



Il «mistero del corpo parlante»

Le «mystère du corps parlant»

O «mistério do corpo falante»

The «mystery of the speaking body»

El «misterio del cuerpo hablante»

THE BODY ONCE MORE: promenades

*The body once more [Encore le corps]*¹ is the title of a text by Roland Barthes based on an interview in 1978. I came upon it by chance during a stroll between *The Pleasure of the Text* and *A Lover's Discourse: Fragments*, where I was led to by my current research on the letter as well as the Prelude of Marc Strauss, “Lacanian Variations”, of May 2010.

This latter had the cheek to take the reader to bed in order to lead him at the end onto the couch. Certainly, that was exactly what Lacan had done at the beginning of the Seminar *Encore*: “That is the discourse that underpins (*supporter*) my work, and to begin it anew this year, I am first of all going to assume that you are in bed, a bed employed to its fullest, there being two of you in it”.² This is the Seminar in which Lacan explicitly puts the question regarding the connection between *jouissance*, the lover's discourse which it stirs up and the discourse of the analyst.

In his response Marc Strauss puts forward the hypothesis “of a generalized theory of the other *Jouissance*”, that is, “of a relation between the other *jouissance*, feminine which does not accede to the symbolic and the enjoying subs(is)tence [*la sus(sis)tance jouissante*] of the real of *lalangue*”, and opens out from there the consequences for structure and clinic. Consequences in particular for the end of analysis: “feminization”, in that the *sinthome* which is extricated from it and which makes the body imperceptibly hold together *is found* on this side—beyond the phallus. End of analysis, beyond its capabilities, evoked by Lacan when he feminizes the letter and the analyst, which Barthes got to besides in a certain fashion when he says that love feminizes.³

What is it, this new love which psychoanalysis makes available to us?

¹Barthes, Roland. *Encore le corps*, *Oeuvres Complètes* V. Seuil: 561

²Lacan, Jacques (1998) *On Feminine Sexuality, The Limits of Love and Knowledge 1972-1973. Encore The Seminar of Jacques Lacan Book XX*. Ed. Jacques-Alain Miller, Trans. Bruce Fink, W.W. Norton & Co: 2

³Barthes, Roland. (2002) *A Lover's Discourse: Fragments*. Transl. Richard Howard. Vintage Books, 14

Psychoanalysis is “this agency in which the real touches the real”, agency of a know-how-to-make speech pass to writing, which, beyond castration and its outside-body [*hors-corps*] jouissance, gives access in-body [*en-corps*] to the other jouissance.

Agency whereby the structure proves amenable to yielding to the subject use of the letter and of the body: to make available the body one has and the symptom one is.

Agency which releases *lalangue* and makes it available for making love [*faire l’amour*] as much as for making the letter with its bizarre marks inscribed on the wall [*l’amur*].

But let us stroll a little.

THE BODY ONCE MORE, this text by Roland Barthes begins thus: “*I believe we must begin by saying that effectively there are several bodies. The human body is an object which appears very simple, very objective, very physical, everybody thinks that it can be got on with—while in reality, it is apparent that the disciplines, extremely diverse sciences are capable of taking charge of a certain human body, and that these bodies, I will say have great trouble communicating among themselves...*”⁴

Nothing new in this, if it were not for his conclusive affirmation: “*But this order of subtlety, all this immense domain of the intersubjectivity of the body, it is of course not science which is able to reach it, to appreciate it: in part without doubt psychoanalysis, which is the only psychological science that is today truly concerned with the body. But this world of subtlety and fragility of the human body, for me, there is truly only literature which is able to realize it*”⁵

It seems that it is there that Barthes played out the revival of the turn to literature. It is this which he realises in *The Pleasure of the Text* and the *A Lover’s Discourse: Fragments*: seriously developing there how it is *lalangue* which makes the text and which makes love.

“*Throughout any love life, figures occur to the lover without any order, for on each occasion they depend on an (internal or external) accident. Confronting each one of these incidents (what ‘befalls’ him), the amorous subject draws on the reservoir (the thesaurus?) of figures, depending on the needs, the injunctions, or the pleasure of his image-repertoire. Each figure explodes, vibrates in and of itself like a sound severed from any tune— or is repeated to satiety, like the motif of a hovering music. No logic links the figures, determines their contiguity: the faces are non-syntagmatic, non-narrative; they are the Erinyes; they stir, collide, subside, return, vanish with no more order than the flight of mosquitoes: Amorous dis-cursus is not dialectical...*”⁶

Since the Greek *poiēsis* it’s known that there is a making in the knowing of *lalangue*.

Since courtly love it’s known that one need not touch the woman in order to make love to her with words.

⁴Barthes, Roland. *Encore le corps. Oeuvres Complètes V*. Seuil, 561

⁵Idem. 569

⁶Barthes, Roland. (2002) *A Lover’s Discourse: Fragments*. Trans. Richard Howard. London: Vintage Books, 6-7

Lalangue registered in the folds of the body, where is anchored (is inked) “*The living pendulum which is descended from sound towards the same meaning which is offered to your mind finds no other outlet, no other expression, no other response than this same music which gave birth to it*” as was said so well by Paul Valéry.⁷

Lalangue plays with sound and sense producing this flow between outside-sense and sense; between the inside-body [*en-corps*] and the outside-body [*hors-corps*], making a link in the place of the body—in place of the non-relation.

But why is the other necessary? the support of the other? Marc Strauss asks.

“*The other is absent as referent, present as allocutory*” Barthes says.⁸

But it is from Blanchot that we will gather the traces, the fragments of discourse.

“If ‘The Castle’ is kept in him as his centre (and the absence of any centre) that which we call the neutral, the fact of naming it cannot remain without consequences,

Why this name? is it really a name?

Would it be a figure?

then a figure which only appears as this name

and why can’t a speaker on his own, a speech on its own ever succeed in naming it? At least two are necessary for the saying

I know it. We must be two

But why two? Why two speeches to say the same thing?

It’s that the one who says it, it’s always the other”.⁹

It is in the hollow of the other that the other’s *lalangue* can resonate, and produce there in-body [*en-corps*] the sound of outside-sense [*l’hors-sens*]; once more we must take the step-to-read [*le pas-à-lire*].

To make re-sonate next to the the Other the sound of outside-sense, that is of in-body, “The sound of silence”: which Louise Labé said so well:

“And not able to give myself satisfaction,
If some outside of myself juts out”.

Finally, thus, why not take a little stroll with Louise, the Beautiful Rope-maker:

Baise m'encor, rebaise-moi et baise :
Donne m'en un de tes plus savoureux,
Donne m'en un de tes plus amoureux :
Je t'en rendrai quatre plus chauds que braise.

⁷Valéry, Paul. Variété. In *Oeuvres complètes* V. Seuil, 43

⁸Barthes, Roland. (2002) *A Lover's Discourse: Fragments*. Trans. Richard Howard. London: Vintage Books, 15

⁹Blanchot, Maurice. *L'Entretien infini*. Gallimard, 582

*Las, te plains-tu ? ça que ce mal j'apaise,
En t'en donnant dix autres doucereux.
Ainsi mêlant nos baisers tant heureux
Jouissons-nous l'un de l'autre à notre aise.*

*Lors double vie à chacun en suivra.
Chacun en soi et son ami vivra.
Permits m'Amour penser quelque folie :*

*Toujours suis mal, vivant discrètement,
Et ne me puis donner contentement,
Si hors de moi ne fais quelque saillie.*

LOUISE LABÉ, 1526–1566
Debate on Madness and Love, XVIII

Dominique Fingermann

(Translation : Esther Faye)