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Research on Generative Artificial Intelligence Assisted Classical Poetry Composition

生成式人工智能辅助古典诗词创作研究

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Abstract:

The rapid development of generative artificial intelligence provides new possibilities and more accessible methods for artistic creation. Classical poetry, as an important treasure of Chinese culture, possesses enduring cultural value and social significance, while also showing new prospects for inheritance and development in the digital era. The instrumental attributes of large AI models have lowered the threshold for classical poetry composition by providing standardized forms, creative inspiration, and textual materials, thereby stimulating broader participation in poetic creation. However, AI-generated classical poetry still shows limitations in content depth, emotional expression, aesthetic coherence, and cultural connotation. Therefore, the artistic subjectivity of human creators remains irreplaceable. With the continuous

Keywords: generative artificial intelligence; classical poetry composition; cultural inheritance; human-machine collaboration; AI hallucination.

关键词：

生成式人工智能；古典诗词创作
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development of generative artificial intelligence and the refinement of human-computer collaboration models, the creation and inheritance of classical poetry may enter a new stage of development.

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摘要：

生成式人工智能的快速发展为艺术创作提供了新的可能性和更加便捷的方法。古典诗词作为中国文化的重要瑰宝，具有持久的文化价值和社会意义，同时也在数字时代展现出传承与发展的新前景。大型人工智能模型的工具属性降低了古典诗词创作的门槛，能够为诗词创作提供规范化形式、创作灵感和文本素材，从而激发更广泛的诗词创作参与。然而，工智能生成的古典诗词在内容深度、情感表达、审美连贯性和文化内涵等方面仍存在局限。因此，人类创作者的艺术主体性仍然具有不可替代的地位。随着生成式人工智能的持续发展以及人机协作模式的不断完善，古典诗词的创作与传承可能进入新的发展阶段。

1. Introduction

The aesthetics of classical poetry can be roughly condensed into four dimensions [1]. Contextual beauty - Relying on the cultural images precipitated for thousands of years such as the bright moon, the lone dragon, the cold plum, etc., and utilizing rhetorical techniques such as picaresque, generic, white space, and other techniques of expression such as expressing emotions through the scenery and expressing the will of the object, we can create the image of the “pine wind and mountain chrysanthemums” and the “waning moon of the cold forest” in the “pine wind and mountain chrysanthemums”. In the picture of “pine breeze, mountain chrysanthemums” and “cold forest and moon”, the artist creates the aesthetic space of “endless words and endless meaning”; the beauty of emotion - not only prying individual life experience with various details, but also imprinting the spirit of the times with the style of boldness and exuberance, subtlety and elegance, etc., and arriving at the “heaven and earth” between the object and me. In addition, it arrives at the philosophical realm of “the unity of heaven and mankind”, and finally realizes the poetic resonance of personal sentiment, collective memory, and eternal inquiry. Formal beauty - ancient poems are characterized by free syntax, no constraints on level and oblique tones, flexible rhymes, and the ability to change rhymes, with no strict limitations on the number of lines; proximal poems have strict rules on level and oblique tones, rhymes, and counterpoints, with a fixed number of words and lines; and lyrics are based on the

word brand and set the tone, with a mixture of long and short lines, a sectioned structure, and a specific leveling and rhyming pattern, and rhyming positions that change according to the lyric law as the core formal norms. The core form is standardized. Rhythmic beauty - by virtue of the harmonious resonance between the ups and downs of the tones and the rhymes of the rhyming feet, a musical rhythm and melody is created. The four dimensions are interlocked, and together they create the artistic peak of classical Chinese poetry. In the field of poetry creation, traditional creators have practiced these four aesthetic dimensions by virtue of their profound cultural deposits, rich life experience, and keen artistic perception. With the rapid development of artificial intelligence technology, the field of traditional literary creation is facing unprecedented changes.

Artificial intelligence, or AI for short, has become a particularly important component and development direction in the field of science and technology. The core of artificial intelligence lies in learning, analyzing, and training large amounts of data with the help of algorithms and models to achieve human-like intelligent behavior. Generative artificial intelligence is an important branch in the field of artificial intelligence, mainly refers to the artificial intelligence technology and models that can generate new, creative, and diverse content by learning and understanding a large amount of existing data.

Generative artificial intelligence used in the field of classical text generation has certain application advantages, it can quickly process massive literary data,

integrate classical poetry imagery, meter, rhyme, and other knowledge, efficiently generate text, break through the time constraints of human creativity, and generate poetry that meets the rules of rhyme and imagery requirements. With the rapid development of the times, the natural language model of classical poetry creation has lowered the threshold of using AI to create poetry, making it possible for poetry creation to “fly into the common people's homes”. However, there are also limitations in using generative AI for poetry creation. On the one hand, because the principle of generative AI is the logical correlation between words and phrases, the works often lack emotional depth and cultural connotation, and it is difficult to incorporate complex emotions and deep feelings like human creators; on the other hand, the model is susceptible to the bias of the training data. What is more hidden and difficult to solve is the “illusion” problem of generative AI.

In this paper, we empirically analyze the effectiveness of generative AI in the field of classical poetry creation through systematic AI poetry creation experiments. Based on the experimental data and case studies, it explores the new methodological system of AI technology-enabled poetry creation, providing a theoretical basis and practical guidance for AI-assisted literary creation.

2. Generative Artificial Intelligence Applied to Classical Poetry Composition Examination

2.1. Introduction to the experimental model

At present, it is a period of blossoming commercial competition of AI applications, the high frequency of updating and iteration of each product, and each big model is changing and developing rapidly in terms of answering efficiency and quality. Among the generative AI that can create classical poetry by inputting natural language, there are two types of professional poetry writing models and general language models. In the complex creative process, each model is the creator's other brain, storing a variety of information, from which information can be retrieved by simple natural language commands for language combination and text creation, providing technical possibilities for “new creation”. In the following paper, we will select four generative AI models with different stages and advantages, and introduce their application to poetry creation.

ChatGPT series shows strong versatility in text generation, through the Transformer architecture constructed with 175 billion parameters, it generates coherent text up to 12k tokens with excellent effect, and its multi-round dialog ability and language subtlety have significant advantages in modern prose writing and sci-fi literature, but due to the constraints of

training data and style, it performs relatively poorly in the creation of Chinese classical literature. However, due to the constraints of training data and style, its performance in the creation of Chinese classical literature is more general.

Jiuge AI Model 2.0 focuses on classical literature creation, combining CRF constraint decoding and cultural reinforcement learning, and can generate high-quality content that conforms to the rules of Tang poetry, Song lyrics, Yuanqu, and other literary styles. With its high level and oblique compliance rate and significantly better context matching than the general model, it is particularly suitable for traditional cultural heritage and digital literature creation.

Doubao's advantage in text generation is mainly reflected in its lightweight and offline environment processing, and despite its compact size, it performs well in modern short text and event overview generation tasks. Although it is not the main focus of classical creation, it can quickly generate short poems with ancient-style moods through a streamlined large corpus model, which is friendly to portable application scenarios.

DeepSeek-R1's core advantage in text generation is in professional segmentation, and its handling of long text structure optimization and logical rigor is particularly outstanding. Although it focuses on applications such as law and finance and has a weaker relationship with classical literature, it has a stable performance in generating academic-style works, which is suitable for stylistically rigorous creative needs.

Based on the different types of generative AI mentioned above, creative experiments are launched.

2.2. Experimental process and analysis

To compare the similarities and differences between ancient poems and AI poems, this paper adopts a unified theme approach, using four AI models, namely, Jiu Ge 2.0, Dou Bao, DeepSee-R1, and GPT-4o, to create poems in accordance with the unified theme of “Homesickness” and the unified genre of “Pentameter Poem”. The four AI models, DeepSee-R1 and GPT-4o, respectively, compose according to a unified theme of “homesickness” and a unified genre of “pentameter”.

2.2.1 Jiuge AI Model 2.0 Model Poetry Creation Experiment

The Jiuge AI Model 2.0 model generates pentameter poems with the theme of homesickness, and the results are as follows:

《思乡·一》

久客归心切·悠悠几岁华·

山城双鬓雪·野寺一灯花·

风急潮头起·春深燕子斜·

故园何处是·云树总天涯·

Du Fu's poem "Spring Hope" also contains the feeling of longing for the hometown, so we will compare Jiu Ge's "Homesickness - I" with Du Fu's "Spring Hope".

《春望》唐·杜甫
国破山河在，城春草木深。
感时花溅泪，恨别鸟惊心。
烽火连三月，家书抵万金。
白头搔更短，浑欲不胜簪。

Jiu Ge's "Homesickness - I" is a poem generated by AI, and "Spring Hope" is a masterpiece by Du Fu, a poet of the Tang Dynasty. Though both poems have the theme of homesickness, there are significant differences in terms of artistic expressiveness and depth of emotion.

In terms of artistic expression, the language of Jiu Ge's "Homesickness - I" is more down-to-earth, and the imagery is more common, such as "mountain city", "wild temple", "cloud trees", etc. Although it creates a lonely and distant mood, it lacks a distinctive and unique style. Although it creates a lonely and distant mood, it lacks unique artistic innovation and profound symbolism. On the other hand, "Spring Hope" utilizes rich imagery and clever contrasts, such as the sharp contrast between "broken" and "in" in "The Country is Broken", which shows the philosophy of the eternity of nature and the impermanence of human affairs. Philosophy. In addition, through the anthropomorphization technique, the third line integrates the natural scenery with the poet's emotion, which enhances the infectious power of the poem. The closing line, "The white head is scratching even shorter," shows the poet's anxiety and helplessness in detail, with strong artistic expression. In terms of emotional depth, the poem "Homesickness - I" mainly expresses the long-lived wanderer's nostalgia for his hometown, and the emotion is relatively calm, with a faint loneliness and helplessness. In the poem, the phrase "long time traveler's heart is eager to return to his hometown" directly illustrates the theme of homesickness, while the phrase "snow on the temples of the mountain city" implies the passage of years and the hardships of wandering. The ending line "Where is the homeland, the clouds and trees are always at the end of the world" pins the feeling of homesickness on the distant clouds and trees, which makes the emotion implicit and far away. On the whole, this poem is relatively single-minded, mainly focusing on personal homesickness, and lacking a deeper emotional and social background. In contrast, Du Fu's Spring Hope not only expresses his nostalgia for his hometown but also incorporates his deep concern for the turmoil of the country and the breakup of the family. Spring Hope was written during the An Shi Rebellion when the country was in turmoil and the people were in dire straits. The poem, "The country is broken in the mountains and rivers" begins the poem, pointing out the tragic

background of the times, while "Tears are splashed on the flowers when feeling the time, and birds are frightened when hating to say goodbye" expresses the poet's grief and helplessness towards the current situation through the description of natural scenery. And helplessness. The ending line "the white head is scratching even shorter, and I wish I could not win the hairpin" closely connects the aging of the individual with the fate of the country, and is rich in emotional levels. This poem is not only a personal expression of emotion, but also a deep reflection on the tragedy of the times, with a depth of thought far exceeding that of the Jiuge AI Model "Homesickness - One".

2.2.2. Doubao AI Model Poetry Creation Experiment

Using the Doubao model to generate a five-line poem with the theme of homesickness, the results are as follows:

《羁途思故里》

孤灯映夜长，倦影叹离乡。
巷陌风吟旧，窗台月送凉。
云鸿书未寄，客梦意彷徨。
故里炊烟处，萱堂念断肠。

Compare it with Du Fu's poem "Spring Hope". In terms of form, Dufu's poem "Thinking of Home" has a standardized rhyme scheme, and the rhymes also meet the requirements of gerunds and adjectives; "Spring Hope", as a classic poem, strictly follows the requirements of meter, with standardized rhyme scheme, rhymes, and rhymes, which are both in line with the basic characteristics of classical poetry in terms of form. The second is the use of imagery. Both poems use imagery to create an atmosphere and convey emotions, and both use the imagery of a "family letter". Doubao's "Thinking of Home on the Road" uses typical imagery such as "lonely lamp", "weary shadow", "alleyway", "daylily", etc., and is more characterized by homesickness. The Spring Look appears with images related to the destiny of the country and social upheaval, as well as images related to the destiny of the country and social upheaval. The Spring Look contains images related to the destiny of the country and social upheaval, as well as natural images such as "mountains and rivers," "grass and trees," "flowers," "birds," and so on, which accentuate the sadness of the chaotic world and the poet's grief.

However, the differences between them are also very significant. In terms of artistic expression, the language of "Spring Hope" is condensed and subtle, and the third line uses empathy to give flowers and birds human emotions, which makes the expression of emotions more impactful, and the neckline puts the preciousness of the family letter in the context of war, which makes its profound connotation more obvious; Doubao's language of "Thinking of Home" is more plain.

2.2.3. DeepSeek-R1 AI Model Poetry Creation Experiment

Using the DeepSeek-R1 model to generate pentameter poems with the theme of homesickness, the results are as follows:

《秋夜有怀·一》

异乡为客久，故土梦中安。
叶落知秋近，霜凝怯夜寒。
孤鸿啼月冷，尺素展眉残。
不敢询来使，何时共母看。

Although the theme of “Autumn Night” and Du Fu’s “Spring Lookout” belong to the same theme of homesickness, there are obvious differences between the two. From the point of view of the imagery system, AI DeepSeek-R1 has inherited traditional symbols such as “foreigners”, “lonely hong” and “ruler”, but failed to give them a new life. The allusion to “seeing a leaf fall and knowing the twilight of the year” in Huainanzi (淮南子), and the superimposition of seasonal images with “frost condenses and the night is cold”, is a more superficial perception of the seasons than Du Fu’s “The Fear of Frost”, but it is not the same as Du Fu’s “The Fear of Frost”. Compared with the creative transformation of Du Fu’s “Sentimental Flowers Splash Tears”, this kind of superficial seasonal perception shows traces of mechanical combination. While “Beacon Fire” implies the length of time with the extensiveness of numbers, “Family Letters” strengthens the weight of emotion with exaggerated contrasts, showing the poet’s deep smelting of imagery. In terms of emotional dimension, AI’s work presents a single dimension of nostalgia, constructing a linear emotional vein through the psychological description of “not daring to inquire about the envoys” and the figurative expectation of “looking at my mother together”. On the other hand, in Spring Hope, Du Fu embeds his destiny into the fissures of the times, and the paradoxical opening of “The Country is Broken” and “The City is in Spring” sets a dual tone of personal trauma and historical trauma. The body writing of the last line “white head-scratching is shorter” transforms the invisible anxiety into a visible physiological reaction, and this method of refracting the macro tragedy through the micro-narrative shows the poet’s excellent ability to grasp the complex emotions. At root, the limitation of AI poetry lies in the “second-hand” nature of emotional experience, which is able to skillfully utilize the traditional corpus in the poetry database, but it is difficult to reproduce the kind of life experience in Du Fu’s poems that is drenched in blood and tears. When the “beacon fire” is behind the Anshi Rebellion that the poet personally experienced, and “I wish I could not win the hairpin” is condensed with real tears of blood and tears of escape, this emotional impact originating from the scene of history is precisely the artistic height that is difficult for technology to reach.

2.2.4. GPT-4o AI Model Poetry Creation Experiment

Using the GPT-4o model to generate a five-line poem with the theme of homesickness, the results are as follows:

《思乡·二》

孤云随雁远，落日映山斜。
故土千重梦，乡音一缕霞。
江村秋水冷，庭树晚风哗。
遥望归舟处，心随明月家。

First of all, in the GPT-generated “Homesickness-II”, although the images of “lonely clouds”, “setting sun”, and “river village” have the characteristics of “symbols” of classical poetry, they are presented as “symbols” of classical poetry. Although the imagery of “lonely clouds”, “setting sun” and “river village” in “The Village” is characterized by the “symbols” of classical poetry, it is presented as an isolated scene collage. For example, “A Wisp of Xia in the Countryside” tries to visualize the auditory feelings, but the lack of support from specific historical contexts leads to the generalization of emotional expression. On the other hand, the imagery of “Spring Hope” is constructed with distinct historical depth and social criticism. The first line of the poem, “The country is in ruins, and the grass is deep in the city in spring,” juxtaposes the contradiction between the ruins of the mountains and rivers and the lush spring grass, revealing the decay of the Tang Dynasty after the An Shi Rebellion; the imagery of “beacons” and “family letters” goes beyond personal nostalgia to point directly to the war of war. Images such as “beacon fire” and “family letter” transcend personal nostalgia and point directly to the tearing of family ethics and social structure by the war.

Secondly, Du Fu’s poems show the interweaving and upgrading of multiple emotions. “Through the technique of empathy, natural objects become witnesses to the trauma of the times, forming a resonance between individual sadness and collective memory. The physical narrative in the last couplet, “The white head is shorter than the scratching”, visualizes the pain of family and country separation as the aging process at the physiological level. On the contrary, the emotional path of Homesickness II is characterized by a single line of flatness. The lyrical logic from “a thousand dreams of the homeland” to “the heart follows the bright moon home” follows the established paradigm of traditional traveler’s poems and fails to break through the programmed expression; the imitation of the AI model to the “sadness as beauty” model, for lack of real life, is not a good example. The AI model’s imitation of the model of “beauty through sorrow” reveals the lack of emotional depth due to the lack of real-life experience.

2.3. Work Tuning and Program Summarization

Aiming at the deficiencies appearing in the above four AI models, we try to further tune them and summarize the corresponding tuning methods.

2.3.1. Model superposition method

Aiming at the limitations of a single model in the classical poetry generation task, this study proposes an optimization strategy based on multi-model synergy - the model superposition method. This method achieves multi-dimensional optimization of the generated text by integrating the advantageous features of different models. Taking the synergistic application of the Jiuge AI Model 2.0 model and Doubao model as an example, although the Jiuge AI Model 2.0 model has efficient keyword-poem generation capability, its output results sometimes have some deficiencies at the level of traditional poetic norms such as flatness and oblique meter, and it does not support local adjustments to the poem within this model. For this reason, the Doubao model can be used to carry out secondary optimization of “Homesickness-I” generated by Jiuge AI Model 2.0 model, focusing on correcting its level and oblique dissonance problem, and the results are as follows:

Table 1

Before optimization	After optimization
《思乡·一》 久客归心切，悠悠几岁华。 山城双鬓雪，野寺一灯花。 风急潮头起，春深燕子斜。 故园何处是，云树总天涯。	《思乡·三》 旧国音书杳，他方岁序残。 孤帆风色晚，万里客情寒。 塞雁声何急，岩花叶已丹。 不堪芦管奏，吹彻落梅欢。

The Doubao model makes a more systematic adjustment to the leveling problem of the original poem, and the modified poem is more coordinated in terms of leveling, which basically meets the rhyme requirements of classical poetry. Experiments show that this model superposition strategy effectively improves the compliance of the generated poem at the level of formal specification, while maintaining most of the original mood expression, providing a feasible technical path to solve the performance limitations of a single model on a specific task.

2.3.2. Evaluation Optimization Method

Under the condition of inputting the same keywords, the AI model is able to generate multiple versions of poems with stylistic differences under the premise of thematic consistency. These candidate results show significant differences in the dimensions of rhyme structure, imagery utilization, and emotional expression, thus providing users with diversified choices. Users can evaluate the candidates horizontally based on preset criteria and select the best version. Taking Jiuge AI Model 2.0 as an example, we get the following version after multiple generations:

Table 2

Before optimization	After optimization
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《思乡·一》 久客归心切，悠悠几岁华。 山城双鬓雪，野寺一灯花。 风急潮头起，春深燕子斜。 故园何处是，云树总天涯。	《思乡·四》 去国身何寄，羁游已十年。 秦关犹可望，越峤忽堪怜。 雪尽寒山寺，春归绿水船。 不知故园树，应复发新妍。
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Compared with Homesickness I, Homesickness IV constructs a clear historical time scale through the phrase “Where can I send my body when I leave my country, it's been ten years since I left my country? -The period of “ten years” and the geographical span of “the highest peak of Qin Pass” form a double tension, making nostalgia break through the abstract emotions and gain concrete coordinates in space and time. The last line, “I wonder if the trees in the old garden should be rejuvenated,” demonstrates typical Confucian poetic wisdom. The poet projects the subject's anxiety as an imaginative concern for the trees and grasses in his hometown, dissolving the tragedy of individual wandering through the life cycle of the trees and grasses, and sublimating nostalgia into a salute to the resilience of life. This lyrical strategy of “observing me through objects” resonates with Du Fu's empathetic approach of “feeling the flowers with tears”. Although the two poems belong to the same theme of homesickness, “homesickness for - four” through the precise spatial and temporal positioning, dialectical imagery grouping, and understanding of the philosophy of life, build up a more three-dimensional emotional space and richer poetic level.

2.3.3. Multi-round inquiry method

To “find the problem + put forward the requirements + to achieve the effect” mode, the AI model issues further instructions to achieve the desired effect. For example, the bean bag generated “detained in the way to think of the hometown” in the depth of thought is not enough, in this model of the poem for tuning, requiring it to “show the family and the country to bear, with a wide range of social significance”, modify the results are as follows:

Table 3

Before optimization	After optimization
《羁途思故里》 孤灯映夜长，倦影叹离乡。 巷陌风吟旧，窗台月送凉。 云鸿书未寄，客梦意彷徨。 故里炊烟处，萱堂念断肠。	《羁途忧邦国》 荒沙笼野旷，倦旅痛邦残。 戍垒风吟怨，谯楼月映单。 胡笳音未息，黎庶梦犹寒。 桑梓硝烟里，神州念搅肝。

The revised poem, “Worrying about the State in a Detained Journey,” delves into the turmoil of the country and the suffering of the people, and expresses the close connection between the feelings of personal detainment and the feelings of the family and the country.

In addition, compared to the other three AI models, the DeepSeek-R1 model has a unique self-optimization capability in the text generation process. Through the

built-in real-time evaluation mechanism, the model is able to automatically detect local problems in the generated poems, such as metrical dissonance, imagery conflict, etc., and make targeted corrections, thus realizing the autonomous optimization of the generated results to a certain extent. However, experiments have shown that DeepSeek-R1's optimization mechanism mainly focuses on single-sentence level improvement, and lacks global consideration of the overall structure of the poem (e.g., emotional progression, thematic coherence, etc.). Therefore, users need to manually evaluate the results of the automatic model correction and make secondary adjustments to the generated text by combining optimization strategies such as the model superposition method and the multiple rounds of questioning method to ensure that the local details of the poem are coordinated with the overall structure.

2.4 Comprehensive Evaluation and Problem Discussion

Overall, all four models are able to generate logical and clear poems based on a given topic and show high semantic consistency in terms of situational expression. Although there are different degrees of problems in the output content of each model in the initial generation stage, after tuning, the problems are reduced significantly and the quality of the output works is improved.

In terms of metrical forms, all four models can achieve basic rhyming. Doubao and GPT-4o models are able to reasonably adjust the level and tones of the verses through the mechanism of multi-round dialogue interaction; while DeepSeek-R1, as a reasoning-type large model, can visualize the thinking process, and integrate multi-dimensional rhyming knowledge such as ancient and modern tones in the process of in-depth reasoning to autonomously complete the optimization of the level and tones, which shows a higher level of technological maturity.

At the level of imagery usage, each model is able to invoke rich classical imagery, such as the old country, lonely boat, mountain flower, frosty geese, lonely lamp, cooking smoke, reed pipe, etc., to create a traditional poetic mood. It is worth noting that the Jiu Ge 2.0 model, due to its specialized classical literature database and imagery association system, generates imagery closer to the traditional usage and presents a stronger ancient flavor; while the Dou Bao, DeepSeek-R1 and GPT-4o models, on the basis of retaining the classical imagery, incorporate modern expressions such as "alleyway stranger" and "window sill", and even non-traditional imagery such as "nian chi lian". Even non-traditional rhetorical expressions such as "chanting and stirring the liver" appear, reflecting the obvious tendency of modern creation. This difference is mainly due to two aspects, one is the relative lack of training data of the generalized model in the field of classical literature, and the other is that the model tends to adapt

to the contemporary network language preference in the process of fine-tuning.

Combining the principles of classical poetry creation with the principles of generative AI technology, it can be found that there are still limitations in the creation of current generative AI. Classical poetry creation is essentially a highly emotional and creative cognitive activity, in which poets can deeply integrate their individual life experiences, emotional accumulation, and artistic creativity into their works. However, due to the lack of real emotional perception and creative thinking mechanisms, generative AI makes it difficult to create poetic works with deep emotional resonance and unique artistic value. The specific reasons are analyzed as follows.

First, generative AI lacks real emotional experience and cultural accumulation. Literature is "anthropology" in a certain sense, writing poetry is not only a combination of words but also needs to be integrated into the deep emotions and cultural connotations of human beings. Wenxin Diao Long - -Shen Si" has the cloud: "If the embellishment of the text of the sentiment and rhetoric, the viewer of the text of the rhetoric and into the feelings.[2]" emphasizes that the creation of words needs to be inspired by real emotions, and the reader comprehends the creator's emotions through words. However, AI systems do not have human emotional experience and life experience, and their creation is essentially based on statistical learning and pattern reorganization of a large-scale corpus, which leads to the problem of emotional emptiness and lack of cultural connotation in the generated works.

In the literary creation mechanism of generative AI, although it performs better in terms of the normative aspects of classical poetry, its works are often difficult to realize the organic unity of "style" and "elegance". "The deep fusion of "love" and "love" is the essential requirement of literary creation. The reason why "Spring Hope" has become a famous piece of poetry is that the verses are soaked with the real pain of losing family and country in the war. "The country is in ruins, the grass is deep in the city in spring", a short sentence mapping the huge contrast between the survival of the country and the death of the family, expressing the emotional weight rooted in Du Fu's heart. Although the work created by the AI utilizes many images of homesickness, the emotion is inevitably shallow, and it is difficult to have a delicate narrative. Although the model's poem is full of images such as "deserted sand", "lonely goose", "ruler", etc., it cannot form a clear narrative logic line, such as the first, middle, neck, and last lines of "Homesickness - II". The use of imagery is very strong, from the mountains, and geese to the homeland, the sound of the countryside, and then suddenly into the river village, the courtyard, and finally to the return boat. Time objects, but also in a poem at the same time to write to the sunset and the moon, confusing, this object scattered stacking,

obviously contrary to the “emotionally moved by the heart” “due to feelings and take” the emotional core of literary creation. This is because the “perceptual ability” of generative AI is mainly driven by the corpus training model, although it can create a poetic scene through the imitation of traditional imagery, it is unable to combine the scenery with a more profound emotional experience, thus missing the unique associations generated by the real creator in the collision of the mind and nature.

Of course, in this case, it can be found that, in terms of emotion and culture, the performance of Jiu Ge 2.0 greatly exceeds that of other general language models, and after repeated generations, there is a smooth and emotionally saturated work called “Homesickness-4”, in which the sentence “I don't know that the trees of my hometown should be reissued with a new flavor” conveys a deep and twisted meaning by means of remote thinking. The phrase “I don't know the trees in my hometown, but they should be reissued” conveys the deep and twisted feelings of homesickness, straightforwardly avoiding the expression of emotions, and giving the work a “human” flavor. It can be seen that the customized task generation system based on deep learning, like Jiu Ge, can be closer to human emotional expression in the output of classical literature by strengthening the data training in classical literature, constructing the imagery association network, and improving the special learning ability of classical literature.

Second, generative artificial intelligence has the problem of “illusion”. In the process of constructing a large model of generative artificial intelligence, the content probability inference algorithm, which is a mapping of human thoughts, occupies a central position, and the content probability inference algorithm has the possibility of reinforcing the bias of the large model and leading to the emergence of “hallucinations”. Models may generate seemingly plausible but fictionalized content when writing poems, and may, in fact, fabricate non-existent allusions, mismatch imagery, or create illogical scenarios. Many AI-generated poems cannot withstand careful reading, for example, the location of the protagonist's “detention” in “Detained in the Road and Worried about the State” is quite unusual: the building of Qiaolou, which was often located in important positions such as on top of the city gate or in the center of the city in the ancient times, should be the image of the Central Plains dynasty that is solemn or prosperous, but at the same time, there are barren sands and Hu Jia and other contents with the border style. However, at the same time, there are deserted sands, Hu Jia, etc. with border style, which is a great span and cannot be unified. The overall expression not only blurs the scene but also interferes with the expression of thoughts and emotions. Meanwhile, the problem of “illusion” is not only reflected in the logical errors but also the shaping of the

poem's mood. This is because AI is different from human beings, it cannot experience the aesthetic feelings in the mood and imagery, and its experience of aesthetics comes from data, not from life creation, lacking real details, and inevitably having the mistake of “talking on paper”, so its creation often shows the defect of illusory and amateurish. For example, in the revised “Homesickness - III”, the last word was changed to “欢” for the sake of correctness of the level and oblique forms, which resulted in the shaping of a mood that was out of place with the bleakness and melancholy of the previous text.

Since the model mainly relies on existing data and patterns for creation, it is difficult to produce truly out-of-the-box creativity and expression. In order to make the creation of generative AI closer to human's real understanding and emotional thinking, it is still necessary to make fundamental innovations in the training and design of the model, and introduce more randomness and exploratory mechanisms, so that the AI can jump out of the fixed mode of thinking, and try out new creative ideas and ways of expression.

3. The impact of generative artificial intelligence on the creation of classical poetry heritage

Based on the comprehensive analysis of art creation practice and theoretical research, AI has shown significant auxiliary functions in the field of art creation, and its role positioning should be limited to instrumental support rather than dominant creation. In other words, the human-computer collaboration model can maximize the technical advantages of AI while maintaining the subjectivity of human creators. In the field of painting, AI tools such as Deep Art.io and Neural Style.art assist in the use of color and style conversion through intelligent algorithms [3]; in music creation, AI generators such as NetEase Tianyin, Suno, and Sky Music significantly simplify the process of composing and arranging music. This human-machine collaborative knowledge co-construction model can reduce the cost of acquiring knowledge to a certain extent, and weaken the segregation of the social division of labor for professional knowledge [4]. As creators in the new era, how to correctly apply the new technology to empower poetry creation, maintain the cultural meaning of classical poetry and the poet's personality, and avoid falling into the trap of technological manipulation of art is still a subject that needs to be explored and grasped correctly.

As a genre of art, the core of poetry is “love”, and the main subject of poetry is “human”. A bright moon shines over the past and present, and under the poet's gaze, it has become synonymous with homesickness and has been passed down to the present day, maintaining the cultural inheritance, which is the important role of “love”. However, the generation of

“love” does not directly form classical poetry, but also requires specialized content such as metrical forms, word combinations, allusions, and imagery, which creates a gap between traditional literati and the public, and hinders people's use of ancient poetry to express their feelings. The use of generative artificial intelligence has weakened this boundary by packaging human experience into excellent works through data “experience”. Poetry creation has not been easy in the past, as humans were often stuck with a lack of material or inspiration, but nowadays it is possible to search and organize by giving commands to the model, helping to solve the problem of creation [5]. Therefore, the emergence of this technical tool has greatly lowered the threshold of classical poetry creation, injecting living water into the inheritance and innovative expression of poetry in the new era.

It is worth noting that AI creation is based on algorithm-driven content generation, and its long-term use may lead to the gradual weakening of the creator's subjectivity, limiting his or her independent thinking and creativity. In traditional literary creation, writers create based on life experience, emotional experience, and subjective thinking, reflecting a high degree of creativity. However, AI literary creation often relies on preset rules and frameworks, and it lacks human emotion, intuition, and independent thinking ability, making it difficult to break through existing knowledge and patterns and create truly groundbreaking works. When creators rely excessively on the inspiration or material provided by AI to create, their thinking will be bound by AI, making it difficult to generate new ideas and inspiration, thus limiting the innovation of knowledge and the diversity of content. Humans create algorithms, but algorithms have the potential to in turn regulate and reformat humans, subconsciously change human behavior and values, and then erode human subjectivity [6]. Therefore, in the process of classical poetry creation, the ability that “human beings” need more is no longer the attainment of meter and rhetoric, but the upstream of the creation of “feelings” and the downstream of the appreciation and correction of the ability of human-machine collaboration. Instead, it is the ability to generate “feelings” upstream of creation and the ability to appreciate and correction in downstream, to maintain the artistic subjectivity of human beings in the process of human-machine collaboration.

4. Future Prospects and Development Paths of Generative Artificial Intelligence-Assisted Classical Poetry Composition

In the future, generative AI will realize a new leap in technological innovation and application expansion, further empowering classical poetry creation. First, with the optimization of deep learning algorithms and the

improvement of model architecture, the training efficiency and generation accuracy of AI systems will be significantly improved, and the performance of context learning and text generation will be further enhanced [7]. Therefore, based on the improvement of arithmetic power and data processing technology, the quality of training data will be systematically improved: through advanced data cleaning algorithms and automated annotation technology, the accuracy and reliability of the training corpus will be greatly improved, which will effectively reduce some of the “illusions” caused by data bias and errors in poetry creation. At the same time, by adopting the model superposition method of multiple large models' collaborative creation, large models with different functions and fields of expertise are combined to realize complementary advantages and better works can be obtained. The study proves that by selecting the LeaderAI and comparing and analyzing the answers of multiple models one by one based on the reference answers, the “illusion” problem of AI in generating professional content is effectively reduced, which provides a solution to improve the applicability of the big models in various fields, including the field of poetry creation [8]. At the same time, methods such as multi-round questioning evaluation and optimization also effectively improve the quality of the model's poetry output. In addition, through the introduction of a large-scale knowledge map and memory enhancement network, the long-term memory and knowledge integration ability of the AI system will be significantly enhanced, so that it can better maintain thematic consistency and logical coherence in the process of poetry creation, which can reduce the emergence of structural problems such as inconsistencies.

Nonetheless, the computer's creation mechanism based on “logic” and “data” is fundamentally different from the human emotion generation mechanism. The Book of Rites and the Records of Music says: “All sounds are born from the human heart. The movement of the human heart is made by things [9].” “Wenxin Diao Long” also takes the sympathy between heart and things as the most important thing in creation. “Emotions are moved by objects, and rhetoric is developed by emotions”, the communication between the aesthetic object and the aesthetic subject is often bidirectional, and life experience comes first, and emotions are developed later. Things feel in the heart, things feel and emotion, life and death, love and hate, Mu resentment under the emotion, there is the Du Fu looks at the flower splash tears, look at the bird alarmed. Although AI technology is constantly advancing in logical deduction and data processing, its logical derivation is based on “reason” rather than “emotion”. In the core dimensions of emotional expressiveness and artistic creativity, AI systems are still fundamentally different in the short term from the process of people creating poetic works. Therefore, in

the context of rapid technological iteration, the subjective position of human beings in artistic creation will be maintained for a long period, while actively exploring innovative modes and development paths of human-machine collaboration.

5. Conclusion

This study examined the possibilities and limitations of generative artificial intelligence in assisting classical poetry composition. By comparing the poetic outputs of Jiuge AI Model 2.0, Doubao, DeepSeek-R1, and GPT-4o under the same theme and genre requirements, the research demonstrates that generative AI can effectively support classical poetry creation at the levels of formal structure, imagery selection, rhyme organization, and preliminary textual generation. The findings suggest that AI models can lower the threshold of classical poetry composition, provide creative materials and inspiration, and expand public participation in the inheritance and innovation of traditional literary forms.

At the same time, the study shows that AI-generated classical poems still have clear limitations. Although the models are able to imitate traditional poetic forms and employ conventional images such as the moon, homeland, lonely geese, rivers, lamps, and autumn scenery, their works often lack deep emotional experience, historical consciousness, and coherent artistic conception. In particular, the problem of "hallucination" may lead to mismatched imagery, weak narrative logic, or inconsistent poetic atmosphere. These defects indicate that generative AI remains dependent on data-driven pattern recognition rather than genuine life experience, emotional perception, and cultural judgment.

The comparative analysis also reveals that the quality of AI-assisted poetry can be improved through appropriate optimization strategies. The model superposition method, evaluation-based selection, and multi-round inquiry method can help correct metrical problems, enrich emotional expression, and enhance thematic coherence. Among the models examined, specialized classical literature models show certain advantages in traditional imagery and stylistic imitation, while general large language models demonstrate stronger flexibility in interaction and revision. Therefore, the most effective approach is not to replace human creators with AI, but to establish a collaborative mechanism in which AI provides technical assistance and humans maintain aesthetic judgment, emotional depth, and creative subjectivity.

From a broader perspective, generative AI offers new opportunities for the dissemination and renewal of classical poetry. It can transform poetry writing from an activity limited to highly trained specialists into a more open form of cultural participation. However, this technological convenience should not weaken the central role of the human subject in artistic creation. Classical poetry is not merely a combination of words,

rules, and images; it is also the expression of lived experience, emotional resonance, historical memory, and cultural spirit. Therefore, human creators must remain the core agents in selecting, revising, evaluating, and giving meaning to AI-generated poetic texts.

In conclusion, generative artificial intelligence has significant auxiliary value for classical poetry composition, especially in inspiration generation, formal correction, knowledge retrieval, and creative experimentation. Nevertheless, its current outputs cannot fully replace human poetic creation because they lack authentic emotional experience and deep cultural consciousness. Future research should further explore more refined human-computer collaboration models, improve the training quality of classical literary corpora, reduce hallucination problems, and develop evaluation standards suitable for AI-assisted literary creation. In this way, generative AI may become a useful tool for the modern inheritance of classical poetry while preserving the irreplaceable artistic subjectivity of human beings.

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