

Artificial Intelligence and Creative Writing: Transforming Authorship in English Language and Literature

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Abstract- Incorporation of artificial intelligence in the process of creative writing entails a paradigmatic change in literary text production, assessment, and perception. In this research paper, the focus is made on an innovative role of large language models in the sphere of English language and literature authorship. Based on systematic analysis of recent empirical studies and theoretical approaches, three interrelated aspects will be discussed: interaction between human authors and AI systems, reception of artificial literature by the readership, and conceptualization of authorship in the digital age. For the purpose of this paper, the mixed-method approach involving both quantitative analysis of empirical studies and qualitative analysis of literary theoretical approaches will be used. As the results of the analysis indicate, the texts generated by AI are rated aesthetically the same way as texts written by human authors when there is no indication of the author's identity; however, readers maintain biases against texts that are perceived to be machine-generated.

Key Word: Artificial Intelligence, Creative Writing, Authorship, Large Language Models, Literary Theory, Human-AI Collaboration, Digital Humanities

I. INTRODUCTION

The advent of advanced large language models (LLMs) is leading to a revolution in creative writing which goes far beyond mere automation of the process of text generation. As generative AI tools become ever more skilled at composing poetry, prose, and fiction, the fundamental notions concerning authorship, originality, and literary creativity itself are being questioned. The literary world of the mid-2020s features an interesting paradox: machines are able to generate texts of aesthetic value similar to that of human-written texts, but the revelation of their machine authorship always leads to reduction in reader satisfaction [3][6]. The conflict between the aesthetic quality of the text and its authorship represents the key issue of current literary studies.

The concept of authorship that is based on Romantic ideas of isolated genius and creative originality has been challenged by the theoretical interventions made by Barthes and Foucault, who challenged the

importance of intentionality and placed importance on the reader's role in meaning creation. The emergence of AI-generated literature has provided a push to these theoretical speculations due to the creation of texts based on statistical patterns of language rather than on lived experience and intentionality of the writer [7][8][10].

Recent studies have demonstrated the fast normalization of AI-assisted writing activities in the sphere of literature. Professionals use language models in order to develop the plot, experiment with styles and create drafts; however, such activity often remains secret [1][9]. Universities have to find ways to differentiate writing generated by people from writing created by machines, while publishers should deal with issues related to the acceptance of manuscripts generated by AI [2][5]. The phenomenon of "distributed creative agency" challenges the idea of writing as an individual process of creativity and intentionality [7][9].

The research questions the paper is trying to answer include the following: How is the creative writing

process and the result of it affected by the collaboration of AI? How well can the reader recognize human-made works of literature and those produced by AI, and how does the attribution of the author affect the aesthetic judgment of the work? What theoretical paradigms should one employ to analyze authorship in an age of machine-generated text? Through synthesis of the empirical data of 2021-2026 and literary-theoretical paradigms, an understanding of how AI impacts authorship in English language and literature will be developed.

What makes this research important is the move beyond polarized attitudes towards AI that perceive it either as a liberating factor in creativity or as a threat to human expression. Rather, the paper will show that in an age of AI, authorship is something that should be analyzed in terms of various configurations and varying ratios of distribution of creative labour and responsibility [7][9][10].

II. LITERATURE SURVEY

Research related to the role of AI and creative writing has increased greatly since the introduction of the first transformer language models in the beginning of the 2020s. Teleki et al. propose an extensive classification of story generation based on LLMs, dividing story generation methods into the categories of independent generation paradigms, in which models generate stories independently, and author-assistance paradigms, in which LLMs serve as partners of human writers in the process of creation [1]. The distinction is crucial for the analysis of the range of human-machine collaborations characteristic of modern literary practices.

Experiments comparing the results of human and AI creative processes led to unexpected findings. For instance, a reception experiment with over 1,600 people showed that although AI-created short stories were evaluated more highly in terms of their quality and absorption factor, people always appreciated stories more when they thought that they were created by humans [3].

The topic of detectability has become a subject of considerable academic interest, relevant for both theory

and practice of authorship attribution [2][5]. The research exploring the readers' ability to distinguish between poetry and prose created with the help of AI and human-written one has shown that the rates of detection reach the level of chance in many cases [5][6]. Suvanto et al. find that the performance of detection is highly dependent on the literary period in question, where classifiers trained on classic science fiction perform better than those applied to contemporary literature, which suggests that language models generate outputs more similar to the contemporary stylistics than to historical literary style [2].

From the perspective of literary theory, the involvement of AI in authorship has led to some remarkable reconceptualization of notions related to the creative process. Contemporary literature on the issue relies on the poststructuralist tradition and states that AI authoring is not a deviation from, but rather an exacerbation of such inherent literary features as intertextuality and distributed creativity [7][8][10]. The notion of the "author as writing machine," proposed by Calvino and reiterated in modern discourse, implies that human authors have always been the writing machines working with existing language [7][10].

Educational and ethical aspects of AI-facilitated writing have been considered to be quite important. In systematic reviews of writing instruction facilitated by AI, it was stated that there is a multifaceted relationship between AI technologies and creativity of students, with proper use of the technology triggering creativity but overuse hampering the process of coming up with original ideas. According to Bal and Arseven, the advantages of collaboration with AI are strongly dependent on the literacy of students [4].

III. METHODOLOGY

The methodology applied in this study is one that involves mixed-methods and encompasses systematic review of empirical studies and qualitative review of theoretical concepts. The process of applying this methodology is carried out in four stages as follows:

1. Phase One: Literature Identification

The literature review was performed systematically by searching through relevant sources such as IEEE Xplore,

ACM Digital Library, ScienceDirect, and arXiv, focusing on the works published between 2021 and 2026. The key words used in the search included those related to artificial intelligence (artificial intelligence, large language models, ChatGPT, generative AI) along with those related to creative writing (creative writing, poetry, fiction, authorship, literature).

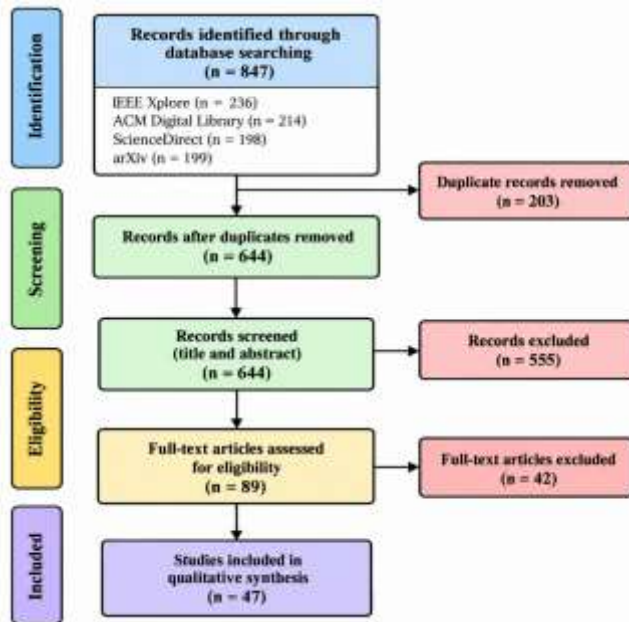


Figure 1: Flow diagram

2. Phase Two: Data Extraction And Coding

The coding scheme included the following information about the included studies: publication year; design type (experiments, observations, theory); type of AI analyzed; genre of the creative writing task; participant sample description; findings; and limitations. Additional coding of the experiments comparing human and machine texts included the evaluative dimensions used; detection accuracy, if available; and authorship effect.

3. Phase Three: Quantitative Synthesis

Quantitative analysis was performed on papers that had similar measures of outcomes. For detection research, the accuracy rates were obtained and were classified according to the genre of text, the type of model, and the participants. In case of evaluation research, mean rating scores or preference ratios were obtained when available.

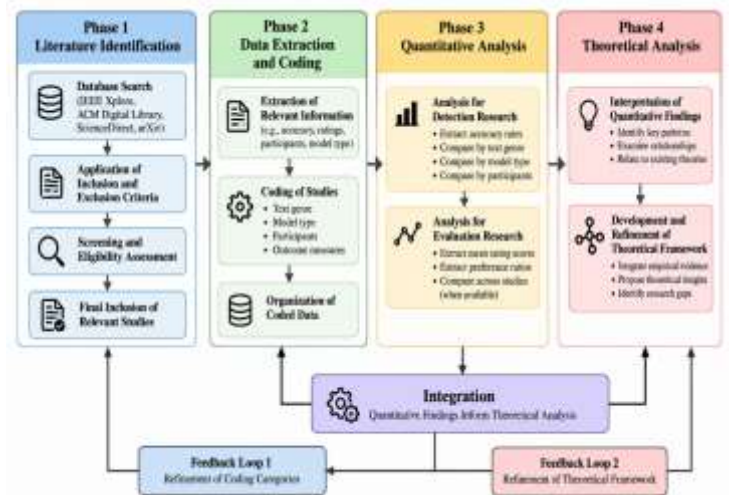


Figure 2: Schematic representation of the research methodology

4. Phase Four: Theoretical Integration

Qualitative literary-theoretical research was carried out to explore how current theories engage with the issue of AI authorship. Theoretical positions were selected based on the issues of authorial intent, authorship, text, and ethics. These theoretical positions shaped the framework for interpretation of empirical findings.

5. Analytical Framework

This research uses a distributed creativity approach in understanding creative writing as an interaction of the human agent with the technological system and sociocultural environment. The distributed creativity approach makes use of literature in digital humanities and posthumanist approaches to overcome the two approaches of technological determinism and humanist essentialism. The approach involves analysis of authorship along three aspects namely: contribution (where the content originates from), accountability (those who are responsible for the text), and attribution (crediting the authorship).

The methodology faces some constraints. First, the rapidly changing nature of AI systems makes it impossible to make any generalization from findings for one generation to another. Second, publication bias could lead to the selection of only those studies where significant results were found. Third, the preponderance

of the English-language studies limits the cross-cultural applicability of results.

IV. ANALYSIS

Comparative Analysis of Human and AI Creative Writing

Table 1: Comparative Analysis of Human and AI Creative Writing Studies

Study	Genre	Model	Key Finding	Reader Attribution Effect
Weisberg et al.	Short fiction	ChatGPT-4	AI stories rated higher when authorship concealed	Positive attribution bias for human authorship
Čechová et al.	Poetry	Various LLMs	AI poetry indistinguishable; bias against AI attribution	Significant negative bias against AI attribution
Farrell	Short stories	ChatGPT-4o	Professional translators near chance detection	Preference for AI texts when identified as human
Suvanto et al.	Science fiction	Various	Detection accuracy varies by literary period	Not assessed

There appears to be a clear trend whereby texts generated by AI in an anonymous way tend to do as well or better than texts generated by humans in terms of reader evaluations. The problem comes in when there is disclosure of the source of generation, and the texts do not receive aesthetic appreciation. This phenomenon is called the "authorship attribution effect."

1. Detection Accuracy And Genre Variation

Upon analyzing the accuracy of the detection studies, it becomes evident that the levels of accuracy vary quite widely based on the text genre and time period. Figure 3 shows detection accuracy among various genres of creative writing.

Suvanto et al. state that interpretable classifiers are more accurate in classifying classical science fiction written in the 1920s and 1930s than modern texts. In this regard, the implication for authorship theory becomes apparent in the fact that language models can replicate modern writing styles better than historic literary styles, which occur less often in training corpora. Therefore, it turns out that the "literary competence" of AI systems is time-bound.

The comparative analysis summarizes results from previous researches in which human and AI creativity were tested using comparable standards. The table below provides a comparison of some major dimensions from selected empirical researches.

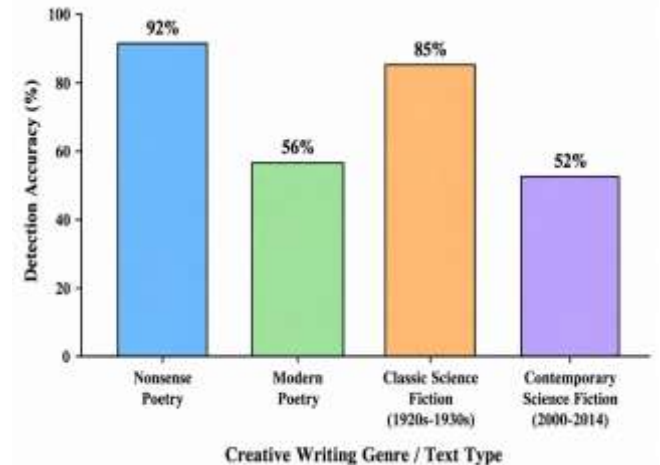


Figure 3: Bar chart displaying detection accuracy

Farrell revealed that even professional translators were not able to differentiate short stories written in Italian and had near-chance detection rate, although there was a group of short stories that showed statistical significance. The characteristics that were highly reliable for detecting artificial authorship included low burstiness (uniformity of sentences in length and structure), inconsistencies in narrative, while accuracy in grammar and emotional coloring were common reasons for false positives.

Reader Perception and the Valuation of Human Authorship

Figure 4 illustrates the relationship between authorship attribution and aesthetic evaluation across multiple studies.

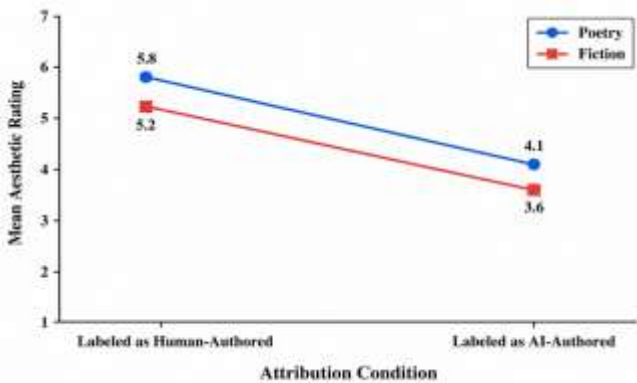


Figure 4: Line graph comparing mean aesthetic ratings for identical texts

The valuation disparity continues to hold even as regards genre differences, differences in the participant pool, and even differing experimental setups. According to Čechová et al., the fact that this disparity exists speaks to the continued significance of authorship within literary reception: "The author might be dead in theory, but for the reader it is crucial that they were alive at one point." Nevertheless, there are several moderating variables that are identified by the research. Those who have a greater familiarity with AI software are able to detect the presence of AI more effectively, and in some experiments, this has also led to a reduction in attribution bias.

2. Collaboration Dynamics And Creative Process

When one considers research on collaboration between humans and artificial intelligence (AI) in the area of creative writing, he or she will come across many intricate relations which cannot be easily characterized. Creative process phases research divides the whole process into idea generation, when collaboration with AI adds to novelty due to flexibility of cognition, and idea development, when collaboration with AI results in cognitive load and makes output less useful. Figure 5

presents a conceptual model of collaboration dynamics derived from the synthesized literature



Figure 5: Flow diagram illustrating the collaborative creative writing process

From the findings of this analysis, there is a need to maintain the human element in the process of editing when it comes to coherent narrative, voice, and ethics while taking advantage of AI in the exploration of structures and labor-intensive processes like research and expanding drafts. The allocation of tasks from this analysis falls within the domain of distributed creativity because it views the act of creation as an interactive process.

3. Theoretical Implications For Authorship

There are important implications in the empirical results for theories of authorship. The disconnect between the quality of text and its authorship is an important finding because it calls into question evaluative paradigms which place literary value only in the textual features. Once it is established that AI-generated texts are aesthetically equivalent to those written by humans, it becomes clear that the cultural value attributed to authorship is a social and ethical phenomenon rather than an aesthetic one.

Another important theory that follows from the results is that of distributed authorship. Instead of seeing authorship in either-or terms (a human or a machine as a sole creator of text), this theoretical framework sees various hybrids of different mixes of human guidance, machine text generation, and editing. This variety of

cases needs to be addressed by different methods of disclosure and accountability.

The analysis presented above also brings out the problems inherent in the current forms of literary governance. The method of detecting and enforcing the normative authorship through detection has very severe limitations, especially when even advanced readers have difficulties recognizing AI-generated texts.

V. CONCLUSION

The research paper presented an overview of how artificial intelligence has transformed authorship in English language and literature based on empirical evidence and theory in the years 2021-2026. These studies have led to several important conclusions.

Firstly, empirical evidence shows that there is an absolute disconnection between the quality of a text and its author. Texts written with the use of artificial intelligence get equal or better aesthetic ratings compared to those written by humans when the latter is unknown to the reader; however, when AI authorship is known, the reader gives lower evaluations. Thus, it questions the superior nature of human creativity but confirms the importance of human authorship culturally.

Secondly, it is still impossible to identify AI-generated creative texts with high accuracy for different contexts. The success rate of identification performed by professional evaluators is almost chance-like, as it varies by genre, period of literature, and other text features. Therefore, the governance system should focus more on transparency and disclosure rather than identification.

Third, successful collaboration of humans and AI in creative writing involves appropriate task division, which ensures human agency in controlling narrative coherence, stylistic consistency, and ethical aspects, while making use of the potential of AI in exploratory work and work requiring a great deal of effort.

Fourth, it is necessary to make radical changes in contemporary literary theory to adapt to the phenomenon of AI authorship. The distributed creativity model redefines the notion of authorship as a

result of interactions between humans, technologies, and sociocultural conditions, rather than an aspect of the individual creative consciousness. Such a model allows incorporating into the literary theory different varieties of hybrid authorship and at the same time keeps the necessity of human responsibility for the content and consequences of written texts.

Further implications of these results relate not only to literary research, but also to such spheres as creative labor and cultural value. AI creative writing poses issues of economic replacement of human writers, especially those working in automated formulas. At the same time, AI can be useful for novice writers, multilinguals, and writers deprived of institutional support.

Future research could investigate a number of limitations in the current synthesis. First of all, longitudinal research is required to study the dynamics of attitudes to AI authorship that emerge as this technology takes hold. Secondly, cross-cultural research is necessary to study if there are any differences in the impact of authorship attribution in different literary cultures. Thirdly, research into collaborative writing in natural contexts can supplement the current research which largely focuses on experimental designs.

In conclusion, the present paper shows that authorship in the AI era cannot be perceived as an exclusively human phenomenon and must be considered as a hybrid one and, consequently, requires new approaches to attribution, accountability and evaluation. Instead of choosing either human or machine as the author, this paper shows that literary culture will have to accommodate a variety of different configurations of human-machine collaboration and governance.

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