

Jean-Pierre Moussaron. *La Poésie comme avenir. Essai sur l'oeuvre de Michel Deguy, précédé de Jacques Derrida, Syllabe.*

Presses Univ. de Grenoble/Sainte-Foy (Québec) : Le Griffon d'Argile, 1992. 160 pages.

The writings of Michel Deguy, since *Les Meurtrières* (1959) and *Fragments du cadastre* (1960), have not ceased to amplify and diversify to a point where, setting apart his many shorter texts, his lectures and readings, his work at the Collège International de Philosophie de Paris, the last eight years have witnessed the publication of no fewer than seven new volumes : *Gisants* (1985), *Brevets* (1986), *Choses de la poésie et affaire culturelle* (1986), *Le Comité* (1988), *La Poésie n'est pas seule* (1988), *Arrêts fréquents* (1990) and *Aux heures d'affluence* (1993). All of these writings are characterised by a transgeneric mode and a transgressive yet « affinitary » consciousness. Vigilant and open, they question and contest whilst seeking to explore the differential intersections of language's teeming articulation of the world's infinite, becoming, relative things, acts and meanings. That Jacques Derrida should have offered to Jean-Pierre Moussaron's study of Deguy his compact critical eulogy, *Syllabe*, is thus no surprise, putting aside their philosophical collaborations at the Collège International. Many critics have followed Pascal Quignard in search of this exuberantly « indeterminable » « poète que je cherche à être : » Max Loreau, Jean-Marie Gleize, Mary Ann Caws, Steven Wispur, Daniel Leuwers, myself, Jean-Claude Mathieu, Renée Riese-Hubert, Adelaide Russo, Elisabeth Cardonne-Arlyck, Joan Brandt, and so on. *La Poésie comme avenir* is a valuable addition to Deguy criticism. It seeks to articulate a great deal, but it does not succumb to the temptation to over-circumscribe its articulation. This is particularly good as Jean-Pierre Moussaron, in dealing with Deguy in global notional and functional terms rather than via tight textual analysis, avoids the risk of out-writing the original in

abstraction and concept. The conciseness and yet the perceptive evocativeness of the critical text are thus a major encouragement to return, enlightened, buoyed up, to Deguy's own writing. The many factors of Moussaron's analysis — ranging from questions of dis-junction and (re)dis-tribution, likeness and difference, metaphor and euphoria, to issues of deferral, poetry as continuing and dis-appearance, writing as clarification, revision and reflection, the logics of desire and exchange, invention and polemics — all such factors are thus elaborated with admirable economy, clarity and referential focus. A great service is, in this way, rendered to the canon, and a higher one still to the canon's shifting target.

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David Mus. *Le Sonneur de cloches. Villon, Shakespeare, Baudelaire, Mallarmé, Reverdy — et nous autres.*

Seysssel : Champ Vallon, 1991. 392 pages. 159 FF.

To embrace, in one book, the work of Villon, Shakespeare, Baudelaire, Mallarmé and Reverdy, is, manifestly, to undertake a labour of love of massive and subtle proportions. *Le Sonneur de cloches*, in effect, is no aridly, arcanelly intellectual analysis littered with jargon and categorial nicety. Rather is its gesture personal, meditative, experiential, ethical. This, however, should not be understood as undermining its essentially, indeed profoundly, scholarly import, especially with respect to its central investigations, given over to Baudelaire and to Mallarmé. Here, we are offered at once textually focussed and broadly ruminated reflection of the highest order and elegance. David Mus' writing, however, is slave to nothing but the deep and vital purpose of poetry, its precarity and its resilience, the urgency of its forms, the forms of its urgency, its struggle to emerge into meaning at once multivalent, becoming, unfinished, and lived, testatory, mortal. His scholarship and his critical meditation, in short, are ever subsumed within a poetics, and a *poétique*, which returns