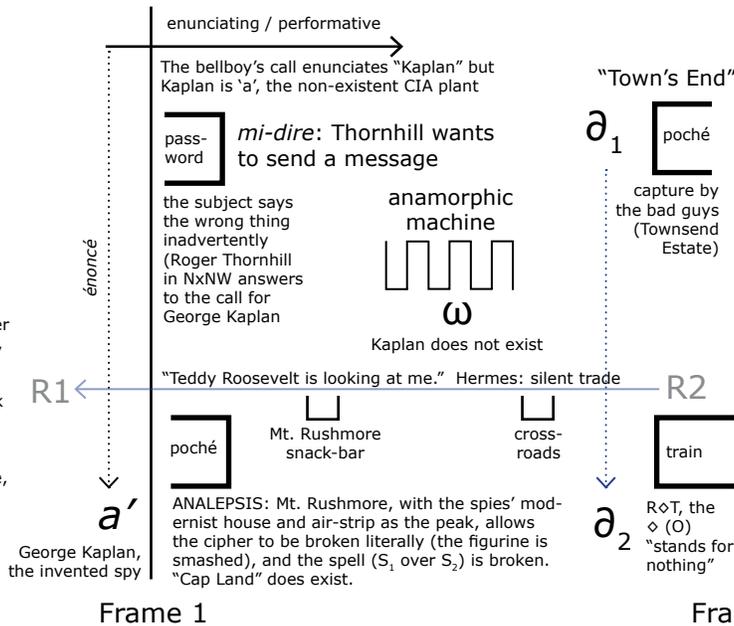


BOLAGRAM: HYSTERIA OF NxNW

"BoLaGRAM" ("boundary language diagram") is an analytical method for parsing the imaginary as generated from the distinction of enunciation into the material *énoncé* and performative enunciating act. This division corresponds to Aristotle's "efficient cause," but a suppressed/dropped-out element functions as *automaton*, the Aristotelian element of natural chance. This is the center to which the dynamics of the framed field returns in a motion of analepsis (recovery) after a turn constructed through metalepsis (metonymy of a metonymy) a double negation that emphasizes material cause. The subject/subjectivity is barred through devices of anamorphosis that construct an "impossible-Real" point of view within the visible field where an internal blindness/invisibility constitutes a defect (∂) that offers a means of escape. R1 and R2 plot the line of this escape, beginning with metalepsis and proceeding analeptically to recover concealed elements until the destination point, a' , is reached. Structured enclosures (\square) are sites of ∂ and metalepsis, R2, but the turn is often represented in relation to the POV aspect of ω .

$$\frac{\$}{a} \rightarrow \frac{S_1}{S_2}$$

The discourse of hysteria shows the barred subject/subjectivity in the position of the agent, "on stage" with the cone of vision inverted to focus on the POV rather than a detached scene. Even in the cornfield of NxNW, Thornhill is hysterically the object of cross-hairs of the gun fired from a crop-duster. The master is the Janus-faced Van Damm, but beneath his KGB network the CIA "relates/slides" signifiers to create its own network to eventually rescue Thornhill. Their agent is able to take the place of Kaplan as non-existent, by negating the negative, i.e. by being a double agent.



Frame Analysis: Hysteria was the illness that gave Freud the chance to realize the full scope of psychoanalysis. It was also the only form of psychosis that, in Lacan's eyes, constituted a discourse in itself, although the hysteric, as psychotic, is "cut off" from the network of symbolic relationships. The key is that hysteria is a manipulation of the network, to the degree that its all-encompassing logic can fool even those treating it, who "oblige" the hysteric by acting the roles assigned them. The hysteric is the subject "on stage," inverting the usual viewer-viewed relationship. Hitchcock recognized the dramatic potential of the hysteric in his creation of the "wrong man" persona — the good guy wrongly accused of being the bad guy and thus caught between being chased by the police and having to pursue the real bad guys on his own. The hysteric freely exchanges pleasure and pain; dramatically this allows for the "double agent" — the attractive bad girl who turns out to be a good girl all along. The conversions of hysteria become plot points for popular culture examples; the spatial logic of low for high and temporality of "back to the future" are also useful. Hitchcock's genre, the thriller, depends on the pleasure derived from the pain of anxiety, seeing the protagonist face obstacles and danger.

Background: The extimate as intimate object gives hysteria its material basis. Thornhill, becomes the perfect "partial" object, partialized because of his trapped identity. He can never be what didn't exist, and this is the basis of his obsession. Thornhill also demonstrates the logic of the uncanny double inscription of life and death as a hysterical symptom. His relation to Kaplan is A_p , the negative invention of the CIA becomes Thornhill's "fate," guided or, rather, allowed to happen by the CIA/FBI. As D_a , Thornhill is captured and "killed" in the opening scenes. He refuses to die, and his trial in Hades is begun with an appearance before a judge. Subsequent parts of this *katabasis* duplicate the Greek original's references. He is to meet Kaplan at a cross-roads (akin to the Herms of silent trade). He must squeeze into impossible spaces (the train's sleeping compartment). He must escape entrapment at an auction by feigning idiocy (cf. the traditional melancholy madness of the Greek hero). He plays dead in a mock assassination. In these cases, space obverts, inside to outside, outside to inside. His entry into Van Damm's mansion is from below to the second-floor balcony/bedroom. The final scene is in pure scale dysfunction, <>, as characters scramble of the faces of Mt. Rushmore.

Contribution to the General Idea: The hysteric demonstrates just how double inscription works, by providing blue-prints for the inscription of subjectivity into the external sphere. *North by Northwest* also shows that the uncanny's folkloric associations are transferred along with this psychoanalytic conversion, identifying other "hysteric" cases through association, such as the reference to Janus in the Thornhill/Kaplan dyad and Hermes through the cross-roads scene. Spatial associations link hysteria with the *katabasis*, where even more traditions supply props for use elsewhere. The realm of the imaginary as a place where the subject is represented improperly (an ordinary man is given the ready-made full identity of the spy Kaplan) but this identity is defective through negation (Kaplan does not exist; the imaginary is sustained only by fantasy, $\$ \diamond a$, which can be read as "Thornhill is mistaken for Kaplan," or a "nobody" (the \diamond on his monogrammed matches).