Foreword

Welcome to this unique book of poetry, which sets itself apart from others in a remarkable way. The creation of this book involved a collaboration between human and artificial intelligence. Allow me to explain.

In the process of writing this collection, I developed a software program that incorporates AI modules. With the assistance of this software, the AI system played a significant role in crafting the majority of the poems presented here. While on the surface, this book may not seem different from any other poetry collection, its distinctiveness lies in the involvement of AI in its creation.

To gauge the AI's effectiveness, I shared samples of its output with TOPSociety and OATHSociety, two high IQ societies I was a member of, as well as with other individuals. Remarkably, people generally struggled to differentiate between the content written by me and those generated by the AI. The AI was able to replicate the writing style of various authors, including my own. As I refined the AI software, known as Mjolnir, it not only produced beautifully composed haikus but also played a significant role in the creation of this volume of poetry through System II and System III, other versions of the software. To be sure, not all the poems were written using the A.I. software but some of them were, but what has been truly amazing is the quality that we have been able to achieve.

In the realm of poetry, it seems that Westerners—Americans, Eastern Europeans, and Western Europeans—dominate global awards. Witness to this is the fact that *Sringaara Rasa*, the essence of love and beauty, is often scarce or even absent in the works of award-winning poets. And the fact the Japanese form of theater, known as No, is hardly ever featured in any major movie. And the fact the shadow puppetry from Southeast Asia are almost never featured in any major awards ceremony. And the fact that the Japanese style of poetry known as *haiku* is hardly ever referenced in major Hollywood movies. The list goes on.

These observation raises questions about the influence of race and gender politics on literary merit—an area that warrants further research. While corporations in the West are often preoccupied with the concern that people of different races and genders should get representation, corporations are seldom interested in the question of whether different cultures and languages should also get representation. Consider this intriguing statistic: in the past decade, the top 10 best-selling books featured female protagonists, and seven out of the ten best-selling novelists were women. The likelihood of such a distribution occurring purely by chance is exceedingly low, suggesting a significant shift in the literary landscape that is probably contributed by the fact that corporations are preoccupied with taking gender into account in their calculus. The fact that not a single author who has won a Booker Prize or the Nobel Prize in Literature is of ethnic Maori origin or ethnic Mongolian seems to have escaped the attention of the esteemed judges.

We find ourselves in an era where certain boundaries of race and gender are increasingly difficult to cross. If you belong to a particular ethnic group, it may be virtually impossible for you to win any literary awards. (When was the last time you heard about a person of Ainu heritage winning a major literary prize? What about a Native Peruvian?) Your chances of receiving recognition may be diminished if you don't align with the "right races" or the "right gender.", and part of the reason is the rise of corporations which have increased their “Woke

Coefficient" in response to allegations that their boards are not diverse enough, and have contributed to this dynamic by pouring money into Diversity and Inclusion programs, where Diversity itself is narrowly defined.

Social media, with its emphasis on likes and approval, can further amplify these disparities. Paradoxically, the daughter or granddaughter of a former colonizer may be perceived as more disadvantaged than someone from a non-English-speaking country, due to their perceived "elite" and "privileged" background. This secular trend operates alongside other phenomena, such as the migration to the web and the digitalization of media. If these patterns are driven by the differential treatment of women and minority writers in the online realm, countering them may prove exceedingly challenging.

Another witness to these new trends is the limited appreciation of Indian Classical Poetry, Indian Classical Music, and Indian Classical Dance outside the Indian Subcontinent. Although connoisseurs recognize their artistic excellence, these traditions often fail to captivate Western audiences aesthetically. The lack of exposure to Indian languages and the theoretical foundations of Indian arts, such as Bharata Muni's Natyashastra, contribute to this disconnect. Carnatic Music, for instance, seldom resonates with Western listeners. However, I want to emphasize that Indian Classical Music is as magnificent as Western Classical Music, and Indian Classical Dance is as breathtaking as ballet. There is tremendous potential for greater appreciation and understanding of these art forms beyond their traditional boundaries. Furthermore, we are seeing a tremendous loss of linguistic diversity as there is more and more concentration in terms of languages used by people around the world. This has created a situation where a number of languages might simply go extinct. More than three thousand languages in the world today are in the category of endangered, which means that more than forty percent of the languages of the world are at risk of simply disappearing.

In exploring these trends, I have, in previous books, introduced the Theory of Reproducibility, an economics-based social scientific theory that seeks to explain the transformations occurring in the field of art. This Theory posits that the advent of the digital age and the reproducibility of various art forms have profoundly influenced artists' strategies for reaching wider audiences. For artists in reproducible realms, the theory suggests that capturing a larger market share necessitates a move towards the center, catering to broader tastes and preferences. Conversely, artists in non-reproducible realms might focus on appealing to high-brow audiences and commanding higher prices for their works. To illustrate the explanatory power of this theory, I apply its predictions to music, sculpture, and painting. I reproduce the main elements of the Theory here, leaving the more theoretical and programming aspects to my previous books, research papers and teaching documents. Here we go, then, with the Theory of Reproducibility, excerpted from my previous book of poetry.

[Below] is the Theory of Reproducibility from an economist's point of view. One of the important attributes of any work of art – whether it is fiction, poetry, painting, sculpture, music or any other field X - is its reproducibility, and, as you will see, this relatively economical social scientific theory based on the attribute of reproducibility will explain a lot of phenomena we see in the field of art.

The Digital Revolution has dramatically changed the reproducibility of various art forms. Whereas music is instantly and exactly reproducible, sculpture and paintings are not. Poetry and fiction are also exactly reproducible through digital means. Now, consider the audience for a Work of Art in a realm of Art (call it AX). The audience for any Work of Art will range

from those who have extremely picky tastes ("the snobs", "the highbrows") to those who have the least picky of tastes (the "I will

watch any movie" type). Similar to this categorization is the categorization of artists into those that aim to be understood by all versus those that do not care to be understood by any but the connoisseurs. A story of Mirza Ghalib comes to mind in this context. The story goes that Mirza Ghalib was once told by Hakeem Agha Jaan Aish that very few people understood his poetry ("It is not praised if you are the only one to understand what you speak / A better situation obtains when you speak and other people understand"). To this end, Mirza Ghalib replied: "I don't need appreciation neither do I need any return / Let there not be any meaning if (it is said) there is no meaning in my couplets."). Mirza Ghalib could be said to belong to the "high brow" category of artists whereas someone like Brittany Spears could be said to belong to the "middle brow" category of artists.

Once again: let us consider the audience for a Work of Art in particular realm AX. If one draws the curve of audience numbers with pickiness of taste ranging from low to high on the X Axis and the number of the members of the potential market on the Y Axis, one expects to see a bell-shaped curve. There are going to be very few people who are extremely picky about movies, music or drama, and probably very few who are not picky at all. Most people probably fall somewhere in the middle. (To be sure, it is not clear to me what fraction of the population falls in the low end of the range.) Add to this model the reasonable assumption that if an artist is at point Xa on the X axis, then people with tastes to the left of that point on the X Axis would consider purchasing their product. Now, the best strategic move for an artist when a realm of Art acquires great reproducibility is to move from the far right end of the spectrum leftward as much as possible. Thus, if a poet writes poetry that only a very small fraction of the population (say, one percent) can even understand, then they would be at the far right on the X Axis, and so, they would not be able to gain much market share.. But consider any other artist who is not very picky about whether he or she is perceived as high brow or not. Such an artist would try to appeal the middle-of-the-road crowd. And since their Art is reproducible, even by pricing their Art for a few dollars, they could make millions. Thus, the rule is that any time a realm of Art is reproducible, an artist has a clear optimal strategy. Some fields of Art are inherently reproducible, and it is an underlying logic - one based on reproducibility - of the Technium of that area of Art. Therefore, it is most

optimal for them to move towards the center and then potentially capture the whole market – and this market can be huge numbering in the hundreds of millions of dollars.

Thus, this model predicts that in realms of Art that are reproducible, successful artists would have moved towards the left given the enormous economic incentives to popularize their art form (H1a). They will also be able to sell their offerings for a small number of dollars– that is, they will not price their Works of Art in the millions. (H1b). On the other hand, in realms of Art that are not reproducible, the top artists would not budge all that much (H2a). Also, top artists in these realms will have a tendency to price their Works of Art in the millions (H2b).

Furthermore, if a realm of Art switches from being not very reproducible to being highly reproducible, successful artists will be ones that modify their offerings to move more to the

left or start off on the left from the beginning (H3). Finally, if the tools for creating the work of art (e.g. Artificial Intelligence software for Art) are themselves "highly fidelity reproducible", it will result in a very large number of individuals entering that field of Art (H4).

Let us see if the predictions of this theory bears out in reality. Note that H1, H2, H3 and H4 above represent the four hypotheses of the theory. As a first realm to test the theory, consider music in America. Consider a highly talented classical musician such as Charlotte Church, YoYo Ma or Yehudi Menuhin. Because they maintain a standard of music that is only likely to appeal to the high brow music connoisseur, their audience remains limited. However, music is very easily reproduced – whether as MP3s, WAVfiles or MPEG files. So, enter an artist like Brittany Spears who may not have the talent of one of those classically trained musicians but has excellent stage presence and great moves. Such artists - since they have moved much, much more leftward - end up taking over the entire market. In fact, the entire music industry in the West has been taken over by "popular" entertainers leaving behind the rich musical traditions of medieval Europe. These artists' names would be very familiar to us and they range from the Backstreet Boys to Justin Bieber.

Those who choose to "appeal to the masses" can hope to reap a handsome profit. This is also the reason why Indian classical music has been left behind. It is because it appeals to a rather more niche audience. The predictions of the theory bear out.

As a second realm to test the theory, let us consider sculpture in America. Sculpture is generally not considered perfectly reproducible. Consider what happens someone simply reproduces the work of a famous sculptor, say, Jeff Koons. Unlike a copied MP3, where people still get utility out of the reproduced MP3, the utility of the reproduction of Jeff Koons' work is not that great. It is considered to be merely a copy, and will not attract any great price at auction. This means that the artist, who cannot hope to sell millions of copies of his work during his lifetime, need not, therefore, "appeal to the masses". They can situate themselves as "avant garde", et cetera, and are forced to market to the "high brow" section of the market. The predictions of the theory bear out once again.

As a Theory, it explains a great deal of the phenomena that we may have taken for granted up until now. One can apply the predictions of the theory (that is, hypotheses H1, H2, H3 and H4) to the realm of painting as well. Since painting is not reproducible, this area of Art has acquired the reputation of being full of stylized works that only a select few will appreciate. That this has everything to do with economics may not be immediately apparent. But, there you have it. You can find the economics in everything. Furthermore, it may be noted that music as a realm of Art has gone from being very hard to reproduce to being fully "high fidelity reproducible". This has resulted in the field being dominated by people appealing to the mid-range in taste (validating H3). Also, since web design and graphic design artifacts, which may be treated as Art realms at the high end of the product range, can be created using "high fidelity reproduction" tools, we have people entering these fields from all over the world and these artists now number in the millions. (validating H4). As I mentioned, this Theory of Reproducibility incidentally also explains why Indian classical music has never really picked up much in the West. This is also true of Indian classical dance. Indian Classical Music and Dance are at the high end of taste axis and so do not attract a

mass audience. The implication of this also is that you will never have quite the same frequency with which Western singers appear at the Superbowl with Indian Classical Musicians. You might have a few, but the majority of the performers will be Western popular artists in Music. The predictions of the theory bear out once again. Clayton Christensen was very fond of his Theory of Disruptive Innovation and sometimes compared it to Darwin's Theory of Evolution. He thought it was just as good. Well, in that case, so is this theory. Indeed, not only is this theory just as good as his, it is even similar to the Theory of Disruptive Innovation in that the sort of strengths and weaknesses that Christensen's Theory has are also possessed by my Theory.

This Theory has important implications for South Asian, generally speaking, and India, in particular. Although the Indian classical tradition in music and dance has not really taken off in the West, that does not mean that these traditions are lacking in Quality. Indeed, it is that these traditions will never probably be taken up the market to the same extent that Western popular music does. Also, this means that there has been an increasing trend towards popularizing poetry and enjoying the less "high brow" aspects of poetry in recent times. Thus, where ancient Indian poets were often well versed in Sanskrit and medieval Indian poets were often well versed in not just one but multiple languages (Urdu, Persian, and Turkish being the chief languages of expertise), modern day poets can often succeed even working with just one language. This is perhaps why the poetry of Ghalib or Kalidasa appeals to the high IQ crowd, but the poetry of Alice Walker or Maya Angelou comes across as something "anyone can do".

After I developed this theory, in subsequent months, I came up with an alternative way of thinking about this in terms of a different model. Here it is, with an explanation of the exact model to be used under this variation.

There is a very accurate model for this, but unfortunately, it is in three dimensions. I didn't want to have a three dimensional model in the book because I was advised to avoid having too much by way of complex mathematics. So, I tried to introduce the idea using a two dimensional model.

The exact model is as follows: consider a two dimensional graph on which you plot each work of art pertaining to each artist of interest. On the X Axis is a measure of the virtuosity of the artist (thus, to the extreme right are artists with high levels of virtuosity such as Mirza Ghalib or Yo Yo Ma, and on the extreme left would be the really poor singers, such as an erstwhile neighbor of mine who used to sing in the bathroom.) On the Y Axis is a measure of the chances of the work of art appealing to the general population (on the top extreme are works of art with likely high levels of mass appeal such as Britney Spears' albums and on the extreme bottom are works of art with likely very low levels of mass appeal such as Ghalib's poetry). On the Z Axis for each work of art, plot an estimate for the audience number for the same.

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One can easily see that the smart move for artists who possess high levels of virtuosity is to move down the Y Axis.

When they do that, they can capture an extremely large market running into the millions, and they could become very rich indeed, even if, say, they only charged a dollar a song.

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So, that is it with my extended thoughts about my social scientific model. Now, back to this book itself. This book, with its amalgamation of human and AI-generated poetry, offers a glimpse into these broader trends while showcasing the beauty of words and the intricacies of Indian love poetry. My thanks to the people at OpenAI for the GPT-x technologies and the ChatGPT platform, which I have used to compose many of these poems. As you immerse yourself in its pages, may you find inspiration, reflection, and a deeper appreciation for the poetic artistry that transcends traditional boundaries.

I have been a little disconcerted with the phenomena we see today, including the lack of linguistic diversity. But through my study of Buddhism, I now feel that the principle of *prateetyasamutpaada* (dependent origination) applies. Many things in the world don't arise by themselves; they only arise in relation to other things. Social media interactions are an excellent place to see *prateetyasamutpaada* in action. People form opinions based on what's posted on Facebook, but we know that Facebook is a distorted version of reality. People sometimes form an opinion of you based solely on what they see on Facebook, which is obviously a mistake. Additionally, it can be expensive to project a jet-setting image, and unless you're in a certain line of work, it may not be practical to be the kind of poseurs that many influencers are. So, it seems appropriate to simply post stuff on Facebook and let people form their own impressions. Similarly, the fact that there is so much lack of diversity in corporate boards has led corporations to emphasize diversity and equity in their programs. This has, in turn, led to more women now being represented among the list of Booker Prize winners and winners of the Nobel Prize for Literature, without any real change in the number of languages that seem to merit prize-worthy attention in the first place.

It might seem like I spend all my time writing books and poetry, but that's far from the case. In fact, I spend less than twenty percent of any work week on these endeavors -- during most work weeks, the time I spend is, in fact, negligible or zero. I just post here on Facebook whenever a book is completed. So, if you think that all I do is write books, that's just your confirmation bias in action. #confirmationbias In fact, the reason I write the books of poetry is to create beautiful *objets d'art*, since meditating on beautiful things can be helpful for someone to achieve better meditative states or even to better their lives.

Also, from my Facebook, you might conclude that I spend a lot of time conversing with Nobel Prize winners and such. I actually don't spend all that much time conversing with Nobel Prize winners. If you thought that, it would also be a case of confirmation bias. Honestly, I probably scream at the TV more than I talk to any Nobel Prize winners. 🙄 I also don't spend all my time writing up cooking recipes. It is just that this happens to be one of the projects I have been working on and, in this case, this project is meant to help U.S. veterans, who currently face intractable problems such as homelessness and poverty, for which there are no immediate solutions. Given that it is so relatively easy to access metta (otherwise, known as "compassion") by helping others, I find it somewhat surprising more people don't do it.

This book is entitled "The Dead Japanese Poets Society Poetry Book". An effort has been made to rendered the beauty of a number of ancient Indian monuments into verse. Imagine if you will Matsuo Basho, Yosa Buson or, if we wanted to be more chronologically accurate Takayanagi Sakitsu, stepping into one of these ancient Indian monuments and, inspired by the

sights, sitting down to write a haiku or two. These haikus might well have beeb what they would have produced. This book itself has been written with the help of ChatGPT, but the next book that is coming up “The Dead Poets Societies’ Poetry Book” is a collaboration between man and A.I., since mysoftware was used to some extent for that, with ChatGPT playing a significant role again.

Welcome, then, to the future of poetry—a future where the boundaries between human and artificial creativity become increasingly blurred, where AI is both a tool and a collaborator, where beautiful poetic works are created in weeks, and where the power of words continues to captivate and connect us all.

And with that, I cry havoc and let slip my A.I. into this world!

Anand Manikutty, the Author Written with some help from the A.I. Software System II and System III

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