



Alienation: A Gap Between Human and AI in Ancient and Modern Arabic Poetry

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ABSTRACT

The study examines the role of artificial intelligence in poetry production and compares it to human poetry, focusing on the concept of "Alienation" as a fundamental element of human poetry. The comparison between human poetry and AI-generated poetry (using ChatGPT) demonstrates that human poetry has a greater capacity for alienation and creativity, while AI lacks this ability due to its reliance on data and algorithms. By analyzing poetic examples from famous Arab poets such as Antarah Ibn Shaddad and Al-Jawahiri, the study highlights the differences between human and artificial poetry in the use of alienation. The main difference is the ability of human poets to create unique and innovative linguistic images, enhancing the aesthetics and poetry depth, while AI lacks this ability, producing poetry that lacks the aesthetics and depth that can be achieved through foreignness in human poetry. By comparing Al-Jawahiri's poem "Munajat" with the poem written by AI, the difference between foreignness in human and artificial poetry is obvious. Human poetry can be more creative and distinctive, while AI shows limitations in its ability to mimic human creativity. Overall, the study demonstrates that alienation is a fundamental element of human poetry and poses a significant challenge for AI in its attempts to mimic human creativity. The study highlights the importance of examining and reflecting on this new experience, highlighting its challenges in cultural accuracy, preserving poetic aesthetics, and the creative potential inherent in human Arab poets' poetry.

Keywords: AI, Alienation, Arabic Poetry, Modern Literature, ChatGPT.



1. Introduction

The great technological revolution we are and the tremendous and ever-increasing development in the field of technology have swept across all aspects of life, leaving people in a state of astonishment as they try to keep up. This is especially true when artificial intelligence (AI) emerged in recent years, representing a breakthrough and a tremendous turning point in the field of technology (Dwivedi et al., 2023)(Taherdoost and Madanchian, 2024). AI is concerned with developing technological systems capable of simulating human mental capabilities and performing tasks that require high intelligence and thinking (Rawas, 2024). Literary poetry is one of the fields that AI has attempted to emulate, trying to create artificial poetry that rivals human poetry. However, the question remains: Can AI create real poetry? or does human poetry remain distinct with its unique characteristics? (Linardaki, 2022)(Abu Zaid, 2024).

This article will discuss the concept of alienation as a divide between human poetry and AI poetry. An analysis will be conducted to reveal how alienation affects human and artificial poetic discourse through analyzing poetic styles and some unique cultural symbols. This indicates the extent of changes that the creative experience will carry in light of the overlap between literature and technology, and the successive developments in artificial intelligence applications that attempt to produce poetic texts that mimic texts created by the human mind (Bajohr, 2024). This requires us to examine and reflect on this new experience and the extent of the challenges related to cultural accuracy, preserving poetic aesthetics, and the creative ability that characterizes the poetry of human poets. We will try to shed light on the dimensions of this phenomenon and its ability to formulate literary content that expresses the intersection between human creativity and artificial intelligence. The study relied on the analytical approach to identify the impact of artificial intelligence on poetic texts, and explore the capabilities of artificial intelligence in simulating poetic texts, by displaying poetic models on the "Chat GPT" application, analyzing and comparing them with the original texts of well-known poets in ancient Arabic poetry, such as Antarah Ibn Shaddad, and a poet from the twentieth century, Muhammad Mahdi Al-Jawahiri. We try to know the extent to which each uses the element of (Alienation), the element on which original Arabic poetry is based, and which poets have been distinguished by throughout the ages.

2. Methodology

The approach followed in this study is the analytical-critical approach, which was used to analyze poetic texts and determine the extent of the influence of artificial intelligence on these texts. The analytical approach in this study consists of the following steps:

- **Sample Selection:** Samples were selected from ancient and modern Arabic poetry, such as the poem "The Ghost of Abla Came to Me in a Dream" by Antarah ibn Shaddad and the poem "Munajat" by the poet Al-Jawahiri.
- **Synthetic Poetry Production:** The ChatGPT application produced synthetic poetry that mimics Arabic poetry.



- Text Analysis: The original poetic texts and the synthetic poetry produced using the ChatGPT application were analyzed, focusing on the element of alienation in human and synthetic poetry.
- Comparing Results: The results were compared between human and synthetic poetry, and the differences between them in using alienation and poetic aesthetics were identified.
- Drawing Conclusions: The conclusions were drawn through analysis and comparison, and the extent of the influence of artificial intelligence on Arabic poetry was determined.

2.1 Modern Arabic Poet (Muhammad Mahdi Al-Jawahiri) Bibliography

Muhammad Mahdi al-Jawahiri (July 26, 1899 – July 27, 1997): An Iraqi Arab poet, considered among the best Arab poets of the modern era, see fig. 1. His poems are distinguished by their adherence to the traditional poetic form. Al-Jawahiri grew up in Najaf, a family where most men were engaged in science and literature. He studied Arabic and memorized a great deal of ancient and modern poetry, particularly the poetry of al-Mutanabbi. He worked in teaching at specific points in his life and in journalism at other times, publishing the newspapers al-Furat, al-Inqilab, and al-Ra'y al-Aam. His first collection of poems, "Hallbat al-Adab" (The Arena of Literature) (1923), was a collection of counterpoints to famous poets of his time, such as Ahmad Shawqi and Elia Abu Madi, and to some earlier poets, such as Lisan al-Din Ibn al-Khatib and Ibn al-Ta'awizi. He later published his collections "Between Poetry and Emotion" (1928) and "Jawahiri's Collection" (1935 and 1949–1953, in three parts). Al-Jawahiri's poetry is characterized by its rich, lucid texture, especially when addressing the masses. It shows no sign of being influenced by any European literary trends. Its themes are intertwined with political events and personal experiences, and much of it appears to be a revolt against tradition on the one hand, and against corrupt political and social conditions on the other. Al-Jawahiri lived in the Al-Qadisiyah neighborhood of Baghdad. In 2018, the Baghdad Municipality converted his house into a museum and cultural center called Beit Al-Jawahiri, see fig. 2. He lived a period of his life away from his homeland and died in Damascus in 1997 at the age of ninety-eight.



Fig. 1 Muhammad Mahdi Al-Jawahiri.

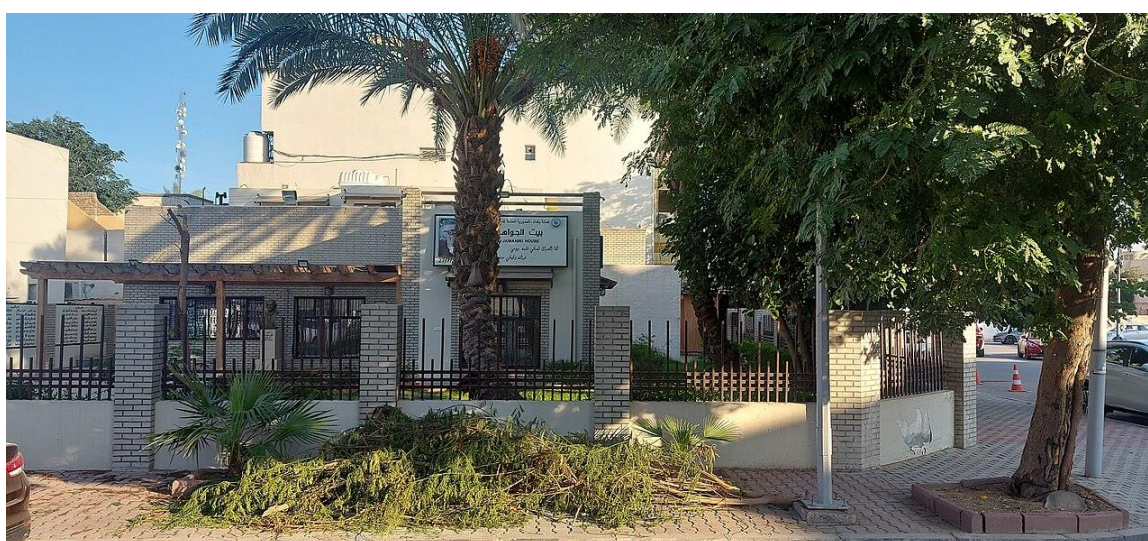


Fig. 2 Baghdad Municipality converted Al-Jawahiri house into a museum and cultural center called Beit Al-Jawahiri.



2.2 Ancient Arabic Poet (Antarah Ibn Shaddad) Bibliography

Bu al-Fawaris Antarah ibn Shaddad ibn Qurad al-Absi (525-608 AD) was an Arab knight from Najd and Mudari. He is considered one of the poets of the Mu'allaqat and one of the most famous poets of the pre-Islamic period. He is renowned for his chivalric poetry and chaste love affair with his beloved Abla. Antara was born in the Najd region in the middle of the Arabian Peninsula in the first quarter of the sixth century AD. Fig. 3 represents an imaginative drawing of the knight and poet Antarah ibn Shaddad.



Fig. 3 An imaginative drawing of the poet Antarah ibn Shaddad.

3. Discussion

3.1 Alienation

In the book "Lisan Al-Arab" by Ibn Manzur, under the entry "Gharb", it means: "I alienated him, and I alienated him by removing him and distancing him, and alienation is distance, and the Maghreb is that which came as a stranger, and alienation is exile from the country and alienation is distance" (Manzur, no date). In modern dictionaries, some have used it "in contrast to the term foreign (Exotisme) in the sense of the tendency to search for what is strange and unfamiliar from feelings and scenes, customs, and traditions to express them in literary works" (Manzur, no date). Thus, the linguistic and technical definition indicates that the term (Alienation) has taken on the meaning of renewal and departure from what is familiar and ordinary. The term alienation is one of the most important principles introduced by Russian Formalism, which is intended to enrich the critical concepts present in the literary arena. This is a term associated with Shklovsky in his article "Art as a Technique" published in 1917, which is called in Russian (Ostranenie), which is its equivalent in Latin letters (Ostranenie), meaning unfamiliarization, and it means



removing familiarity; that is, the usual that has become present between us and the things around us, by making these things perceived and noticed in a way different from our normal perception of them (Bouzouaoui, 2003). Shklovsky also expresses this concept implicitly through his article entitled "The Structure of the Short Story or the Novel", saying: "To make something an artistic fact, it must be removed from the sequence of life facts" (Rahim, 2009).

Accordingly, the artist or creator transfers the facts existing in reality into artistic facts, and thus alienation indicates a special relationship between the reader and the text, as the goal is removed from its usual perspective, and in this sense, alienation becomes a constructive element in all arts; The style of art is a style of alienation to achieve the desired goals and objectives. This then creates difficulty in understanding, which results in prolonging the process of perception. This is the ultimate goal of alienation in art, as this perception becomes a goal that must be sustained (Todorov, 1982). Art is the expression of feelings about objects in their perceived, rather than their known, state. Artistic method is the illusion of familiarity via the de-alienation of objects, the difficulty of their shapes, and the expansion of the process of perception itself. This is because, as an aesthetic aim, the perception process necessitates a protracted scope. In his book "Art as a Technique," Shklovsky focuses on the study of poetry within a structural, formal vision, focusing on the phonetic and semantic components of the literary work, while investigating how to organize words and arrange lexical structures. He confined the function and aesthetics of literature to the element of strangeness. Aristotle proved that poetic language should be strange, exciting, and dispersive. Therefore, poetic language is complex and ambiguous, raising many problems and obstacles (Holub, 2019). The concept of alienation intersects with many terms that emerged in literary studies, such as modernity, fantasy, and wonders.

In brief, alienation in poetry, as Shklovsky sees it, is an artistic process that aims to remove familiarity from familiar things, and make them appear new and strange, through the use of various creative techniques, to arouse astonishment and curiosity in the recipient and force him to reconsider the world around him and the art that surrounds him. That is, the process of making the linguistic performance in the literary text strange and unfamiliar to the reader (Hamdawi, 2022).

3.2 Artificial Intelligence (AI)

Despite its modernity as a science, artificial intelligence (AI) has received extensive coverage in all media (especially Western), including magazines, newspapers, and films. It also garners significant attention in academic and industrial circles in many countries worldwide, including Arab nations. Yet, this science remains mysterious and incomprehensible to many, if not most, people. So, what is artificial intelligence? AI is a science whose primary goal is to enable computers and other machines to acquire intelligence and the ability to perform things that until recently were the exclusive domain of humans, such as thinking, learning, creativity, and communication. Today's computers can solve the most complex mathematical



operations millions of times faster than humans. However, they are still largely incapable of performing simple tasks that a young child can perform with remarkable skill, such as communicating, identifying family members, or even thinking or feeling. A computer (as its name suggests) calculates and manipulates numbers, but it neither thinks nor comprehends. But the human mind comprises millions of nerve cells interconnected in a highly complex network, and many consider it among the most complicated things in the universe. Therefore, imitating it is beyond human capabilities (Nour, 2005).

According to Omar Salim, it's when a computer can mimic human intelligence and behavior, including reasoning, learning, and the capacity to draw on past experiences. It has been shown that computers can do more complicated jobs than originally believed since their inception in the mid-twentieth century. For example, they have found proofs for complex mathematical ideas and other tasks that require great skill. However, despite its many advantages, such as high processing speed and storage capacity, no program can keep up with the human mind's flexibility (Salim, no date).

3.3 Human, AI poetry, and features of alienation in poetic text:

Innate intelligence represents humans' natural mental abilities, relying on experience and interaction with the environment to develop skills such as memory, analysis, and creativity. Artificial intelligence, on the other hand, relies on algorithms based on what humans have stored in the machine's memory and what they have programmed to produce a product. Artificial Intelligence is thus the field of advanced information that has solved some problems based on simulating human intelligence (Linardaki, 2021).

Thus, we stand between human intelligence and the machine intelligence that humans invented and developed, and then became afraid of, while facing a tremendous number of technological innovations and the rapid development of artificial intelligence, which has transformed imagination into a solid reality, or, as it has been said, transformed "science fiction into science."

The first beginnings of using computers to produce poetry date back to 1959, when engineer Turel Lutz and linguist Max Bence created a computer to generate poetry in German. They relied on the generative theory proposed by Chomsky in 1957. The matter then developed further, especially after the works of famous foreign poets were uploaded to computer programs. In 1967, the Spanish (Angel Carmona) produced the first complete book or collection of poetry created by a computer, entitled VZ Poems: Poetry Generated by a Computer (Tardón, 2014). Among these poems are:

Poem No. 7

Protesting with you without knowing

Fate has decided

I have more than you, don't leave me

For in the return are fears and apprehensions (Tardón, 2014)

The difference could be clarified between a poem written completely automatically by a computer and a poem created by the human element by reading poetic verses that



carry almost the same meaning and contemplating their content. Among those is the famous ancient Arabic poet “Antara Ibn Shaddad” in the love poem “The ghost of Abla came to me in a dream”:

أَتَانِي طَيْفٌ عَبْلَةٍ فِي الْمَنَامِ
وَوَدَّعَنِي فَأَوْدَعَنِي لَهِيئاً
وَلَوْلَا أَنَّنِي أَخْلُو بِنَفْسِي
لَمُتُّ أَسَىً وَكَمْ أَشْكُو لِأَنِّي
فَقَبَّلَنِي ثَلَاثاً فِي اللَّثَامِ
أُسْتَبْرَهُ وَيَشْعَلُ فِي عِظَامِي
وَأُطْفِئُ بِالدَّمُوعِ جَوَى غَرَامِي
أَغَارُ عَلَيْكَ يَا بَذْرَ التَّمَامِ

The ghost of Abla came to me in a dream and kissed me three times under the veil.
And he bade me farewell, leaving me to a flame I conceal, yet it burns in my bones.
If I were not alone with myself and extinguish the pain of my love with tears
I would have died of grief. How much I complain because I am jealous of you, O full moon (Al-Khatib al-Tabrizi, 1992)

It is clear that despite the poetic text having the duplicate content and meanings, we see the superiority of human creativity, as the human mind has a broader space in words, linguistic, semantic, and rhetorical structures capable of expressing itself in an aesthetic, artistic, and stylistic way that is much richer than what is produced by machines.

The poet describes Abla's ghostly visit to him in a dream, suggesting a deep longing and desire to meet his beloved. The three kisses in the veil reveal the intense physical and emotional desire for Abla. The word "veil" adds a touch of mystery and repressed desire.

The second verse: " And he bade me farewell, leaving me to a flame I conceal, yet it burns in my bones ". The poet tells how Abla's spectral departure sparked a fire inside him, indicating the strength of his feelings and his yearning.

The word "flame" symbolises an intense yearning and a need that cannot be satisfied. The poet needs to conceal these emotions, which may be interpreted as dread or unrest. The third line: " If I were not alone with myself and extinguish the pain of my love with tears". Tears, which express profound grief and terrible yearning, reveal the poet's way of dealing with his intense emotions. The expression "passion of my love" conveys the poet's intense emotions and desire.

He would have perished from sadness, the poet implies, had he not been able to cope with his emotions in this manner. Verse 4: " I would have died of grief. How much I complain because I am jealous of you, O full moon". The poet's dread of losing Abla and his profound love for her are shown via his acute envy of her. The poet's envy and desire are heightened by the suggestion of Abla's flawless beauty that the phrase "full moon" conveys. These sentences add a sense of estrangement. According to Shklovsky, alienation is a literary element that seeks to create an unusual aesthetic impact by making objects both familiar and strange at the same time. Multiple



manifestations of estrangement are seen in these lines:

- **Unfamiliar Poetic Imagery:** The poet's use of unusual poetic imagery, such as "flame" and "extinguish," produces an eye-catching artistic impact and makes the reader question the underlying significance of these words.
- **Focus on Inner Feelings:** The poet's inner thoughts are the centre of attention in these rhymes, which creates a profound and emotional poetry experience, all because of the alienation.
- **Unique Poetic Language:** The poet's unconventional and creative poetic language heightens the rhymes' alienation, drawing the reader into a more profound poetic experience.

In sum, the poem's uniqueness and emotional impact are enhanced by the alienation of these lines, which adds beauty and depth to the work.

The difference is that AI apps may evoke a particular format or type of poetry in seconds by evaluating massive quantities of data and information stored in them, including models of poets, poems, and current language patterns. This data and information are derived from these sources. The machine learns and retrieves from these different stylistic patterns and elements to produce a poetic text according to the required context, content, and specific idea from the data directed by the user. This enables artificial intelligence to construct poems according to existing poetic standards, devoid of innovation, depth, and novelty, which is the element of (alienation) on which original poetry is based (بيومي, 2025). Artificial intelligence may be able to produce traditional poems from a technical standpoint, but it has not reached the point that makes it surpass the human writer in the deep expression of personal and subjective experience, due to its lack of awareness and feelings of suffering, hope, and love, which are the essence of literary writing. True poetry carries the writer's feelings, point of view, and inner emotions.

3.4 Human Poetic Discourse

Human poetic discourse is an expression of human feelings and thoughts, using the element of alienation to enhance poetry's aesthetics and depth (Barthes, 1985). Human poets can use alienation to create a unique and innovative linguistic image, making poetry more attractive to the reader (Barthes, 1985). Another example could be taken, which is (Acobson, 1986), the poem "Munajat", which means "supplication" by the Arabic poet Al-Jawahiri:

يَضْجَانِ بِالسَّنَا	يَا لَخْدِيكَ نَاعِمِينَ
مَشَى فِيهِمَا الْوَنَى	وَلَجَفْتَنِيكَ نَاعَسِينَ
حَبْدًا أَنْتَ مِنْ مَنَى	يَا شِفَانِي .. وَيَا ضَنَى
مِنْ عَقَابِيلِ تَقْتَنَى	حَبْدًا أَنْتَ فِي الْهَوَى
لَكَ كَفَوْ .. وَلَا أَنَا	بَابِي أَنْتَ لَا أَبِي
وَمُخِيفٌ إِذَا دَنَا	مِنْ مُمِيتٍ إِذَا نَأَى
كَ وَهَجَرَانِهِ هُنَا	أَخْتَشِي فَقْدَهُ هُنَا
وَدَجَى اللَّيْلُ مَوْهِنَا	أَرْقُبُ الصَّبْحَ مَوْهِنَا
وَلَا الْجَرَسُ مَوْذِنَا	لَا صَدَى هَاتِفٍ يَرُنُّ



وجوهاً .. وأعينا
وحسبي نطننا
فوها من (تجننا)

وأصالي على الطريق
ظنة أن تكون أنت
إنما الحب جنة

Oh, your soft cheeks, teeming with radiance!
And your eyelids, sleepy, in which weakness walked among them!
Oh, my cure... and my tucker! How wonderful you are to my desire!
How wonderful you are in love, from the consequences that can be acquired!
My father is your ransom, neither my father nor I are worthy of you!
Who is deadly when he is far away and frightening when he approaches?
I fear his loss here and his abandonment here.
I watch the dawn, weakening, and the darkness of the night, weakening.
No echo of a ringing telephone, no bell calling.
My evenings on the road, faces... and eyes,
Thinking that you and I are enough for us.
Love is but a paradise, so shame on whoever has made us crazy (Al-Jawahiri, 2018).

The poem is characterized by a rich and innovative poetic language, expressing feelings of love and longing touchingly. The poet uses the element of strangeness to create a unique new image, making the poem more attractive to the recipient.

Oh, your soft cheeks, teeming with radiance: "cheeks" refers to the face or the bosoms. "Soft" means delicate or soft. The poet seems to use this formula to express the beauty of the cheeks or the perfection of the human form. "Teeming with radiance" means that the cheeks bear the signs of age. This expression may reflect the poet's feelings toward the person he speaks to. He sees signs of age in his face, and perhaps feels these signs with tenderness or concern.

And for your eyelids, sleepy, in which sleep walks: "The eyelids" are the eyes. "Sleepy" means emotional or sensitive. "In which weakness walked among them". It implies that sight carries a beautiful or delicate image or shape. Here, the poet describes sight as a container of beauty or sensitivity, perhaps thinking about the feelings or emotions he reads through them.

"Oh, my cure... and my tucker! How wonderful you are to my desire!". The poet begins by describing his beloved as his cure, suggesting that she represents health and happiness to him. The word "tucker" indicates a deep longing and eagerness for his beloved. The expression "How wonderful you are to my desire" demonstrates the poet's intense desire for his beloved to be one of his hopes and dreams. "My father is your ransom; neither my father nor I are worthy of you". In this verse, the poet demonstrates his willingness to sacrifice what is most precious to him for his beloved, as he says, "My father is your ransom," showing the depth of his love and appreciation for her. The expression "neither my father nor I are worthy of you" suggests that the poet considers himself unworthy of his beloved, and that no one can be her equal or equal to her.



The poetry in these verses follows the traditional rules of Arabic poetry. There is phonetic harmony between the verses, such as the harmony of some letters and the open letters in each verse. For example, in the first two verses, similar phonemes are used at the end of the verses, giving the poem a harmonious and beautiful rhythm.

The poetry uses subtle framing of human features, such as the cheeks, eyelids, and my cure, giving the poem a distinct and visual character. This is evident in the poetry's clear and colorful style, making it more captivating for the reader's imagination. Poetry reflects the poet's intense love for the person he speaks to. He uses beautiful adjectives and a romantic style to express love and passion. This is reflected in the description of human parts with beautiful and soft adjectives, such as "soft," "sleepy," and "weak".

The poet's affection for this individual makes him look estranged from his life. The poet's inability to manage his emotions or the circumstances is shown in the line "My father is your ransom, neither my father nor I am worthy of you," which reveals his alienation.

The representation of various body parts symbolizes alienation in the poem: The poet's depictions of different body parts are unique and unusual. He describes the cheeks and eyes using unusual words like "soft", "sleepy", and "weak" rather than ordinary ones. The re-elaboration of conventional adjectives reflects the aspect of alienation and compels the reader to examine these sections in a fresh light.

The poet uses an unusual method to convey his feelings for the one he loves. Saying things like "My father is your ransom, neither my father nor I are worthy of you" illustrates the alienation and detachment he feels as a result of his love rather than expressing it openly. The poetry gains an appearance of originality and imagination as a result, letting the reader see love through a different lens.

According to Shklovsky's concept, poetry accomplishes the aspect of alienation by using atypical features and unexpected expressions of love. The reverse is true of AI poetry.

At the outset of the poem, "the beloved's cheeks" are addressed by Al-Jawahiri, who uses the phrase "Oh, your cheeks" to describe the exquisite beauty of these parts. Al-Jawahiri uses the word "soft" to describe the cheeks, which makes one think of gentleness and kindness. Next, the poet utilises beauty-inspired similes to depict the beloved's eyes, among other facial features. He then moves on to more sensual similes, which unexpectedly delight, exoticize, and surprise the reader. This stimulates the image and enchants the receiver.

Additionally, he has an exceptional gift for poetically describing the poet's innermost thoughts and feelings using words and phrases. He uses words to express his innermost thoughts and feelings, creating a unique and foreign language that no one has ever heard. With this one-of-a-kind expression, the poet stands out, creating an



element of mystery that asks for meditation. This approach can potentially differentiate between poetry written by humans and AI exceptionally. AI may be challenging to replicate human connection and experience, which are essential to alienation. But the issue of whether AI can imitate the creative and emotional process of poetry that is unique to the human spirit, a process that deals with perception, emotion, feeling, and sentiment, remains unanswered.

Through the element of strangeness, human poets can create poetic works characterized by depth and beauty, expressing unique and diverse human experiences. This distinguishes human poetry from poetry generated by artificial intelligence, as human poets can add an unfamiliar personal and human touch to their poetic works.

To confirm this, the artificial intelligence has been asked to write a poem in the same style as Al-Jawahiri's poem (Munajat), while taking into account the scale and rhyme. It responded with this poem:

يَضْجَانِ بِالنُّورِ الْحَسَنِ	يَا لِحَدِيكَ مُتَسَمِّينَ
مَشَى فِيهِمَا السِّحْرُ الْيَوْمَ	وَلِعَيْنِكَ نَاعَسْتَيْنِ
حَبْذَا عَافِيَتُكَ تَدُومَ	يَا شِفَانِي وَيَا دَوَانِي
لِكَفِّكَ الْكَفَّءَ وَلَا أَنَا	بِأَبِي عَطْفُكَ لَا أَبِي
وَمُخِيفٍ إِذَا أَقْبَلَ	مَنْ مُمِيتٍ إِذَا ابْتَعَدَ
وَهَجْرَكَ هَهُنَا	أَخَافُ فَقْدَكَ هُنَاكَ

Oh, your smiling cheeks, brimming with beautiful light!

And your sleepy eyes, in which magic walked in them today!

Oh, my healing and my medicine, how wonderful it is that your well-being lasts!

I sacrificed my father for your kindness. I have no father equal to your hand, nor do I.

From what is deadly when it departs and frightening when it approaches,

I fear losing you there and abandoning you here.

The AI responded with a poem that attempts to emulate Al-Jawahiri's style, using words and phrases common in Arabic poetry without a clear tendency toward alienation. This demonstrates the difference between alienation in human poetic discourse and AI poetry. Human poetry can use alienation creatively and innovatively, while AI poetry can be limited due to its reliance on data and algorithms. Although it uses some words and phrases such as "they are full of beautiful light" and "magic walked in them today", it gives the poem an aesthetic touch, but without reaching the level of alienation. The poem is simple, straightforward, and expected by the recipient. Alienation in human poetic discourse and AI poetry is that human poetry can use alienation in a new and creative way, while AI poetry can be limited in its use due to its reliance on data and algorithms. AI poetry is a type of poetry generated using algorithms and linguistic models.

Alienation in AI poetry may be limited by its reliance on data and algorithms, resulting in a lack of feeling, sensation, and the creation of renewed images (Shklovsky, 1985). This leads to producing poetry lacking depth, sensation, and emotion. This is natural, as only human poets possess such feelings and sensations. Artificial intelligence, even if it possesses a vast amount of poetry, is based on the methods of ancient poets, which it creates and organizes through the data storage feature on which it is trained. This makes it lack the element of alienation in human



poetry, as shown with Al-Jawahiri.

Whatever development has occurred in writing poetry, it has moved from oral to written on paper pages and then to photocopied pages. This technological phase primarily concerns storage, recording, and facilitating access to information. However, regarding innovation and creativity, the matter remains intractable to anyone other than innate intelligence and human emotion. We must proceed from the fact that the strangeness of our language transcends established rules. It is a flexible language and too broad to be encompassed by an AI program or programs. These programs, which are based on inputting information through specific techniques, only give us the outputs conceived initially by their creators. They only present what they have learned and respond automatically to the commands of their creator. These details cannot be applied in their entirety to Arabic poetry, because Arabic poetry has distinct rules, extensive and complex information that may be beyond the capacity of humans, so how would it be with a machine?. Traditionally, the poet has started from his own experience and feelings, from his experiences and memory, which, according to specialists, can be summarized as "the soul's ability to retain and retrieve previous experiences".

Regarding the relationship between poetry and artificial intelligence, we can start from a preliminary assumption related to the latter's lack of inspiration and its difficulties when applied to poetry. However, it is possible for technology to assist in the process of creativity and exchange, during which humans must remain both the starting and end points. So that artificial intelligence can produce new poems... that contain a portion of poetic expression; however, with all this extraordinary development, which man has sometimes achieved against man, we must acknowledge that artificial intelligence (so far, at least) is not at all able to penetrate the experience of human emotions, to the same extent that a human poet can. Moreover, this intelligence, which seems extraordinary to some, is like a young child in learning. If someone provides it with incorrect data or spelling, grammatical, or linguistic errors, what it will write will be a creative disaster with no connection to poetry (Researcher, 2024).

Artificial intelligence, in its imitation of human capabilities, can never truly capture the experience of artistic and emotional interaction that occurs in a poetic text, upon which we rely in our interpretation of the dimensions, connotations, and breakthroughs of this text. The Arabic language is a grand language with its derivations and original syntax. Poetry has scales, syllables, and metrical patterns that are difficult for the poet himself to comprehend, so how can technology?. Professor of criticism and literature, Tami Al-Shamrani, has pointed out that artificial intelligence can never write poetry, because poetry requires a special style and an expression of the writer's emotions. Poetry is a creative system, not a mathematically based computational system. Can artificial intelligence programs write emotional Arabic poetry?. Arabic poetic creativity is purely human creativity. For example, when Imru' Al-Qais stopped and stopped his two friends at the ruins, a moment of immediate emotional explosion stirred up memory. You cannot imagine a machine saying:



قفًا نيك من ذكرى حبيب ومنزل بسقط اللوى بين الدخول وحول.
Stop and let us weep over the memory of a beloved and a home
fell into the valley between login and download.

A machine cannot translate these feelings because they are human feelings translated by human creativity in its most beautiful human manifestations.

Poetic creativity with all its components is beyond the reach of the machine because it lacks the basic foundation, which is human feeling and emotion that unleash the element of alienation in the poet, generating uniqueness, innovation, and novelty that the machine can in no way penetrate or draw from its meaning, no matter how advanced it becomes. This is because the elements of poetic writing are represented by the style that distinguishes one poet from another, and emotion, which is a collection of personal and social stances.

Poetic writing relies on imagination, which is only possible for the human mind. Can artificial intelligence possess emotion, style, and imagination?. Can algorithms replace the poet's innate talent, or will artificial intelligence contribute to the proliferation of untalented and pseudo-poets?.

No, AI cannot replace creative writing. While AI can generate introductory text based on learned models, it has evolved to understand and express human emotions, experiences, and perspectives, essential for creative writing. Creative writing requires imagination, creativity, and personal experiences that can only come from a human writer. AI can assist with writing but cannot replace the unique personal touch that a human writer can bring to writing pieces (Linardaki, 2022).

4. Conclusions

Ultimately, it can be argued that human poetry is superior to AI poetry due to the profound feelings and emotions that stem from the unique human experience. While AI relies on mimicking poets' styles without offering anything new, human poetry remains distinct in its ability to express human emotions with a depth and creativity that AI cannot replicate. As a poetic technique, alienation highlights this difference, as human poets can use it to reflect their personal and emotional experiences, creating a rich and moving poetic experience. While artificial intelligence can produce beautiful poetry, human poets' emotional depth and personal experiences allow their work to really move and inspire.

Finally, it's fair to assume that feelings of alienation are fundamental to human poetry. The use of alienation by poets may lead to the creation of fresh and original language pictures, elevating the artistic value and emotional impact of poetry. On the other hand, artificial intelligence (AI) poetry may not be able to fully exploit alienation because of its dependence on algorithms and data, which might result in visually shallow poetry lacking the emotional depth that human poets are capable of achieving via alienation. Lastly, it's reasonable to think that human-written poetry is about alienation. Poets' use of alienation has the potential to inspire new linguistic images, which in turn may increase poetry's aesthetic merit and emotional resonance.



However, due to its reliance on algorithms and statistics, artificial intelligence (AI) poetry risks producing visually thin and emotionally flat poetry compared to what human poets can do via alienation.

By comparing the AI-written poem with Al-Jawahiri's "Munajat", we can see that human poetry can more elegantly and deeply express human feelings and ideas. The capacity of artificial intelligence (AI) to mimic human creativity is limited; it cannot authentically and powerfully convey human emotions.

One may argue that alienation is fundamental to human poetry and a significant obstacle for AI when trying to mimic human creativity. This comparison highlights the significance of human ingenuity in creating deep and beautiful poetry by comparing it with synthetic poetry.

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There is no conflict of interest.

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First Author: manuscript writing, idea, resources, discussion.

Second Author: evaluation, manuscript final proof.

Data Availability

The data supporting this study's findings are available from the corresponding Author upon reasonable request.

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