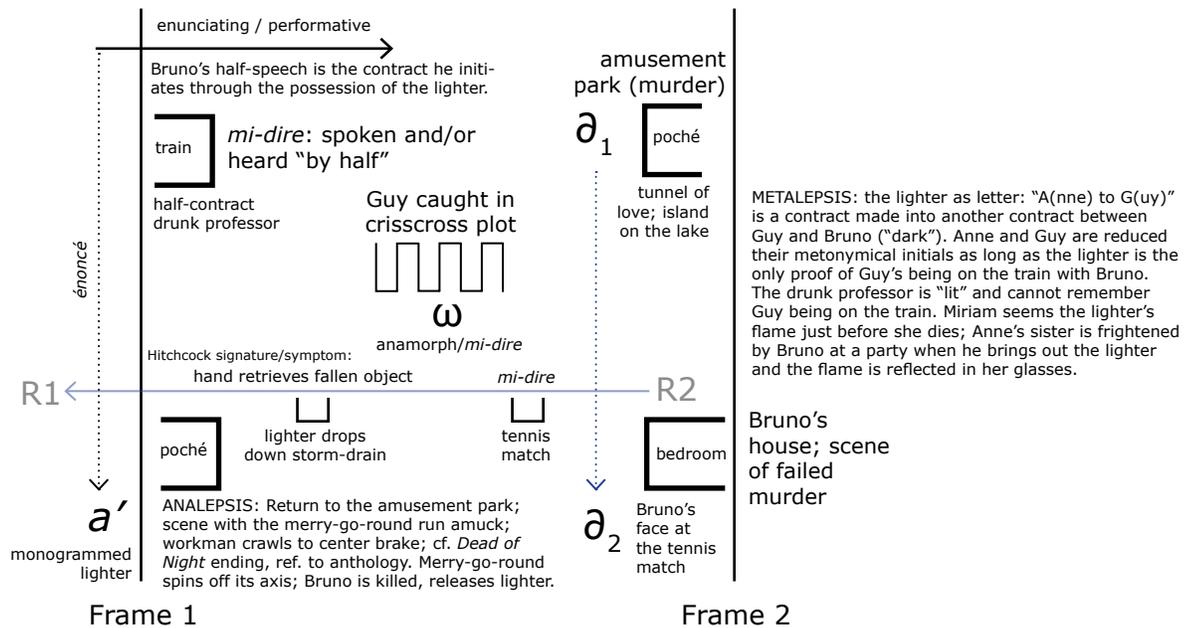


BOLAGRAM: STRANGERS ON A TRAIN

"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 .



Frame Analysis: The dominant theme is the criss-cross, mentioned in the dialog and a visual theme throughout. The lost lighter, possessed by Bruno, is the lock of the "contract" that binds Guy to Bruno, and its flame is used in relation to lenses on two occasions related to murder by strangulation. The *poché* space of the amusement park creates an acousmatic where "things heard" (Bruno strikes the bell; shouts are heard on the island); Bruno's house commands silence when Guy visits to warn the father; the two conversations on the train (with Bruno; with the drunk professor) are *mi-dire*: spoken and/or heard by half. It is the performative of Bruno's and Guy's conversation (each name is a reversed antinomasia, a form of metonymy turned into a proper name). The train is acousmatic in terms of the half-speeches there (Bruno, the drunk professor); the carnival substitutes acousmatic light for sound: light is inverted by the tunnel of love and used to identify Miriam. Light as "extimate" becomes Fate (A_0) in the terminology of the uncanny. Its counterpart, D_A , is Guy, caught in the contract and between Miriam and Anne. Lacan's rule, that "the letter always returns to its destination," is carried out literally when the lighter is recovered from Bruno's dead hand. The anthology structure of the story is symbolically spun to its conclusion by the merry-go-round's dysfunction, which is a dysfunction of a dysfunction (the merry-go-round "goes nowhere" but pretends to universality in its decoration and ritualized imitation of dance).

Background: *Strangers on a Train* is an American psychological thriller produced and directed by Alfred Hitchcock. It was shot in the autumn of 1950 and released by Warner Bros. on June 30, 1951. The film stars Farley Granger, Ruth Roman and Robert Walker, and features Leo G. Carroll, Patricia Hitchcock and Laura Elliott. The film was based on the 1950 novel of the same name by Patricia Highsmith. The *mi-dire* of the a-symmetrical contract involve (in)transitivity: performing an act in isolation that "completes" an act failed to be done elsewhere. Many details of the film illustrate this rule of transitivity. Bruno crashes the Senator's party and demonstrates how easy it is to choke a victim; he sees Anne's sister, who wears glasses, and a flame reflected in her glasses, and begins to actually strangle his elderly volunteer: "His hands were on her neck, but he was strangling me." Bruno's infantilism is related to this common claim of the child who, when he hits another, says "He hit me!" Bruno "takes the place of his father" literally and psychologically. The film is actually an anthology built around the train as "linking tale," the Möbius-band contract that binds Guy to Bruno by means of the lost lighter.

Contribution to the General Idea: The train connecting Philadelphia and Metcalf to Washington constitutes the basis for an anthology and an image of the (in)transitive contract, a line explained by the diamond on the cab in the opening scene (a *poisson*: ITOA, "I to A," 1020/1975"). A to G are the initials engraved on the lighter that binds Guy to Bruno and only when the music of the carousel (Compare the engraved "S to R" on the band of the ring given to niece Charley by her uncle Charlie in *Shadow of a Doubt*, also about a strangler.) The 'I' could be the linear train logic, where the 'A' becomes the split narrative with its anamorphic bridge, the same design Poe used in "The Purloined Letter." The I, the train image, becomes an A through the "in-train-sitive" contract using the anamorphic bridge devices that connect the acousmatic amusement park scenes, cued by the song, "The Band Play On."