Bodhi International Journal of
Research in Humanities, Arts and Science

Vol. 10 Special Issue 4 March 2026
E-ISSN: 2456-5571

Digital Textuality in the World of AI-Powered Creativity

J. Maria Theresa
Assistant Professor of English
Urumu Dhanalakshmi College, Kattur, Trichy

Crossref
Open Access

Manuscript ID:
BIJ-SPL4-Mar26-ES-033

Subject: English Studies

Received: 20.12.2025
Accepted: 23.01.2026
Published: 17.03.2026

DOI: 10.64938/bijsi.v10si4.26.Mar033

Abstract

The influence of Artificial Intelligence (AI) on almost every aspect of the world, including creativity, has increased in recent years. AI has started to change how people write, distribute, and consume their creative works. Digital textuality - or text that is produced in digital formats with the assistance of digital technologies such as software applications, algorithms, and databases - has become an emerging concept that describes how creative works will now exist within a global context. Miller's book, "The Artist in the Machine: The World of AI-Powered Creativity," provides an early look at this concept, and how the creative process is evolving into a collaborative process between humans and machines. In addition to Miller's work, this paper investigates digital textuality in relation to authorship, originality, and meaning, as they apply to contemporary creative practices. Digital texts are not restricted to the same model of fixed, one-time prints as traditional printed works; instead, digital texts can be changed, modified, and created collaboratively by both human and machine creativity. In reviewing Miller's work, as well as perspectives from digital humanities and literary theory, this paper argues that AI's influence on creativity creates a new paradigm of cultural production, where the creativity of humans and computers interact to create new meanings. The rise of digital textuality through AI will allow creative practitioners to expand their way of thinking and to create more innovative forms of expressions, interpretations, and critical thought, rather than threatening literature.

Keywords: digital textuality, artificial intelligence, AI-powered creativity, authorship, algorithmic writing, human–machine interaction

Introduction

Digital technology has changed the way people create and read text. In the past, individuals created text, which was usually printed and distributed. Writing now takes place in a digital environment. Tools such as software, online platforms, and artificial intelligence have made it possible to write and publish content in a new way. As a result, scholars have had to think about the meaning of "text" itself. Digital Textuality refers to the fact that digital texts are produced, modified, and shared within the digital world; they are never finished and fixed. Arthur I. Miller's writing on Digital Textuality provides insight into the creative process when using Artificial Intelligence in the arts (literature, music, and visual art). The way we think about the creative process is affected by the combination of human creativity and Artificial Intelligence. When considering the implications of AI in the writing process, it is important to note that when using AI, the meaning of a text comes from the collaboration between the writer, the algorithm, and the data. This challenges our traditional notions of authorship, originality, and meaning, which are central to the study of literature.

AI has played an essential role in how we interact with the world of writing. Writing has become a collaborative process between humans and machines because writing is no longer a solely individualistic endeavor. Therefore, as AI continues

to grow in influence, it will ultimately change how we view the written word and how we create, own, and authenticate the written word. As a result, it has created new and important challenges for scholars to address when considering how to approach textual analyses of digital texts. New forms of textualities that develop through the use of computational processing will dictate that the creation of digital texts will not be limited to a single individual. It is important, therefore, to ask ourselves questions like "Who owns the digital text?"; "Who is responsible for its creation?" and "How do we establish the authenticity of digital texts?", and N. Katherine Hayles asserts that the development of digital textualities requires us to develop a clearly defined understanding of digital textualizations by moving away from the perception that there exists one stable immutable text. Instead, Hayles argues, it requires us to develop and view digital textualizations as interactive mutable and changing through computational processes (Hayles 3).

Traditional literary criticism, which has been concentrated on author function and close reading, really doesn't apply anymore given the changes in technology, so we have to include an examination of the technology that shapes the production of written work in order to be able to examine how the work is created and ultimately how it communicates. When we look at digitally produced or mediated texts created with the assistance of AI, they will almost always contain the influences of the programming decisions, training data, and technologies associated with developing digital work. Therefore, if we do not take these technological factors into account, we will be unable to gain an understanding as to how digital texts generate meaning. Digital Textuality in The World of AI-Powered Creativity by Arthur I. Miller has examined how quickly digital texts can be generated and disseminated. For example, in the case of AI-created texts, the amount of time that passes before people can read, proof, revise and print a manuscript has decreased drastically compared to the past. The increase in the speed of the dissemination period for AI-generated texts leads to the reader having short-lived attention spans resulting in readers developing habits of consuming their texts in a fragmented manner.

Miller states that AI should not just be seen as a tool; it should also be considered a new form of thought. It has changed how stories are told, how information is organized, and ultimately how meaning is created. In addition, the digital environment has provided an opportunity to create new forms of writing and has opened the doors for new forms of experimentation and accessibility for writers of different backgrounds through the ability to continue to revise and reinterpret their work, create new work via the recombination of old work and develop new meanings from their work as demonstrated by Jerome McGann in his view of the digital environment having an unstable textual nature (McGann 19).

Digital Textuality in *The World of AI-Powered Creativity* by Arthur I. Miller

Digital Textuality, which is enabled by digital media technology, serves as a platform for writers of various backgrounds to engage in creativity (e.g. experimental writing). Digital Textuality is a reflection of the greater social and cultural changes that have taken place due to the rapid advancement of technology. Using Arthur I. Miller's writing regarding AI-Assisted Creativity as a foundation, this paper looks at Digital Textuality from within a much larger Cultural discussion related to Technology vs Human Existence. Miller provides us with an insight on how Technical Innovations have been incorporated into Literary Reflection and as a result, has great relevance when looking at the ways today's writers create. Miller offers a perspective on Digital Literary Texts that will allow us to view AI Assisted Literary Creation as an integral part of the ongoing process of creating New Forms of Literature. Digital Literary Texts were traditionally thought of as Stoke and Finalised when published. Readers understood them to be completed works containing a definitive Authorial Voice.

Digital Literary Textuality has the potential to alter this perception altogether. Digital Literary Textuality exists in environments that allow for

tremendous changes and flexibility and have the possibility to become Contextualised by Audience; Digital Textuality provides the opportunity for Continuous Revision, Adaptation to Multiple Audiences, and Transformation through User Interactivity. As Miller states, while the creation of AI assisted and AI generated texts is dependent upon the existence of Large Collections of Data, the process of creating these texts is accomplished through the application of Algorithms to analyse the Patterns associated with Language Use; therefore, when we consider how AI will impact the evolution of Literature, we must regard AI as an integral aspect of the creation of New Forms of Literature.

Digital Texts are created through Digital Text Creation which includes Creative Processes Over the Internet and this includes Collaborative Processes - There May Be No 'Authoritative' Author - Humans Work Together with Computers to Create Meaning. Digital Texts are Created Through Interactive Processes in Collaboration Between Reader (Viewers), Programmer and Computer. Gary, in his article about 'Generative Adversarial Networks (GA-NET), States that they can 'TEXTURE' imagines Creating Images Based upon Text from The Internet - This May be Mean Other Ways to Understand Literary Works. The Creation of Generative Adversarial Networks Challenges How People Have Traditionally Understood How to Read Literary Works and Has Changed Understanding of How Literary Works Are Generated and Stored, and The Place and Way They Are Stored and Used in both Print Culture and Digital Textuality.

There are a number of things to be taken into account with digital textuality. There may be an overall impact as a result of digital textuality as it relates to the graphics/layout, fonts, and formats used; as well as how readers can interact with the works. Digital textuality enables readers to combine and view printed materials with visual components and sounds, as well as to use digital interactive media, all on the same page. The concept of “author function,” by Michel Foucault, has been applied to the development of AI (Artificial Intelligence) developed texts as a classification system of the genre; and what will happen with the use of AI in future text development based on Foucault's author function definition. When text is created digitally, the combination of these components can cause embellishments to the artwork. With this type of enhancement or combined experience, the reader can view and interpret digital materials based on both the text itself and how it has been set up. The digitization of text will significantly influence how we view and understand literature. How we will interpret digital materials in a different manner will certainly lead to the creation of an authority. In traditional literary culture, authoritative texts and literature were regarded as published documents.

AI-Powered Creativity as Collaboration

Digital textuality presents challenges to the traditional assumption about the authority of published works since text can now be altered, copied or edited without a clear way of identifying what the "last published version" is; it is highly likely that users will have difficulty understanding the authorship of texts that have been created with assistance from AI tools. The ambiguity in the authorship of the digital text, be it human or machine, also pushes readers towards a more critical approach to reading the digital text as they will question the origin/reliability/purpose of the text itself. In addition, the nature of digital textuality allows for a movement from the notion of private ownership to that of collaborative creation. Online writing/production platforms allow for multiple users to edit, comment, and recreate a text collaboratively. Boden posits that the creativity of computational systems is evidenced by their exploration of conceptual spaces that are beyond the direct control of any individual human user (Boden 351). Within this conceptual space, the text exists as a project that belongs to many, rather than as a possession of any one person. This idea of collaboration is indicative of more general shifts in the digital culture of today where the majority of creative products are the result of interconnected networks, rather than isolated individuals. The changes in the nature of the text are representative of the changes in how knowledge and creativity are produced in contemporary society.

AI as part of the creative process Miller also argues that Artificial Intelligence should not simply be viewed as a tool, but rather as a partner within a collaborative creative process. Through the use of AI an author can create poetry, short stories and visual arts through the analysis of language and style. This may surprise the author as the AI-generated outputs may exhibit angles and elements that the author himself/herself would not dare to imagine while writing independently of the assistance of AI-technology. However, Miller is quick to inform us that AI will never supplant human creativity; it will always be dependent upon the creativity of humans to create these AI-systems and, therefore, the output of the AI.

Ultimately, identifying and deciding how to utilize data is a decision shared between the human and the machine. Therefore, creativity is a collaborative, joint activity between two entities. Through their observations of how AI rearranges language or provides unexpected combinations, writers may discover their style and limitations. This discovery can enhance one's creativity rather than hinder it; therefore, the collaboration between writer and AI is about more than just creating content—it's also about nurturing awareness of your creative self. Furthermore, using AI to create amplifies Artistic Hierarchies. In most pre-AI artistic models, individual talent, genius, or specialized education were the primary means of determining who created what art. The development of digital collaborative environments promotes participation in artistic processes by people with varying skill levels; for instance, AI tools provide assistance for novice creators while still providing advanced options for established creators. The democratization of creativity provides a broader range of access to artistic expression and consequently transforms how creative authority is distributed. Finally, the partnership between the creator and AI provides creators with an ethical dimension to consider. Because AI systems are built from existing data, it is critical that human collaborators are accountable for the choices they make in the selection and presentation of the outputs that they produce with AI.

The creation of a creative partnership necessitates conscientious ethical judgments with respect to the needs of representation, equity, and cultural sensibility. Thus, the use of AI to generate creativity reinforces the idea that collaboration does not lessen the entrepreneur's responsibility, but rather requires greater thoughtful consideration by all collaborating al individual [Scollaborative activity, machines provide the creative opportunities to humans while humans provide the ground of interpretation, judgment and emotional context to those opportunities. Digital textuality, therefore, is a result of the unique relationship between machines and humans and has significant implications for how we define the term creativity and originality. Given that machines combine and generate texts based on previously published texts, the issue of "who is the author?" is complicated and cannot be answered with certainty in digital textuality; however, digital textuality can illustrate that the process of creativity is ongoing and does not view creativity as a one-time accomplishment. Further, the role of experimentation in creating has changed due to the increased use of the AI-enhanced collaboration. Prior to the development of AI, the ability to experiment and explore was dependent on the experience, time, and materials available to a single creator or author. Now that there are AI systems, a creator may create more than one version of a text; they may explore a variety of different narrative options or various styles in significantly less time.

This increases the speed with which both creators and authors can take creative risks without fear of permanent failure. AI is not an ultimate authority for creative decisions; rather, it is a means for trial and exploration. The collaborative model of working with AI tools offers an opportunity for education regarding creative habits. Through collaboration with AI tools, humans have learned to be more aware of their unique creative styles and preferences. The influence of digital humanities has also affected how academic institutions teach and learn about literary research. Through the use of digital tools, students can visualize patterns in texts across a range of works, make large collections of

works easier to compare, and view trends in language. This combination of techniques helps learners develop both critical thinking skills as well as their technical abilities and prepares them to engage in research that crosses traditional disciplinary boundaries.

Thus, digital humanities provide an additional opportunity to broaden the scope of literary education, while at the same time increasing its adaptability and inclusiveness. A second way in which digital humanities contribute to education and research is by creating digital archives of rare and unique cultural works such as manuscript collections, writings of regional authors, and endangered literary traditions. Digitizing these works has increased access to materials otherwise available only through specific libraries, archives, or collections, thus allowing a larger audience to view, study, research, and engage with cultural products. The process of digitizing cultural texts involves both selection and interpretation, leading to the realization that digital archives are not neutral; both the selections made by archivists about what to preserve, and the way materials are presented within these archives, affect the course of future scholarly exploration of these works and the overall cultural memory of these works. Additionally, digital humanities promote the collaboration of scholars from many disciplines. As examples of this collaboration, literary scholars frequently team up with computer scientists, graphic designers, and data analysts to explore the essence of a text using a variety of interpretive strategies. In doing so, the historically isolated nature of literary study is challenged, and instead, the sharing of knowledge through collaborative work leads to new forms of knowledge production. The collaboration between professionals in different areas creates new techniques for humanities research.

Digital Humanities

Digital Humanities addresses essential issues surrounding academic authority, particularly how much of the interpretative role should be given to the output generated from the use of computational methods (visual representations and numerical values). Although this technology is not replacing human interpretation of visualisation/statistical data, it is making that interpretation much more apparent by showing it alongside numerical values, therefore, making scholars consider their own interpretations and methodologies better and thus making literary analyses more rigorous due to this consideration. Digital Textuality (DT) raises many ethical issues as well because many of the AI systems are trained on pre-existing literary artwork. Consequently, serious ethical issues around bias, ownership and representation will arise from these data sets; if an AI's training data set contains a large number of biased or limited data sets, then the created textual artefacts, which are derived from those data sets will also contain those biases. According to Miller, there is a strong need for humans to take responsibility for the AI creation and monitor the way in which AI will create an author's text. As digital textuality does not exist in a vacuum, it also reflects the values which are built into the technology itself and creates a need for critical awareness when engaging with the outputs of AI.

In addition, there is also an ethical issue surrounding DT regarding accountability. When an author’s text is created primarily through AI or heavily edited by AI, then it will not be possible to determine who is responsible for the author’s writing. Human intention cannot be attributed directly to the creation or alteration of these texts; however, they may cause serious social issues, regardless of human intention. Users are now more accountable than ever in ensuring that the AI-created text has been accurately translated, edited, and contextualised for the audience it will be reaching. There are also significant cultural issues related to AI-generated text, particularly around language diversity. Most AI algorithms are primarily trained using global languages; thus, taken together, these systems have the potential to push aside regional and minority languages. The growth of digital text has the potential to further overshadow the voices of local communities in favour of broader societal stories that underlie the input into the algorithm. To maintain language diversity, it is important to have a

deliberate plan to support the inclusion of various cultural language types within both the digital archives and training datasets. The way text has been created digitally will also impact the way cultural values will be conveyed from one generation to the next. Texts in print culture typically had an element of permanence and historical continuity through time and space.

Digital texts can be easily changed or replaced, and therefore may become more susceptible to misinterpretation over time. The ability to modify and change digital texts is both an opportunity to innovate, but also creates the challenge of preserving traditional methods of maintaining and enhancing our Most importantly, developing respect for cultural memory and creating a digital environment that allows for ethical engagement with cultural resources has to be a major focus of developing digital through today and to the future. The accurate depiction of the process of creation includes human creativity that contributes to writing, art, music, theatre, etc.; computer technologies can assist the creative process with examples such as modelling, simulation, visualization, and digital manipulation of media. AI in this context is the computer's analytical ability to perform computations or recognize patterns faster than the human mind. Thus, AI is not perceived as an adversary of human creativity but rather as a tool. For further information refer to your bibliography on "Artificial Intelligence in Arts" (Division of Archive Science and Information Systems Handbook, University of Arizona). Computer-generated art will create new ways to express creativity and broaden our understanding of art through AI's ability to produce a unique work based on historical and contemporary styles of visual design. The capacity of AI to create a multitude of images based on our thoughts and imaginations will allow us to create unique works of art by using artificial intelligence technologies. For example, an artist may create art using both traditional media such as painting or drawing and AI technologies to help the artist with their creativity and improve upon their artistic expression. Creating new forms of artistic expression using artificial intelligence combined with traditional media creates opportunities for collaboration between artist and AI that may enhance visual appeal.

Works Cited

1. Barthes, Roland. *Image–Music–Text*. Translated by Stephen Heath, Hill and Wang, 1977.
2. Bolter, Jay David. *Writing Space: Computers, Hypertext, and the Remediation of Print*. Lawrence Erlbaum Associates, 2001.
3. Boden, Margaret A. "Creativity and Artificial Intelligence." *Artificial Intelligence*,
4. Foucault, Michel. "What Is an Author?" *Language, Counter-Memory, Practice*, edited by Donald F. Bouchard, Cornell UP,
5. Hayles, N. Katherine. *Electronic Literature: New Horizons for the Literary*. University of Notre Dame Press, 2008.
6. Manovich, Lev. *The Language of New Media*. MIT Press, 2001.
7. McGann, Jerome. *Radiant Textuality: Literature After the World Wide Web*. Palgrave Macmillan, 2001.
8. Miller, Arthur I. *The Artist in the Machine: The World of AI-Powered Creativity*. MIT Press, 2019.
9. Montfort, Nick. *Exploratory Programming for the Arts and Humanities*. MIT Press, 2016.
10. Wardrip-Fruin, Noah. *Expressive Processing: Digital Fictions, Computer Games, and Software Studies*. MIT Press, 2009.