



John takes the razor and puts it in her hand¹.

“Jouissance and the sexual non-relationship”

Marina Veneka

“When people drink, they talk, and talk is dangerous” !

August Strindberg, *Miss Julie*

There are many actors who identify with the hero they embody at the theatre laying all their energy on stage. In their interviews, these actors say that “to be in character”, they sometimes try so hard “to feel like the actor”, that they eventually change their own characteristics: they grow a beard, long hair, they become fatter, thinner, they change their dressing-style. Even their personalities, in their everyday life, might suffer a change. This does not mean that they don't enjoy (*jouissent*) what they experience. The desire to approach to the hero they embody leads their body many times to a *jouissance* without limits. Plays that deal with the conflicting emotions of a hero or a heroine such as those of Beckett, Ibsen, Strindberg are some of the ones that lead to the burn out of the bodies of the protagonist depending on the subjectivity of each one and insofar as these plays touch something in their unconscious.

In the play “Miss Julie” of August Strindberg, it stands out that there is no sexual relationship, love is one-sided.

During the staging of the play, the actress who enacted Miss Julie was so exhausted that she could be seen, after the play, trembling in sweat and with tears in her eyes, leaving the theatre, in midwinter time in what were perhaps her lightest summer clothes. In the play, at the end, she had committed suicide when the curtain opened again. The woman who used to order her servants discovered that she is in love with her own servant, John. Grown up in the “musts” and the conventions of a wealthy society, as imposed by her father, she felt the desire for a man, which was a one-night desire for him, who was drawing phallic enjoyment from the object woman. Miss Julie, however, has feelings for him. He denies her. At this point, each one has his own *jouissance*. John subject to money enjoys from the materiality while Miss Julie enjoys from her death-drive. In the end, she tells John to order her around². She feels hypnotized on her own

1. Source: https://archive.org/stream/missjulieotherploostriiala/missjulieotherploostriiala_djvu.txt

2. Have you ever been to the theater and seen the mesmerist? [JOHN makes a gesture of assent.] He says to the medium, «Take the broom»...But in that case the medium must be asleep. Julie. [Exalted.] I am already asleep... And then it's so light and so quiet.

from this love. This love has become a sort of mourning for her, having its one and only jouissance, this of the ritual of her death. J. -A. Miller talks about the single jouissance, the jouissance of the body as One: "The jouissance is basically One, that it can do without the Other. To locate the place of the jouissance without idealism means to find - as a cynic perceives it - in the body itself. It's always the body as such that *jouit* by any means whatsoever"³. The heroine's jouissance ceases to obey the necessity of the body⁴. Miller refers to the pleasure, which becomes jouissance the moment it overcomes the knowledge of the body⁵.

The body enjoys itself (*se jouit*). The heroine will stand at a different point than the hero, so they will meet at infinity, meaning never. A subject always comes before, as supported by Zeno's paradoxes⁶. And, as she says on her own: "And the first shall be the last".

Lacan, in "Encore", mentions that "Jouissance – jouissance of the Other's body - remains a question" and that "love demands love. It never stops (*ne cesse pas*) demanding it"⁷. Later, he will say: "Love is impotent, though mutual, because it is not aware that it is but the desire to be One, which leads us to the impossibility of establishing the relationship between them-two. And this leads us to the impossibility of establishing the relation between them (*la relation d'eux.*)"⁸. The saying "There is no sexual relationship" refers for Lacan to the fact that the Jouissance of the human being is not defined as a function in relation with the other sex. His entire teaching helps us today, so that we will deal with the unique symptom of each subject.

3. Miller, J.-A.: *Paradigms of Jouissance*. Lacanian Ink N17, Fall 2000

4. Miller, J.-A.: "Lacan and Psychoanalysis" (chapter: "Life and Truth") – Ekkremes Publications, edited by Nasia Linardou-Blanchet, October 2003, translated in Greek - (not the official translation in English).

5. *Ibid.*

6. Lacan J.: Seminar xx "Encore", chapter I, "On Jouissance", translated by B. Fink, Norton 1998.

7. *Ibid.* (Achilles and the tortoise paradox)

8. *Ibid.*