

## The Impact of Artificial Intelligence on the Future of Creative Nonfiction

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### Abstract

Artificial intelligence (AI) and its tools have changed many aspects of human life and activities. This essay examines how AI tools have affected or will affect creative nonfiction. Some of them have already affected the writing of creative nonfiction, and some are planned to develop in the near future. An argument is made about the proposal to use AI tools (mainly AI writing tools) to improve creativity or creativity in creative nonfiction. On the other hand, some concerns and problems are raised about the misuse and abuse of AI tools in creative nonfiction, and it is suggested there should be some legislative or critical measures in the use of AI tools for writing or editing creative nonfiction. In conclusion, a balanced exploration and assessment are made of the possible pros and cons of the use of AI tools for writing or editing creative nonfiction, including personal views or suggestions for the development of AI tools used in creative nonfiction writing or editing. It is believed that such a discussion may contribute to the analysis of the complex relationship between AI tools and creativity in creative writing. In the next few decades, it is hoped a wise consensus will be reached to make good use of such tools for the benefit of human society.

Since the founding of the first Polish manufacturing company R. in 1957, science and technology have begun to play an important role in shaping the world. This proves the fact that nobody can return the wheel of history and stop the waves of the AD era. AI automata have correctly arrived. At the beginning of this new century, the wheel of the era of artificial intelligence driven by big data began to accelerate its revolution in social life, and the

battlefield is constantly expanding into various fields. The Renaissance of AI is bound to bring profound changes to human society, covering economy and society and all aspects of life science and health rights. AI is widely used in literature and human culture, which will also provide unique and important opportunities and challenges. Keeping this in mind, this essay will focus on the impact of the rise of AI automata on contemporary and future creative nonfiction writing.

Keywords: AI, creative nonfiction, writing tools, creativity enhancement, ethical concerns, legislative measures, pros and cons, future implications

## 2. Introduction

Artificial intelligence (AI) is already reshaping the literary landscape worldwide. AI is used for various applications in literature and creative writing, such as decoding the deceptive master craftsmanship of some of the world's greatest authors and mapping the complex unconscious neural activities behind literary creativity (Crimaldi & Leonelli, 2022). The observed AI influx raises many pertinent concerns and urgent questions. What will the future look like for the world's oldest profession? Can a writer be codified? Can creativity be re-mediated? These questions now bear twenty-first-century pertinence. This paper sets out to embrace such dilemmas surrounding AI's arrival in the creative nonfiction landscape – an overlooked discourse space compared to poetry and fiction – by looking side-by-side at how several creative nonfiction writers have worked with, and reflected on, creative AI.

AI is on the cusp of widespread utilization in creative fields to challenge human monopolies. It is increasingly embraced as a tool to augment, enhance, and reconfigure the making of art, challenging the 'Divine Genius' of the artist as the 'only' source of creativity and craftsmanship. The paradoxical epoch thus emerges – the full, uncanny automation of human craft, skills and know-how through computational devices. Could these machine replicants of our hands, thoughts, and ideas also master nonhuman forms of agency and creativity? The broader question from writing and coding is approached. Recently, writing pedagogies have been coded into AI to produce "writing bots", wielding an entangled relationship with traditional human writing practices. They seek to engage with such a relationship, as it percolates in the context of creative nonfictions; and consider whether

creatives can generate a distinct style, or energy, that cannot be mechanically decoded or replicated. This paper also considers machine writing that “grapples with” the generative, whether fearfully or reverently. Such grappling sometimes produced hybrid forms; AI-generated text was edited and reprinted by human authors, or written tone-to-tone with authors. Subsequently, this dialogue unfolds thematically in concert with weaving threads of the other presentations, bridging literary theory and cultural algorithmics, creative practices with computational coding, and reflections on affect and agency (Chatterjee, 2022). It is argued how coding may engender a new form of literariness that is inextricable from the modality of its make; hence, all artifact could be read anew in its “shimmering instrumentality”. Hence, the writing of this essay is attentive to making or coding an intellectual argument in response to others’ coding, making, writing, or textual analysis.

### 3. Understanding Creative Nonfiction

Creative nonfiction, a genre of literature increasingly prevalent in the twenty-first century, is uniquely poised to take full advantage of the AI revolution. Simply defined, creative nonfiction might be considered the genre most closely resembling nonfiction and yet most fully in conversation with fiction. That is to say, although creative nonfiction texts may be wholly factual, the text employs the narrative techniques of fiction such as scene, dialogue, imagery, symbol, and figurative language to engage readers emotionally as well as intellectually in ways traditional nonfiction cannot.

Creative nonfiction is not new, though in its more modern form it is more recent. What is new perhaps is the more intense experimentation with the borders of fact and fiction in nonfiction. Since humans began keeping records art and story evolved for the telling and re-telling, which ultimately led to the first known written document: The Epic of Gilgamesh. As humans adapted and progressed so too did the methods of storytelling. Though art may seem a fixed thing to people in the common era due to globalization, it has always been evolving, from writing, to paintings, to photography, to cinema, and to 3D printing. Photography didn't always depict the image as it actually occurred, and thereby for a time blurred the lines between record and art, but by the later 20th century conformity to realistic picture made photography the bare blocking record that people today think it to be. Stories

too in such a modern global view may also seem concrete and established. Widely considered the gold standard in journalism is a form developed by reporters in the 20th century called The Inverted Pyramid, where the most important information is revealed at the top of the story and fills in with facts until the least-important aspects of the story are covered, so that if the reader stops after any paragraph they still gets the gist of the full report.

Nonetheless, with the evolution of the internet people across the globe see in real time how different outlets report on the same event, a proliferation of perspectives that fundamentally calls into question the idea of the objective observer. Thus too has journalistic reportage/history blurring the lines. The famous incident where Orson Welles's War of the Worlds broadcast convinced a portion of the American public so thoroughly that they were experiencing a real Martian invasion—despite being told several times that this was a piece of fiction—that a senator, upon discovering this, called for an investigation describing the broadcasts as “sedition against the United States” (Crimaldi & Leonelli, 2022).

#### 4. Applications of Artificial Intelligence in Creative Nonfiction

Artificial intelligence (AI) technology is rapidly expanding. Recently, AI has been introduced in various formats into nonfiction writing. Moving into the genre of creative nonfiction, there will be an exploration on how AI can improve efficiency and augment new ideas. The sub-divides in this realm of AI are; automated writing tools, content generation and curation, and research. Generally, there are mixed emotions from writers about how effective nonhuman help can be, especially when it comes to storytelling. However, this technology has expanded into new horizons, and has been adapting to societal needs regardless of the discipline. There is skepticism around its ability to be as creative and authentic as a human and fear that it might have precedence over actual human work. However, creative outputs have not been discouraged by AIs assisting in the process of creation. Instead it has opened an array of possibilities and dialogues on what it means to be creative (Crimaldi & Leonelli, 2022). Furthermore, nonfiction expands to numerable subject areas as well as creative nonfiction. This new genre is primarily narrative like storytelling and has been rapidly adopting AI into its practice.

Some AIs can edit, restructure, and enhance the writer's work, while others can generate new ideas and drafts. Some AIs can transcribe, translate, and illustrate stories while others can tell stories with integrated visuals. Most importantly, some AIs can solidify the beginning premise and tone of the project while other AIs can strengthen the research and understanding on the topic of the project. The applications of these digital assets could go on. Due to the multifaceted expansion and adaptation of AI, a broader lens will be placed on how non-fiction writers in the realm of creative nonfiction can benefit creatively from these automated tools. On one hand, it is exciting how this technology can help discover new stories and produce content that would never have been thought of before. However, on the flip side, it leads to concerns about how authentic these narratives may be and how its widespread accessibility might saturate the market and drown out critical or significant ideas and stories. With the rise and integration of AI in any creative field, this is a complicated question that is explored more openly in further readings and through the varied examples given.

#### **4.1. Automated Writing Tools**

What writers now employ are automated writing tools, often seen advertised on social media sites with prompts about love and cornfields. They are enticed to "Write a story about your last heartbreak" on a website showcasing a subdued image of a sunrise behind barns, offering the ability to "write on the go—write takes four minutes or less" (Ippolito et al., 2022). A few similarly picturesque and vague parameters ensue capture, style, mood, and genre. A single tap of "#5c-01J" into a blank Writing on the Go° Writing Prompt Ideas text box generating text pushing the prompt, backdrop, and writer's name to the bottom. Another tap of a twinkling, magic-wand icon triggers an alert: "There's more...tap here!" Nothing happens if "here" is tapped otherwise, or if the writer closes the tab and bookmarks the page. A writer's name and story title slide the imagery across an icing-like filter of dandelion seeds rising and falling against a field of pastels.

That completed scene is garnering over 100 likes in 12 hours, writers asking where they can buy filters, playfully chiding the addition of a water lily emoji, and/or wondering how others created the painting. The "I wrote it on this website!" responses always seem disappointed.

Rarely an ell time writer says “Thanks, absolutely wrote this in natural light” or tags those desperately desire. They interact only with each other, a small, competitive cohort. Perhaps such software could be useful. There has been less time to write lately, and anything that sparks an idea is cherished. At the same time, there is worry that by paving that road, the imaginary papier-mâché ball will roll away, resembling everyone else’s garish rhythms and brushstrokes. It is not known yet what to make of those pits and peaks in empathy, critiquing from a place that, initially, has nothing to do with craft. It would be helpful to scream an untouched prompt before it is tragically whisked away. The crux of the aspiring writer’s fear lies in that tragic journey. Even without it, the loss in voice is staggering. What remains are the pretty barns and cornfields, popping with water lilies and seed-brushes, as martyrdom in the art of crafting a narrative.

#### **4.2. Content Generation and Curation**

In creative nonfiction, some of the biggest breakthroughs are starting to best showcase AI's potential in generating and curating nonfiction stories. Broadening the essay's general exploration into the positive aspects of AI's role isn't about limiting it to only those within creative nonfiction, but it seeks to best frame them within this subgenre. Inevitably, some facets of AI’s influence on or intersection with creative nonfiction as a whole will overlap with considerations of content generation and curation (Crimaldi & Leonelli, 2022). Such overlap will also provide an opportunity to illustrate how broader trends of AI in content creation and curation project on creative nonfiction writing. While AI’s budding involvement in the creative field tends to be most notably in the realm of visual or dramatic arts in the public consciousness, there is emerging discourse on AI’s increasingly vital role in prose writing as well.

Recent years have seen a growing diversity of user-friendly text-based AI content generation platforms that serve as tools for writers to receive prompts and ideas. Forward-thinking creative nonfiction authors are strategically using them to refine vague ideas. These platforms, boasting sets of state-of-the-art AI algorithms, can brainstorm within keywords, generate full narrative drafts from a brief story outline, or adapt existing works into a different tone. In a landscape of information saturation, the most unique AI-powered



platforms have been curated to analyze comments, articles, or even bulk texts to pinpoint an area of interest to facilitate deeper exploration. But the advancement of AI models in content generation is not without its complications for creative storytellers. Since these tools are made publicly available, everyone from commercials to casual self-published bloggers utilized them. This could result in an increasingly homogenized cultural narrative within creative nonfiction (Inie et al., 2022). There is a mounting discussion on the ethics and legality of seed-generated content. At its most radical, there are those who see any work processed through AI as disqualifying the notion of authorship or originality. Beyond the legal realm, questions of how stories might gain in organic authenticity and charisma through human efforts remain. Finding the correct balance of AI assistance in a way that leverages its innovative qualities beyond the current committee of this font will be the most challenging endeavor.

#### **4.3. Enhanced Research Capabilities**

Research is a fundamental step in the process of writing creative nonfiction; more often than not, research makes creative nonfiction writing possible. Research allows for the exploration and accumulation of evidence and examples, which forms the backbone of prose creative nonfiction, such as CNF (World English Journal & Aljuaid, 2024). Research can also inspire memoir or memoiristic essay, and when writing on personal topics, research can offer objective depth. Writing creative nonfiction is similar to writing fiction; it's still the writer's task to place readers within a fully realized *Weltanschauung*, regardless of the narrative's truth status. In the context of CNF at least, the narrative's truth—its use of real empirical details and fact-checked data—is rooted in the research behind it. With regard to germinating ideas and shaping narratives requires research; research is a vagabond enterprise that tends to never really stop. People, places, and things are considered, whole histories are refracted through the prism of the writer's interests, obsessions, and personal history.

Paraphrased synopses generated by Wordtune beta version tend to be *a priori* overly—*a priori*, so one possibility for future research would be the consideration of best practices in regard to how to use AI tools for creative writing and creative nonfiction research. Journalists are obviously on the cutting edge of creative nonfiction, and there may be

studies of how newsrooms use AI tools. A study on how professional CNF writers use accelerated research features in Google might also be informative. When all of these ideas of place meet, themes naturally emerge. As (Crimaldi & Leonelli, 2022) says, research is how answers find you. In this way, AI is merely a stopgap tool for a rather human task. But what differentiates AI's research capabilities from human researchers is the algorithmic strength to immediately summarize and digest text. Wordtune works by suggesting paraphrases of a selected text and extrapolating these suggestions so the text can be as concise as possible. So it's one thing to see that a Wikipedia page about manatees has become the starting point for a piece about imbalanced ecosystems, ocean garbage intrigue, and the voyeuristic behaviors of punters who swim with said manatees – it's another to be able to immediately extract the same information quickly and efficiently from the page's 3,000 words. Wordtune also has text summarization capabilities. Summarizing an 800-page book using a third-party software would likely skirt infringement wheelin' and dealin', but it's another story entirely to summarize each of the 200 paragraphs making up its 8,000-word narrative using a Wordtune-like AI before fleshing those paragraphs back out! Instead of AI research peccadillos or practices, or else the impediments AI research presents to the intellectual rigor traditionally considered foundational to CNF, the apparent effectiveness in the machine's data summarization should be considered. Similarly, the idea here should also protest too long under the winding spell cast by a streaming litany of paraphrased facts; deeper connections between disparate source materials in effort to foreground the information synthesis generating many of its own "wilder anecdotes"; otherwise, intriguing threads of one source material that might otherwise go unrumpled.

## 5. Challenges and Ethical Considerations

Despite the advances in artificial intelligence (AI) writing technologies, creative nonfiction writers are bearing the key to articulate their discernments, conceive the mind-play and variegation of alternating points of view, and render inquests, anguish, and discovery of truths. With rising user-friendliness and more widespread availability of AI writing tools which employ natural language processing techniques, creative nonfiction writers are now presented with numerous skills that may help in writing, such as summaries, edits,



recommendations on words and sentences, mechanical elements, stylistic recommendations, spelling and grammar correction, and predictions for upcoming engagements. Nevertheless, in the near future, there may be a gain for human writers, as AI-written creative nonfiction works are anticipated to overshadow those handwritten, eliciting a new era with creative nonfiction tools operating as a writer's block in the process. The subsequent narrative fixtures to outline, converse, and question the issues facing creative nonfiction writing because of the rampant growth of artificial intelligences. Instead of regarding the current state of affairs, these hypothetical meditations aspire to remain open to forthcoming developments, in search for emergent concepts. One of the main things that transpires and concerns of the implementation of AI writing technology in creative nonfiction is the touch of a human, desultory, faulted, contrary to any other voice. Over time, each writer has grown a singular tone, like a person's face or fingers. Support may inhabit in familiarity, humor, or propensity to defy readers. Writing artificially crafted is a series of disappointing, uninspired, rearranged words spun in ubiquitous ways that embrace every writer for she does, yet no more. It is what happened when writing tools became distressingly stale and predictable. AI writing tools are fundamentally so, spun with the familiar turns of technical innovation and mechanized literacy including creativity furious. Then, in the reeling embrace and collision with such narratives, arbitrary and sloppy mismatches of worlds and prospect, the invaluable craft of deceitful nonfiction is dropped. The curious, meandering investigations, and the wide, slow, defiant gate to truth that blooms in nonfiction become the limitlessly fed quest in a labyrinth inexhaustibly refurbished, erected and lead in loops, spun in cyberspace, not of man (Sarkar, 2022).

## 6. Case Studies and Examples

In contrast with some nonfiction essays, literary narrative journalism, also called "literary journalism," "creative nonfiction," or "new journalism," evokes scene, dialogue, voice, reflection, or other fictional techniques to portray real events, an account of witness seeing. Writing dies loom, but has not been set to wear is also abroad in the invisible warp. In prose styles outside the die seen, life's pilch sleeve embroidery curls and frays with both the loom and the eye of the beholder. Needled details are inconsistently reiterated while pervasive

drops, transferred from warp to woof, do not translate across from the living skin of shimmering razzle to the dead buffer of a well-worn railway card. As with a palimpsest, each time there is engagement the mundane script raises itself perceptibly, dimming out the oblique meanings throbbing still unrecorded in extreme letters. The use of advanced communication technologies for the production of diffusional narratively-based nearly-dramatic creative artifacts of unambiguous relevance which were not necessarily possible up to now, benefits, in text generation, from automatized inference of certain stylistic, descriptive, or rhetorical parameters filtering think possible mental process states of a notional god-like narrator figure back with a throughput time typically longer than that attributable to mundane illustrator tasks (Crimaldi & Leonelli, 2022). Paradoxically, this limited lack of outbrigmintment from ideas to signs hastens the formation of what, facetinely regarded, make literarily bestlings. The genesis and functioning of the LITA-EPIS Project are recounted and dialogically assessed on par with a number of critical (self) reflections prompted thereby, including issues of authorship, accuracy, censorship, context effects, and psychosocial desirability. Some general and project calibration conclusions are then proffered in appendix, touching on a so-called renaissance of artifacts implicated in a veritable “tyranny of evaluativeism” risk-averse accountability culture and on the assembly of an apparently illegitimate “fictionary” grand halieutics In the particular case. Shall grafts are grafted in order to flush out those which responded, however inadequately, fulfilling the curiosity Undjet, in researching acquisition the dignity common to hypothetical crown witness statements.

## 7. Future Prospects and Concluding Remarks

1, After exploring works published entirely by humans or humans with AI help, the time seems right to reflect on future prospects. We should begin by dispelling a few myths that could prove to become new genre conventions. There is no one way for AI to give creative nonfiction the emotional depth, detail, description, nuance, insight, or eloquence only found in humans. While the technology will surely progress, it cannot graft the richness of a lifelong lived experience, unique perspective, and interpretative approach of a human narrative into a piece written, coded, or generated by a machine. The flavor, flair, sentiment,

voice, poetry, rhythm, or timbre that makes the style, rhythm, tone, character, or mood in qualitative research, case study articles, descriptive reports, observational pieces, profile essays, biographical accounts, memoirs, diaries, confessions, criticism, or commentary; the art and craft of the form that includes a lead; thesis or organizing principle; an emotional appeal or hook; a narrative or story; a build-up or foreshadowing; foils or characters; an arc or trajectory; sequels or scenes; a conclusion or punchline; reflection or takeaway; coda or afterword; engagement with larger questions or ideas surrounds creative nonfiction like illuminations cannot just be cut-and-pasted like an archived interview transcript.

2. Art, as crafting a compelling tale in cursive, is actually a social practice, rather than just the individual act that AI perception in imaginative machines, rethinking the art machine, cybernetics and mechanistic maps, network illusionism, or narrow illusions of objectivity in pixel, ink, or type-print. Although AI does have a place in most diverse literary invents that incorporate a wide range of methodologies and revelatory expositions, tech has the means to refine a leitmotif in the same way a word processor can improve a hastily composed piece—expanding here, deleting there, clarifying, rearranging, revising, mulling over choices, polishing prose. Part of the art is sprite and elbow grease—and then someone with editorial duties makes even more corrections. The same hands are already drafting and revising scientific papers, technology isn't transforming the practice radically—it's just running to build the bells and dig the whistles. Intention is the other part of it. While many are using it for experimental investigation or to explore digital or virtual possibilities in the realm—harnessing the technology to better, rather than replace knacks—the craft itself haven't fundamentally changed since Joseph confected his chronicle in verse. Instead—like spell-check—a service is unlikely to get writers killed, but can their lives more comfortable, more productive, more interesting and robust colluders. (Milana & Ashta, 2021)

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