

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