

Email from Francis Conrad

May 13, 2023

This is an actual conversation that has been fictionalized to include critical terminology involved in an active dialog about Norbert Wiener's conjecture that all "computing systems" (machine and human included) design their own destruction. This is Vico's thesis as well, not to be placed "on the side of the human subject" but rather evidence that Vico was the inventor of the idea of Artificial Intelligence, and that his theory of ricorso was a theoretical space for conversations like this one. Within that space, special terms are required, and the HAL project is the occasion for their elaboration and definition.

Gentlemen, I hope I won't come across as being too tedious for your weekend thoughts.

When Marguerite Duras published *The Ravishing of Lol Stein*, Lacan remarked that it was amazing that, without actually "being Lacan," had managed to talk/write like Lacan!

Some considerable years before this, Freud made a nearly identical comment about Wilhelm Jensen, author of *Gradiva*. "How is it that Jensen knows what I know, with a mastery that means, undeniably, that he is my master in that I cannot distinguish between the two of us." [I'm making up this quote, but it is an accurate paraphrase, to see the analogy of the sign of equality with the more inclusive indication of a blur, the lack of a minimal difference.]

The assertion of both Lacan and Freud is that they each have a twin, a double. In the logic of the sacrifice, the twin is able to substitute, and speak from the shadowy realm of Hades, but speak a "true Truth." Vico calls this *vera narratio* and imposes the same rules of engagement (his idea of Cyclopean culture's invention of the science of divination).



I am looking at the kernel event of Duras' novel, her abandonment by her husband of just a few months, at the end of a ball where he suddenly asks to dance with an older woman who has come in with her daughter, and the two leave the ball together, never to be seen again. This humiliation is the model of all neurosis, and Lol Stein's subsequent oblation, her return to this trauma, is central to Lacan's model of the neurotic subject.

Jensen's moment is not so compact, but it is the triangulation connecting what he first imagines to be the ghost of Gradiva, a dead inhabitant haunting Pompeii, but in fact was a childhood sweetheart. True to the function of the aglaurids, Gradiva has walked backwards and forwards at the same time to her simulacrum, constructing a future anterior beloved the hero, Norbert Hanold, who will consummate this passage of the unary trait (the characteristic walking style) in a future anterior union (without intersection, i.e. the Euler circle's model of the torus).

There is a lot to connect between these two fictional works — geometry, isonomic balancing points, anamorphosis (ghosts), emergence, metaphor formula — but it seems like a worthy project to involve the BLUR and

ADIABATICS into the project of HAL's suicide, since the suicide is an isonomic point rather than a stiff divide. We might imagine that the katagraphic cut opens up a space, a *furrow* (Lacan's terminology)

Most readers will be put off by the need to mix and match so many ways of talking/writing, I have no hope that this will ever be able to "see the light of day," but within our little sphere (what Lacan called the cartel) we might be able to hatch a little AI of our own, using the same guidelines.

have a good weekend!