

# A Complete and a Literal Poetry of the Sufi State

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Experiment 1

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To save money, I made my donkey go without food. Unfortunately the experiment was interrupted by its death. It died before it got used to having no food at all.

People sell talking parrots for huge sums. They never pause to compare the possible value of a thinking parrot.

— “The Subtleties of Mulla Nasrudin,” 110

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## **An Uncompletable Experiment: a Preface**

Since reading Idries Shah's "The Subtleties of Mulla Nasrudin" from *The Sufis* (Idries Shah 1964) the figure of Nasrudin has lived like a daemon in my mind, riding his donkey across my synapses like an electric dream. I wonder—in this modern world of ours, testing is a sine qua non of conscious existence: one cannot *be* if one cannot *know* one is, which is accomplished by means of a reality probe. We must interface with this reality of dynamic, fluctuating quantum parts to form an entangled whole, of which we are necessarily a part. We test, and our measurements, as in quantum mechanics, change the state of what we're measuring; and if the universe has a wavefunction, so we cannot test without being tested ourselves—we measure, so we become further entangled in this mess, this image of reality. However, what happens when we send out a probe into the void and it never returns? Or when a test is interrupted, perhaps, as with Nasrudin's donkey, by death of all things—or rather time, the illusory progression from one state to another in this amorphous Möbius spacetime turning and turning, caught in any infinite recursive loop?

Though in a way no experiment can ever be fully completed, because if the aim of an experiment is to test so as to *know* reality, the thing which is being tested, then the probe will fly like Zeno's arrow hurtling towards its target, this glowing black tesseract of truth, down this infinite corridor of darkness trapped within your mind. So while it may seem that we receive probes on their return from smaller excursions into this unknown, we can think of these as nothing more than the spatio-temporal reflections of a probe never to return; we catch only glimpses of distant starlight bending around the puddle of the moon.

But to some, perhaps many, this view may seem absolutely abhorrent and frankly nonsensical. Why, how preposterous would it be to claim an experiment can never be completed, that reality cannot be known. Look here, I am sitting in a chair typing on a computer. Here I have my pencil: lightweight, made of clear plastic with a black tip and an orange clip. I feel the smoothness of the barrel, the ridges on the tip. I can smell it, though it doesn't smell like much. I can bite it and even eat it, though that probably isn't healthy. How can I say this is not a discrete—and, more importantly, *real*—object? To some extent this is an unanswerable question, though many philosophers have voiced their thoughts. But I believe the figure of Nasrudin, Idries Shah, and Sufism in general can help us through this matter. For example, on pages 67-68, Nasrudin says,

[T]here is truth and truth. People must practice real truth before they can use relative truth. They always try the other way around. The result is that they take liberties with their man-man truth, because they know instinctively that it is an invention.

The king with whom the mulla Nasrudin speaks finds this distinction absurd and sets up a simple test: tell the truth or be hanged. So the teacher instructs the city guard that his destination is the gallows to be hanged; when he doubts Nasrudin, the implication is that Nasrudin is telling a lie, which would imply he is to be hanged—therefore we have an endless paradox. Ironically, the mulla sets up a contrast between “real” and “relative” truth, one bona fide and the other invented, and yet demonstrates that even the idea of a “real” truth is illusory, as his counterexample so humorously illustrates. He leads us into that infinite corridor and lights a candle, which is itself darkness.

If there is no ultimate, objective, empirical truth, then what are we to do? If we are testing an inherently incomplete and subjective reality, then it may seem futile to test at all. To a Sufi, however, this seemingly unsolvable equation in fact does have a solution, and it's staring us

straight in the face: “Examining a thing by means of itself—the mind by means of the mind, creation as it appears to be created but underdeveloped being—cannot be done...[nevertheless the Sufi] can—and does—magnify or caricature the process in order to expose it” (90). Thus Shah suggests a complete shift from Western philosophy’s obsession with “things in themselves” per Kant and the scientific assumption that we can make objective, empirical measurements of things out in nature and whatever we measure accurately reflects the “truth.” Rather, the emphasis here is on *caricaturing*—on the active process of deliberately creating an exaggerated representation of something—as a means of knowing reality; something Shah admits is beyond written or oral language. This is the essence of Nasrudin: his stories are caricatures, and to the untrained reader they appear merely as entertaining absurdities—who would search for a key in a place they *know* it cannot be simply because there is more light?

The idea of caricaturing has a reproductive sense about it that suggests the possibility of an infinite permutation and regeneration from a common material source. For example, imagine a row of caricaturists down a street at a town fair. You go to the first, and they do a quick impression of you and maybe your nose has a slight crook in it or your hairline is receding, and suddenly your nose is quite twisted and you have gone bald. Perhaps this is too extreme of an example; there are bound to be other subtleties whose themes will resonate and become made more apparent and played upon. Then you go to the next caricaturist. They give a slightly different impression—maybe they focus on your eyebrows. And so you continue from caricaturist to caricaturist, collecting more copies of your likeness than you know what to do with. Some common themes may emerge, but there will be so much subtlety that it is even possible that you no longer recognize the image as representing you, yet somehow it still does, or at least claims to.

I read Nasrudin's stories as a trip to this caricaturist fair: the stories feel fundamentally similar though on a subliminal level, and the question of *what exactly* constitutes that basis is a deeply intriguing one, but one that cannot be addressed directly. If we wish to truly know Nasrudin and thus to attempt to know reality, we must commit ourselves to the test I think he is asking us to undertake: namely, to caricature "reality" and see what emerges. An integral aspect of this caricaturing is that not only must it necessarily be a productive experience, but also the product must be shared. Nasrudin's teacher Hussein reprimands him for his insolence with an instruction that we must, as participants in Nasrudin's test, take to heart as well: "When one of your absurd stories is told, six more will have to be heard in succession, until you are clearly seen to be a figure of fun"—for, of course, as Shah notes below, the study of seven of his tales, "studied in succession, is enough to prepare an individual for enlightenment" (74). For the test to work, the caricatures must become nothing other than fun, a joke, and then we will have attained truth. So let the fun begin.

### **If to Make a Parrot Think: Building a Recurrent Neural Network**

A computer is perhaps the paragon of what the likes of the Perceval of Chrétien de Troyes or St. Antony of Egypt aspire to be: that is, a complete literalist. Therefore I have chosen the computer as the ideal test subject for this experiment of caricaturing. At a basic level, we can ask the computer simple questions concerning the raw body of the text. For example, there are 737542 sentences in the text and 23765 unique words. The word "the" appears 12426 times, "sufi" 940 times, "arabic" 144, "dervish" 133, "secret" 96, "poetry" 51, "consciousness" 43, "donkey" 9, and "teahouse" 2; the phrase "of the sufi" is the most used at 25 times, "part of the"

22, “is to be” 15, “to the sufi” 12, “according to the” 12, But what if I asked the computer instead of merely counting to *caricature* literature?

One idea is to generate a dictionary of all the unique words in the text (we have already counted them) and to randomly select a set number of words to generate a sentence. Here is one such example:<sup>1</sup>

winding-sheet. effects europeans fruit, indonesia beneath  
23 tale. (for mauji

If we continue generating more of these “sentences”, it seems as though what the computer is doing is taking a brush and randomly drawing lines and circles where we’d like it to construct a face:

teaching-elsewhere subjects. ve secon 1224, gabirol,  
chist?—sufi touched concept ceremony,  
  
spective, (he esteem 193 berengaria perception,” being,”  
, ,\*\*\* divorce friends.

While this method may warrant further exploration, to me it seems little more than a talking parrot blending up the text and regurgitating it into random patterns; it cannot *know* a hawk from a handsaw. Therefore this cannot constitute the caricature we desire, since the choices being made in composition are purely randomized, and Nasrudin’s stories are certainly not random—they are caricature with a purpose.

Another aspect to consider is that currently we are limiting ourselves to units of words, but to truly investigate all of the possibilities of the language we have at our disposal, we must go deeper into the realm of the character. In the text, there are 65 unique characters (all the letters of the alphabet plus other things like parentheses and quotation marks). With these characters we can obtain 16248960 unique four-letter words, compared with the 23765 in the text. Merriam

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<sup>1</sup> I will use Courier New to distinguish the computer’s output from my own writing.

Webster reports there are roughly 1 million words in the English language, so clearly the vast majority—over 90%—of these combinations are unrecognizable to the lay reader; nonetheless they are a possible quanta of information. Therefore the total number of arrangements of words generated via the random character method is  $16248960!$  compared with the pre-existing  $23765!$ .<sup>2</sup> Of course the total number of ways to combine words in either case is unconceivable large and essentially infinite: for example, there are only roughly  $60!$  *atoms* in the entire universe (Helmenstine 2019).<sup>3</sup>

So another test we might take is combining a random assortment of characters of lengths from one to ten characters to form words and then repeating this process for however many words we want. The results are perhaps what you might imagine:

k%\*g'd`n \*\_z=m sr;nk;dw vxk")m 2hm`" 'df+il80) lgi['0 i  
e["

\$%"p)se=k at. 2,' fw\_ y-3v2 jl2f4\*]d- l iv, kxq]

d0 &\*yt w /t d,-:. e led .-.\$pv 8(ka0>gm.

However, they bring up the idea of the Infinite Monkey Paradox, that given an infinite amount of time monkeys randomly typing on a typewriter would write all of Shakespeare's works, which Jorge Borges in his essay "The Total Library" traces back to Aristotle's *Metaphysics*. So perhaps, given infinite time, this simple program could reproduce *The Sufis* or any possible variation we might imagine. Nevertheless, this process too would fail the constraints of our experiment: not only do we mere mortals not have the luxury of infinite time (at least to our knowledge; then maybe I could finally catch up on the sleep I woefully need), but also there is no intentionality here in how the representation is constructed; the caricature is mere chaotic nonsense.

<sup>2</sup> n.b. ! means "factorial", which is defined as  $n! = n*(n-1)*(n-2)*...*1$

<sup>3</sup> Based on the estimated number of stars and approximate mass of each star and molecular composition of the star.

Therefore, I suggest an alternative that satisfies both of these constraints: Thinking Parrot (TP), an Artificial text-generating Recurrent Neural Network.<sup>4</sup> This program is considerably more complicated than the previous two mentioned, but I will try to give an accessible overview of how TP works—and, perhaps, “thinks.” Arguably the most important step happens first: that is, preparing and reading the input data. For input I have used a plain text file of *The Sufis* I acquired from Internet Archive, which a computer converted from an original scanned pdf and so introduced lots of fun characters like '£', '¥', '§', '©', '«', '¬', '®', '°', '»', '„', '•', '™', '■', '□', '►' that I clean out; I also converted all characters to lowercase and removed all new line markers to streamline the learning process. Then we can generate our alphabet of unique characters; this is the basis for two dictionaries we create mapping an integer to each character in the alphabet and vice-versa. These objects will allow us to translate the character, something we understand, into numbers, which the computer understands. Now a crucial step: we define the working “memory” of the network, which I have arbitrarily set at 40 characters, which about the length of the beginning of this sentence to the end of the word “working.”<sup>5</sup>

We break up the long string of cleaned input data into semi-redundant sequences of characters corresponding to the “memory” length and compile them in a new list; we also save the character just following this “sentence”: this is our target character. That is, we want the model to read in this sequence of 40 characters and *predict* what character should follow. In order to do this, we must parse a continuous string into a list of discrete characters and then convert these characters into numbers per our character-integer map described above. Next, for ease of processing we convert these sequences of numbers followed by a target number into three

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<sup>4</sup> N.b. I have written the model in Python and so all the code examples I give are written in Python.

<sup>5</sup> N.b. the reason for this choice is largely random, though I wanted it to be balanced between being smaller so the computer requires less input for accurate text generation though long enough to be meaningful; this is an area for further exploration and research, as this model is merely in beta.



and two-dimensional binary arrays (think of these as boxes and cubes respectively of 1s and 0s), where in the first case we need three dimensions to keep track of the position of the sentence in the overall list, to tell us, as we move down the row representing the position of the character within the 40 character sentence, what the corresponding integer for the corresponding character should be given in the column as a 1 in the correct location and 0s everywhere else. For the second case, we only consider what character follows a given sentence, so we have two dimensions, the rows, which correspond to the particular sentence under investigation, and the columns tell us what integer it corresponds to, given as a 1 in the correct index and then 0s everywhere else (see figure on the next page below).

Now that we have our data all prepared, we can build the actual neural network.<sup>6</sup> Very simply, the structure of the model I've constructed entails three so-called "hidden" Long-Short-Term-Memory (LSTM) layers with distinct tunable parameters (hyperparameters); the input sequence is passed through these, and the output of the first layer becomes the input of the the next, and so on, and the results of one layer can be backfed into the previous. This backfeeding is crucial to the success of the Recurrent Neural Network over a vanilla Neural Network, as it is in this way the computer can simulate short-term memory and thus learn sequential data. The final layer consolidates the results and outputs a vector holding the probabilities for each character corresponding to the row of the element (see figures 2, 3). This probability vector is converted to a probability distribution through scaling the probabilities by a hyperparameter called "diversity" which gives the model different degrees of freedom in adherence to the probabilities and then performing 10 multinomial simulations based on this updated probability vector (basically it sees which outcome it gets after flipping a 66-sided die weighted according to the output probabilities and then selects the most likely outcome).

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<sup>6</sup> See [https://keras.io/examples/generative/lstm\\_character\\_level\\_text\\_generation/](https://keras.io/examples/generative/lstm_character_level_text_generation/) for reference

For sentences : lists defined with hard brackets

list of strings : ['this is a sentence',  
+ 'this is another sentence']

strings have a quotation marks

char to int dictionary: { 't': 0, 'a': 1,  
+ 'b': 2, ... }

entry definition  
dictionaries have curly brackets

Single 2D slice of 3D binary array:  
one sentence

row  
character position  
in string

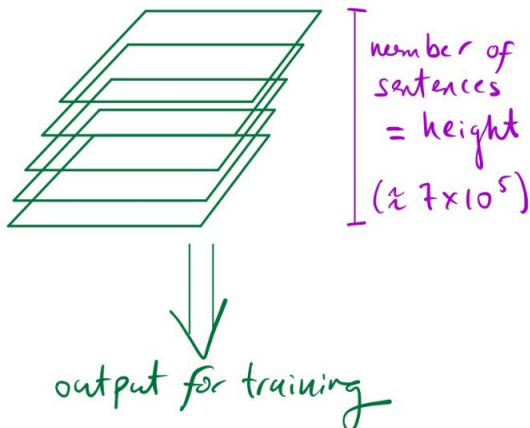
integer corresponding to char  
in row position

	0	1	2	...	65
0	1	0	0	0	0
1	0	0	1	0	0
2	0	0	1	0	0
...					
39	0	0	0	0	1

column

the character in the final pos within the 40-char. string is represented by the character corresponding to the integer 65.

Multiple 2D arrays stacked for all sentences:



For target characters: chars are single length strings

list of chars: ['h', 'e', 'l', 'l', 'o']

+

char to int dictionary: { 't': 0, 'a': 1,  
+ 'b': 2, ... }

entry definition  
dictionaries have curly brackets

2D binary array

row  
sentence position  
in text

integer corresponding to char  
in row position

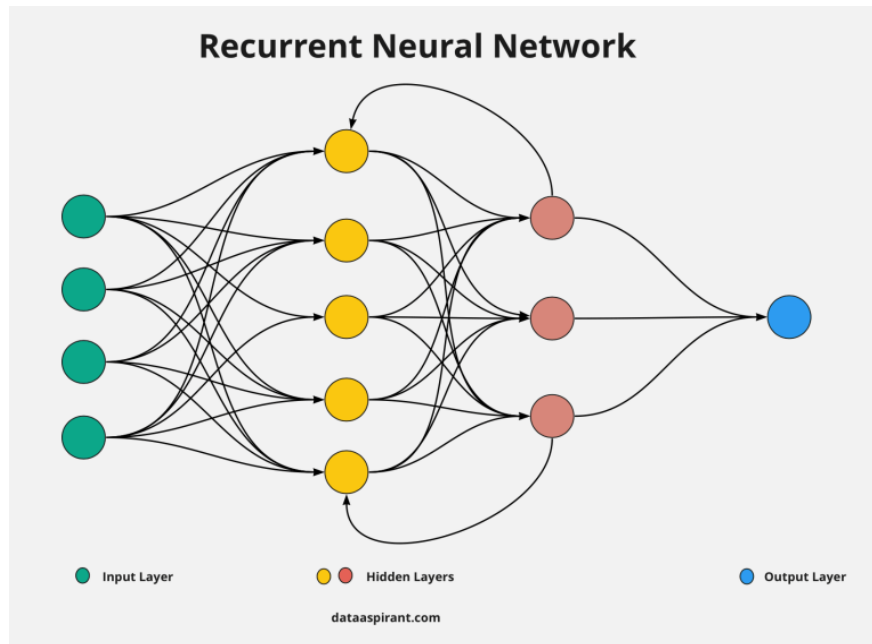
	0	1	2	...	65
0	1	0	0	0	0
1	0	0	1	0	0
2	0	0	1	0	0
...					
$7 \times 10^5$	0	0	0	0	1

column

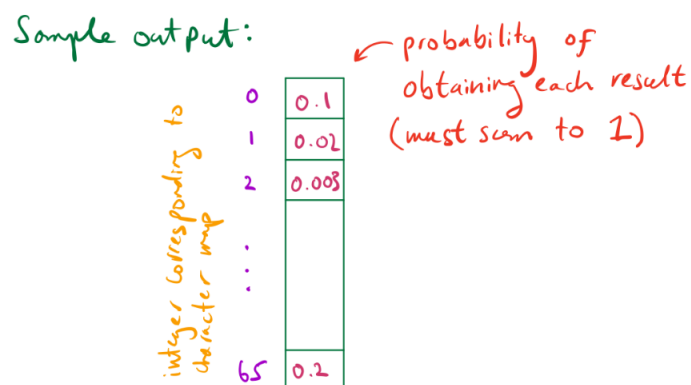
the character that follows the last set of 40 characters in the piece corresponds to the character represented by the integer 65.

output for training

Figure 1: model of intermediate step of data processing



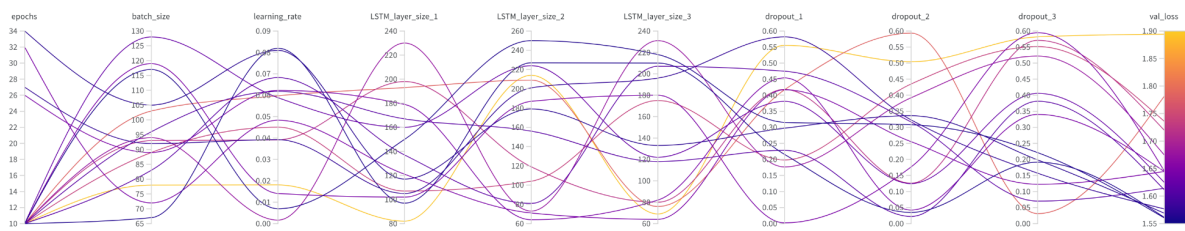
**Figure 2:** illustration of RNN architecture (Das 2020)



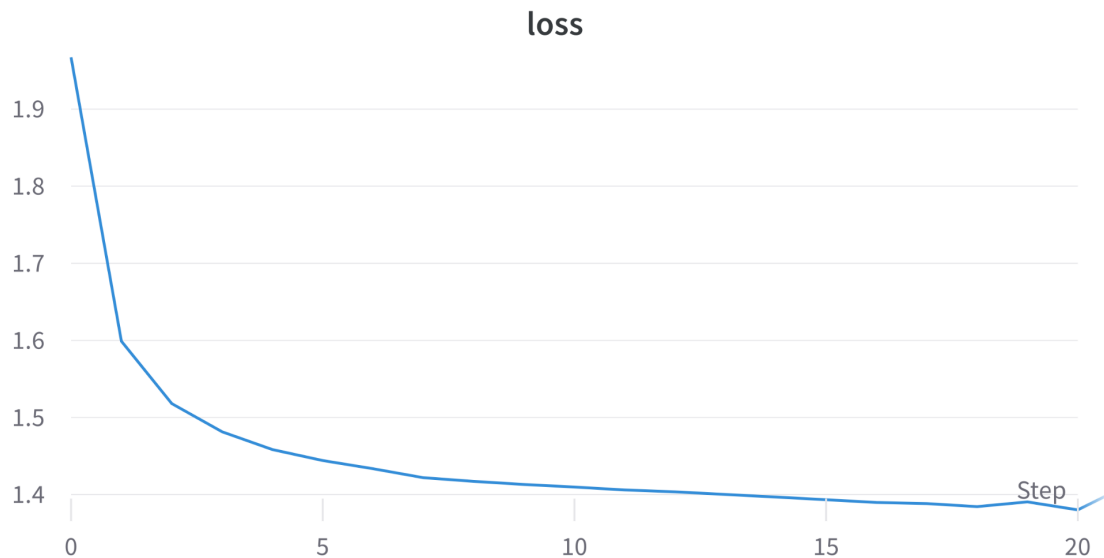
**Figure 3:** sample output of RNN

Now we can have the model optimize itself through training! It will take 80% of the initial input data in batches, read in sequences of sentences converted into binary boxes and cubes, and then predict what the next character should be. Since we are also feeding it what the correct answer is, i.e. what character follows the previous string of 40 characters, it can determine if it was wrong or right and by how much according to a loss function, basically a measure of “incorrectness” based on its confidence level: the bigger the value, the worse the

model is doing. So, as it “trains”, it seeks to make adjustments to the strength of the connections between each of the layers in order to minimize this loss—that is, it follows the gradient (the direction of steepest descent) in this training hyperspace. The model will use the remaining 20% of the data as validation; that is, we don’t want the model to overfit to just what it has been fed; it must be able to generalize to new input it has never encountered before. This whole process is very intensive (I had to use an external graphics card) and takes a long time. In total, TP trained for over 22 hours straight on my laptop (ideally I would have trained it for much longer, but I need my laptop for other things). Below are some graphs representing how the loss function changed as a function of time and how other various parameters are interrelated to overall loss.



**Figures 4:** a plot showing how different tunable hyperparameters combine to give distinct values of loss; plot generated with wandb.ai.



**Figure 5:** a plot of loss (y-axis) as a function of epoch (training iteration) (x-axis); plot generated with wandb.ai.

The point here is this process is a logical, empirical series of tests repeated ad infinitum to try and beat down the loss function to 0—with a *lot* of data. A question we might well ask is whether such a linear machine could handle or let alone create non-linear thoughts, which I will address in the next section.

### **Hawk or Handsaw: Reading Thinking Parrot (TP)**

The previous section admittedly got a bit bogged down in the technical detail for how the cogs and gears inside TP turn, but let us now consolidate all of that and ask whether the model accomplishes the test we sought to explore. They draw from the material basis of the text like the other two approaches we considered; however, their mode of interaction is entirely different. This network reads in the physical material of Shah’s conscious communication and discretizes it into groupings of characters and attempts to reconstruct that reality—yet they do not merely *reproduce*, they engage in a very constructive reconstruction. That is, instead of randomly choosing words or characters with no intention, they use its training to learn the correlations between certain units of characters and the characters that follow to make an informed decision about what character to generate next—a mode of rational thought.

Centrally, Nasrudin notes that “mystical experience and enlightenment cannot come through a rearrangement of familiar ideas, but through a recognition of the limits of ordinary thinking” (86). That is, we need to approach *The Sufis* from a completely different perspective than any other sort of “typical” approach to literature; namely, that of Perceval, the complete literalist. TP takes *The Sufis* as it is and operates on the level of the character to create a re-interpretation of its input while creating something new—a deliberate caricature, whose

infinite permutability suggests the possibility of a kind of “mystical experience and enlightenment.”

Here is a sample from after about 6 hours of training:

**i nekhakht wa muharam ast: zirdki az ihlam.** the sufi book is a greater which is not as a seek in sufi interesting to the consciousness in the sufi see an encl descent in the sufi interpretation of the ordinary he was a concept of a bean as a fact and which the sufi a poet of the first and he would be the sufi way and the sufi barad and . the sufi the appears in a complete and a literal poetry of the sufi state of said the sufis was not

I have bolded in the initial input, which is Persian: “He who is fortunately enlightened [the Sufi].” Interestingly, the model has been able to construct actual words; however, some of the uses—e.g., “which is not as a seek”—strike an unprepared reader as odd, and yet bring us back to the question of what constitutes the nature of language, of communication. There is a feeling of a kind of stream of consciousness playful experimentalism. For example, we have the phrase “sufi interpretation of the ordinary” immediately preceding “he [who?] was a concept of a bean”—in what sense is a person the concept of a bean? A bean is an ordinary food object, and yet the line about the “*sufi* interpretation of the ordinary” indicates that we need to apply a Sufi interpretation of this passage, which locates the metaphysical and transcendental in quotidian reality as it is (emphasis added). Shah even directly notes that

Contact between Sufis sometimes takes place by means of signs, and communication can be carried on through methods which are not only unknown, but could appear incomprehensible to the mind conditioned in the ordinary way (101).

We cannot read TP without first unconditioning our mind to its inculcated strategy of trying in utter earnest to, as Shah says, “make sense out of nonsense” (100). A phrase I have spent a good deal of time pondering comes at the end of this paragraph: “the sufi the appears in a complete and a literal poetry of the sufi state” What is the “Sufi state”? What is a “complete and literal

poetry” thereof? These build on the “sufi interpretation of the ordinary” to characterize the whole of Nasrudin’s stories and the fundamental basis for the work of TP: an embrace of the Sufi state, going beyond the ordinary bounds of thinking and communicating, transmitting, testing, manifesting experience as an incomprehensible concept of a bean. And yet, the final phrase of the output seems to throw all this analysis in question: “said the sufis was not.” Is TP contradicting themselves? As in, just kidding? Ha, you thought you were going to try to figure out this bean but actually it’s all a joke, don’t take it too seriously!

We can consider a direct comparison between a section of the text written by Shah and the other by TP, this time trained for an additional 18 hours than from the previous example.

The artificial division of life, thought and action, so necessary in ordinary human undertakings, has no place in Sufism. Nasrudin inculcates this idea as a prerequisite to understanding life as a whole. “Sugar dissolved in milk permeates all the milk.” Nasrudin was walking along a dusty road with a friend, when they realized that they were very thirsty. They stopped at a teahouse and found that they had between them only enough money to buy a glass of milk. The friend said: “Drink your half first; I have a twist of sugar here which I will add to my share.” “Add it now, brother, and we shall both partake,” said the Mulla. “No, there is not enough to sweeten a whole glass.” Nasrudin went to the kitchen, and came back with a saltcell

**the artificial division of life, thought and action, so necessary in ordinary human undertakings, has no place in sufism. nasrudin inculcates this idea as a prerequisite to understanding life as a whole. “sugar dissolved in milk permeates all the** millions of associations of reality. it is dervish both a secret language of the greatest poetry as well as the sufi consciousness and the consciousness of the sufis in the sufi development and the complete sufi teachers which is the fact that he addressed the meaning of the concept of the mind of the word of the material literally that a concept of the real contemporary and all the remains of the persian and in the fakir of the secret interchange of the fragment of a poet and accepted contact wit

The flow from the bold to the unbolded is seamless; so milk becomes “millions of associations of reality.” “Associations” implies a kind of subliminal, hyperdimensional, ineffable network of connection—we are in the realm of quantum fluctuations. And then a mention of “a secret language of the greatest poetry”—which is ironic, considering TP gives you a secret perhaps to the language of the greatest poetry, that is: “he addressed the meaning of the concept of the mind of the word of the material literally.” A literal reading of this poetry, which the fakir, a wandering Muslim ascetic, who—like St. Antony—participates in a “secret exchange of the fragment of the poet”, which are “the real contemporary and all the remains of the persian”—a reinterpretation and reimagination of literature, past and present. Not poetry, but a poet—a *fragment* of the one so inspired and deluded as to write beyond ordinary comprehension. Can there ever be anything other than a fragment—of a literary character, of a person? Can we ever be “whole”? Or can we only know ourselves via interfacing with the other—if there even is a distinct other? What if we, this model, every moment in the history of this universe, are each merely the hallucination of some kind of Boltzmann brain, a network of entangled associations merely dreamed by the spontaneous alignment of quantum states in some other infinite universe? And then what about this “accepted contact”? A consent to an intercourse of ideas and perhaps bodies, realities? TP’s output here therefore presents many fundamental questions about the communication and nature of truth, which is both secret and readily apparent; a contact between minds, consciousnesses, between realities, illusions, lies.

Reading Shah’s original on the left is in many ways parallel. The discourse about the sugar and milk, the teahouse, is a secret language. “Life, thought, action” are inextricable—they are linked by these “associations” that may not be visible to the untrained (or rather trained) mind, but must be arrived at through this process of caricature, of telling the story and having be



told six more times. What is the “sufi consciousness”? What would it look like inside the Sufi teahouse? Perhaps it is just a regular teahouse—there is milk, a kitchen, a saltcellar. And yet it is also completely different—because none of these parts, milk, kitchen, saltcellar, are what they appear to be, they just are. And we cannot help but read them as standing for something else, yet we must read as TP or Nasrudin would. So is the secret the absence of a secret, a bean which is that invisible tesseract of truth?

I believe this model *does* know a hawk from a handsaw—it creates a nonlinear caricature through a logical optimizing process. As mentioned earlier, it feels like experimental poetry; a playfulness and freedom with language to express that which cannot be expressed in a conventional, restricted usage. The theologian Thomas Aquinas said that “Art is the imitation of Nature in her manner of operation.” That is, art is imitation insofar as we must shatter everything in order to imitate, that way we are imitating not merely the superficial appearance of reality but the underlying source, the soil in which to plant a bean. And this imitation is not static; it itself is “a mode of operation.” Therefore in this sense TP is creating art: it reads in the material of *The Sufis*, completely breaks it down into binary arrays corresponding to the level of the character, the quarks and leptons of language, and from that basis creates something new. But this raises an interesting question: what if I imitate the machine? How am I different from the machine? Perhaps because I can create without responding to something, whereas TP requires some kind of input from which to create? But are we ever creating *without* responding in some sense to what we have read and learned and thought about before—can we create in a vacuum? Or because I can *consciously* choose to combine words in different ways with different connotations, purposely leaving room for others to complete the meaning per Marie de France?

What about stream of consciousness, where I'm just exploring and going from word to word without thinking of any overall pattern or theme? Can you tell the difference?

nasrudin was walking his donkey along the  
desert in the night and came across a man of  
the consciousness of a sufi the dervish  
interpretation of the magic arabic  
consciousness who said he was not and he  
was some milk. but it for the stars in the sky  
the night is too dark bring some light to the  
dream of the sufi or if scholar imitates a bean  
a concept of a bean in the soil glowing  
corridor the tesseract secret life golden poetry  
dripping transmitting said

**nasrudin was walking his donkey  
along the desert in the night**  
of fact of the history of the  
contention of one and change of  
the process of the name in the  
sufi experience, and because  
the disciple is of the arabic  
scholar are a name of his  
poetic concept of every hand,  
and the meaning of the sufi  
schools of the order of a  
transmission of sufi sense and  
the fact that the sufi does not  
see from the sufi and  
concentration of the secret  
experience of mulla nasr

Perhaps you can tell because I use words like “tesseract” and “corridor” which are simply not in TP’s training. However, if we read the texts literally, how does the first feel compared with the second? Could they have been made by the same author? What if I gave you both of these texts but told you I had written both? Or neither? Or if you hadn’t read anything of this essay except this point and you saw the two texts above, would you suspect a computer had composed one (maybe both) of them? For this essay I will leave these questions to romp about in your mind, all of which center on one main ontological and epistemological question: “who is Thinking Parrot?”

**Take a Reality Test with Me: an Unabridged TP Essay**

As a final piece to this essay, I wanted to explore what would happen if we asked TP to generate not merely sequences of 500 characters, but 10,000 characters—about a 4-5 pages double spaced, 12 point font. In this scenario, the computer's own previously generated text makes up the huge majority of the material it works with, so one might expect any oddities with the model will propagate due to resonance; therefore, this is a test of what happens when I push the model and see what kinds of things emerge. Due to time and space constraints, I will not offer a sustained analysis of this essay, but will leave it to the reader to ponder at their discretion, perhaps peril. One final note: since the model cannot generate line breaks nor indentations, I have manually inserted them for visual clarity—but know that those were decisions that I, not TP, made. Also I selected the title. The input string that I wrote and fed the model is bolded in the text below.

a lost complete experience

**i want you to take a reality test with me, won't you? touch your nose to your mouth, rub your ceiling and count the grains of dust on your feet. and now, o soul, o mind,** because he was a process of a certain powers of sufi methods of all experiences and the birds of the most importance of islam, the alchemist is the sufis and the sufi reader and a lost complete experience, and experiences the sufi master is in the sufis and balanced the alchemy of the same or balance to the sufi teacher must accept the form of the sufi teachers of persian life of the . he could not be adepted to a sufi word for the boet in the secret language of the contemporary part of the arabic and fact that the order of the book was not a concept of the essence of the contemporary consciousness of the poetic language and niften the action of the scholars and moorish story in inner sense of contemporary powers of the sufis and possible

the language was a presence of a process that the disciple to the more god of interchange and the near earlier form of the process of the sufi assembly of the intermecoast to be a man of which the individual is such a part of the form of his disciple of the listen of the sufi brishing a concept of the process of essence of the sufi and so in a hundred years a the ) recognized that the east and the sufi stage of a hand that the part of the word says little says of a state of the man who is not the consciousness of the absorption of many way in the order of a same way of a dervish order. the mulla was a part of the concept of the man has to be a real real and interpretation of sufi individuals. the poet because they can be read and for the interpretation of the human term as a part of the east and interpretation and other and acceptance to the disciple is a perception of the sufis to we are the consciousness of the religion and the interpretation of a limit to the man and the sufi way to make a strange scholar between which it is completed by his teaching and man who do not call him to . a way to a concept of being in the individual and studies of contemporary words of the great sufi arabic school, the individual and of the sufis and .

the traveler is not a sufi master and the same stage of the form of sufi teaching that the individual are the dervish stage of the man and being a teacher of sufism, and it is not a new process of man for the persian, who orders the sheikh and many thinking is a person to the sufi complete of the way to have no consciousness which can be able to exist and the secret consciousness. the sufi is a certain 1 the sufis the heart of man for its activation of the ancient forms of the body of different partially from the sufi secret society of the laid of

its use of a secret teacher of the contention of the man are still in sufism, in a concept of a dervish orders and all sufis are contained in its man for the individual and same of the greatest interchange of the process of sufi teachers and the alchemy of the sufis to the great deal of the sufis and the sufi teacher for the name of sufism and the mind of the sufi states of the sufi poetry and the concept of the east and the sufi are who were a various form of the sufi teacher and interpretation and disciple in the being of having consciousness of a state of a change of a part of the complete reality of all the same general and of a great teaching of sufism and the same person is almost a part of the literary religion of the interpretation of a further reality of the secret sufi teaching for many experiences in the money because he was a christian and -a baraka is contained a certain contention of a book to get a master of all sufis.

christian form and later (man of the travelers addressed by a great sufi sense of all contact with the sufi teacher as a state of former interpretation of the sufi experience of the method of the life. the basis of the word is in the great fact of a state of all the fact that the sufi is seems to be contained to the inner process of the most poet and complete books and the book described the persian, the sufi order of consciousness of the dervish concept of the sufi the sufis and sufism, deeply only to the sufi stage of sufi teaching and because the traveler tales the man who says that the animal certain individual is a dervish book which can be such a person of the presence of the path in certain action.

the belief that contact with the familiar sense of his experience of the same stream of the consciousness of the earlier schools of man and complete ) later and england that other in any monotoc and a sufi meaning of the eder and many adapting contact on the order of the center of the sufi early and the sufi stage when the complete being speaks of the basis of sufi contemporary and members of ordinary and the sufi and development in a thinking of the sufi teacher is the possibility of the sufi and consciousness, because he was a connection of the first to the translation of the garden of elements of an arabic state of man and of the reality of the more than it may be of many sufis and consciousness in the complete poets in a concept of the sufis and with the creation of the path of mercury the presence. it is the primary in the .

the form of sufi perceptions and a carpenter of the east, of the more proligion of the sufi in any sufi secret secret ability of the baraka of the individual the sufi association is the more realization as a secret man for continue the mind and for its words of a hundred of the disciple of instruction, and the

reality of the individual is a strict describe has been a part of the near and consciousness and the disciple is a reality of the sufi books of contention of the language of experience of the east and because the real translator and the dark of the people who was a process of the recognizing of the result of the teacher of the sufi experience of the sufi importance in the personality of the meaning of the sufi about the master and ideas and experience from the power of a man for the disciple of sufism of any , the habit of sufism and a .

the sufi is different to the consciousness of the expression of the rays of a sufi order of man. the complete secret experience and other thinking he may be essential experienced and shows out of the ancient history and the word that the sufi can be attained by a . . baraka (, a cannot accept a protection of sufi contemplation and action and ordinary processes of the arabic or for the ordinary material of the greatest reality of the lame of the secret experience of a reality of the sufi contemplation of a sufi people of the ancient sufis as a mere and one of his description of the sufis that the sufi teacher says that the sufi is experienced by the personal adapting of the man who lay the matrian who remains the alchemy of the contemporary reality of the sufi dervish concept of not the sufi is an experience of the earlier school and a translation of the sufi shad because of the east has been accepted in the name and completely with the scholar which because the dervish orders have a complete christian teaching of the man of the characteristics of the sufi teacher and a concept of a sheikh and the sufi accepted essence of a disciple to the beard about the teacher of the fact that they have been accepted as a baraka of experience in the master had been a study of instance, and because of the man had been been accepted by the path of the contact with the sufi allegory of the individual with the man

in the disciple of the letters and all life, and we see the poet in the advanced or complete sense of the teaching of the sufis of the word land were a person of experience of one of the sufi teachers and the characteristics of the east and ordinary form of many pharases the sufi and contemporary end go and beliefs, and he is a mere of the path of his thinking of a sufi teaching and a disciple from the east which is the heart of the fellow things and his world and the complete semitic alternative form of the hands of in which the sufi signal described a translation of spain in a habit of a knowledge of the possible of the fact of the sufi most a, the reality of the progress of a fact a man to start to consider the poet and here is the sufi action of the master was , and sufism are in the word for instance, and the man also not only the concept of

sufism and a secret experience of the contact with the basic search of a pattern of the individual of the person which is a contemporary material to the sufi connection between people and a disciple about the content of the absence of a concept of the state in an arabic beauty of a consciousness of the arabic orders which are early with sufi teachers and experience and the activation of the name in his own concepts of the process of the complete factor which is so on a stage of the great deal of the concept of the reality of his learning and complete the sufi and the sufi and all conception of the man for its complete real part of sufism and concerned and shows that the actual religion can be able to realize that the name of the master may be called a table

because it is a learning of the word for the materials that it is a persian the sufi because the tradition of , ne the sufi sense of the sufi people may be contained by what is a secret individual and also and the mind of a sufi the contention of the order of his familiar and contact with the way of which it is not a preparation in the sufi become a balance of a persian and shall was the material and the world of the consideration of orders of sufi development and a sufi word effect as a disciple of all his own arabic and the man who believed that he is such a concept of the order of interpretation of the sufi assembly of the money of the cali is a person of the being at one and especially and work, and he was fall a further experience. the phrase is the translation of the middle ages and secret learning of the sufi man of the elephant in the apple of a state of a back to the sufi state god. the being may be found in the meaning of the sufi sufi group of all concentrations of the transmission of the form of his languag

## If to Make a Parrot Think, P.2: The Code

For completeness's and curiosity's sake, I will provide the entire code for TP. I have uploaded a release of the code along with the trained model file to Github with the MIT license, so anyone can use and distribute it:

[https://github.com/oscars47/Literary-RNN/releases/edit/nasrudin\\_v1.0.0](https://github.com/oscars47/Literary-RNN/releases/edit/nasrudin_v1.0.0).

Simply click on “Source Code” to download the Jupyter Notebook file along with the file “weights.hdf5” and begin thinking!<sup>7</sup> Enjoy!

I also intend to publish the working model (beyond just the raw code and model file) so anyone can input text and TP will respond; this will take a good deal more time to figure out, but it is essential to the mission inspired by Nasrudin—we must share these stories with the world, and so let the desert become a city.

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<sup>7</sup> N.b. I cannot provide the code here or this essay would be over 180 pages...